

The language of divination poetry: A case study of dibija Njoku Nwogu

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Abstract

Divination is an age-long and world-wide activity. It is the spiritual means by which the participants find out from the supreme deity the solutions to the puzzles above the ordinary human mind, through the gods or any other super human being with or without the use of paraphernalia (Okodo 1991). Through its language use, art and act, the whole psychosocial standing of the participants is exposed. From ancient times, Igbo people, like other peoples of the world, have not been left out of this practice. The same is applicable to Umuaro people. This paper discusses the language of Igbo divination, with particular reference to the divination poems of Dibija Njoku Nwogu from Umuaro Ihiteoha in Mbutu Nweorie Autonomous Community of Abo Mbaise L.G.A., Imo State. The following observations have been made about the use of pronouns in the language: (1) in Mbaise dialect, the third person singular pronoun ya has different variants: ya/ye, yi/yi according to context and harmony; (2) when this third person singular pronoun follows a word (noun, verb etc) the last vowel in that word changes to i/i according to harmony rule, (3) this pronoun seems to function as a verb in some contexts, and (4) the plural counterpart ha has different variants, e.g. ha/he/hi/hi. Moreover, the paper identifies a few figures of speech that the language incorporates as well as archaic usages, modulations and phonoaesthetic features.

1.0 Introduction

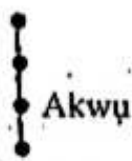
Language is the power-house of communication. Since creation, human beings have longed for and engaged in communicative activities with each other and even with super humans and spirits, in their quests for knowledge, especially, the knowledge of the future and the unknown. One of the well-known means of seeking this knowledge is the divination tradition, which is as old as the human society. Every natural society must have at some point in its existence been primitive and crude; and must have used unscientific means that could be likened to divination practices in the bid to probe into the future and the unknown. And the Igbo society, to which Mbaise belongs, is not left out of this practice.

Divination has been variously defined (Hastings, 1954; Hornby, 1974; Okodo, 1991; Read et al, 2004; Erne and Nkamigbo, 2007). All these definitions

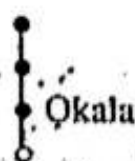
portray that divination is oral-based. However, as a genre of oral literature known as poetry, it is a different form of orality when compared to other oral discourse or folklore. Hence, it is called divination poetry. Divination poetry is condensed in terse language. This suggests that volumes are said in a few words. Again, it draws its strength from the language power perceived in its informative, educative, emotive, expressive, persuasive and directive purposes among others.

In the standard Igbo, divination is called *igbā áfa*. But, Mbaise people call it *igbā àja*. The person who performs the art and act is called *díbià áfā/díbià àja*; while, the god of divination is *ágwù*. In Igboland, there are different types of diviners (Onwuejeogwu, 1981:139). Most specialize in one type of divination. However, some others engage in more than one type of activity, such that the same *dibija* can divine, carry out sacrifices, diagnose and treat diseases. This can explain to an extent why so much trust was and is still vested on them by the clients, and why they wielded untold powers in the society in the past, since they inspired great awe and were consulted on various issues.

Igbo divination poetry is the sacred language of the diviners. This can be captured by Umeogu's (2001) account of the *afa ugili*, which he defines as "... the very ear of silent and revealing intelligence with which Ugili seed shells communed with the noisy and exposy wisdom of the Tortoise". According to him, two foundational paraphernalia of *afa ugili* are the sixteen halved *ugili* seed shells, stringed in fours (see fig.1 below) and the tortoise shell, which serves as the container for the stringed *ugili* seed shells. He further explains that in divination when the *afa* is tossed into the air of spiritual and temporal probability there are only sixteen possible explanations and the falls of the halved *ugili* seed shells can be open or closed. These sixteen basic words are *akwụ, okala, agali, ora, obi, ijite, ululu, obala, atulukpa, aka, ogeli, ofu, etc, otule, odi* and *ose*.



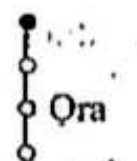
Akwụ



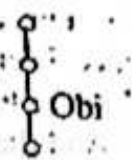
Okala



Agali



Ora



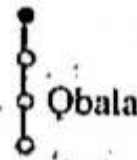
Obi



Ijite



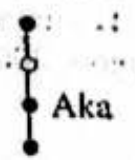
Ululu



Obala



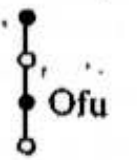
Atulukpa



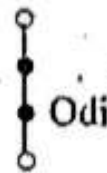
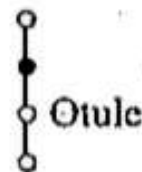
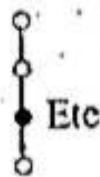
Aka



Ogeli



Ofu



Where ● = closed and ○ = open.

Agreeing with this phenomenon, Ekwealor (1999:37) refers to the string of seeds as "afa chaplets". He uses the table below to illustrate them.

Afa	Ordinary Igbo	English
1. agali/aghali	Ikenga	Ikenga
2. aka	ijem/njem	journey
3. akwū	ihe kwū otu ebe	something standing still
4. aturūkpa	ndj.oyibo/akwa	Europeans/cloth
5. etc	ihe mbelede	sudden event
6. ijite	okpololo ezi	main road
7. ɔbala	ihe dī n'ife	an unhidden object
8. obi/ogbi	ojije/ogiga	movement
9. odii	neeli	midnight
10. ogcīe/ogheli	nwaanyi	women
11. ɔkala	ihe kpogala akpoga	astride; something wide
12. ɔra	ulɔ	house
13. ose	anya	eye
14. otule	okwu	speech
15. ovu	otu ihe	one
16. ululū	ihe kpodolu akpodo	hooked

Many Igbo scholars have made extensive studies of them (Okoreaffia, 1978; Onwuejeogwu, 1981; Nwala, 1985; Obasi, 1985; Igwe, 1988; Azuonye, 1990; Anny-Nzckwe, 1991). However, to the best of our knowledge, nothing has been published on the divination verses of Mbutū Mbaise, nay, Umwaro Ihiteoha. This is the task this paper sets out to perform. Thus, the data used for this paper were collected from Dibja Njoku Nwogu from Umwaro Ihiteoha. Unfortunately, as the data were being collated, both Dibja Nwogu and High Chief Innocent Obirize Opara (Traditional Prime Minister) died. Chief Opara was my paternal uncle and acted as my guide.

In the following section, the language of Igbo divination illustrated with Dibija Nwọgụ divination poetry is discussed. The poems used are attached to this paper as appendices. They are rendered and documented in the diviner's dialect, Mbaise Igbo. The tone-marking convention adopted in presenting them is that proposed by Nwachukwu (1995); where sameness is left unmarked and the second of two consecutive high tone marks indicate a downstep tone. Besides, the poems are glossed in English.

2.0 The language of Dibija Nwọgụ poetry

According to Dibija Nwọgụ, it is possible to have different poems for different occasions: for life and progress (Àja ńdù); to diagnose and recommend treatment for diseases (Àja Nńrĩa). In this case, the one for a child is different from that of a woman or a man. There is a poem for a barren woman (Àja Nwáànyị Àga), as well as those for undertaking a journey (Àja Ónye Ijè); for preparing for the farming season (Ìsù ofọ or (dū ishi, or (dụ/(nū mụō); against poison and charms (Àja ńshi là ógwụ); for diagnosing or finding out the cause of death; for finding lost items, e.g. money, domestic animal. Nevertheless, due to space and time constraints, we are going to use only excerpts of three poems: "Àja ńdù," "Àja Nwáànyị Àga" and "Àja Nńrĩa Ójọō".

The communication is divided into sections: the chanting stage, where the diviner communes with the gods using all his paraphernalia. The language here is full of certain register difficult to understand. The recorded poems of Dibija Nwọgụ are vocalized. There are many paraphernalia that give sound to his poems. His language is mostly quotidian, which the clients understood. However, it has certain register difficult to understand. This is more in the area of figurative and archaic usages, vocal/tonal and structural modulations; and such other colourings that are mystifying to the uninitiated, but help to add beauty to the language all the same. The language of divination is called "Òtító àja" meaning 'the glory of divination'; 'the glorifying language of divination/the glowing tributes of divination'.

There are various praise names for the various spirits – land, air and water spirits, Lucifer and God the Creator – to cajole them to come to the aid of the diviner. This can be called exploring the resources in the language to create pleasure, and for other effects, as well as for creating neologisms. This portrays the language as sacred and/or sacrosanct, and comparable to the language of sacred scripts like Latin and Sanskrit, which are purely for religious worship.

2.1 Linguistic features

a. Archaic language

There are archaic words whose meanings are unknown or uncertain to the clients. They enrich the poems and make them original and sacred. However, people rarely use them today. Examples:

Láàwù/láàbò (àbúṽ) 'two' (Poem A: Ln. 1),

lá (ná) 'auxiliary verb' (Poem A: Ln.1),

èdele (èdegele) 'metallic, jingling bell' (Poem A: Ln.16)

ìkpā ùrùrò (ítē ñzu) 'to apply white clay/local powder' (Poem A: Ln.23/24).

Mgbarā miri (mírī mgbā) 'collected rain water' (Poem B:Ln.3)

Mgbara (mbaráwò) 'tadpole'

Mgbara (mgbágwirígwē) 'mosquito larva'

Ñjije (ákwà) 'wrapper' (Poem B:Ln.6)

Ùhú akā (íshì ñtulu ákā/ñku ákā) 'elbow' (Poem B: Ln.14)

Lá-èròkò (ná-èrè úrè) 'trying to please' (Poem B:Ln.18)

Àkwùkwa (ìkwu) 'urser' (Poem B:Ln.26)

Ókechikpòrò (óke ñgwere) 'male lizard' (Poem B:Ln.27)

'Úkòm (òkúkò) 'chicken' (Poem B:Ln.28)

b. Modulations

Modulation plays very important roles in the poems, as there were many changes from the normal ways of saying things. These include voice/tonal and structural modulations.

i. Voice modulation

The poems portray that the diviner had the knack of changing his voice intermittently, either to instruct, deliver a message, reiterate, make a statement with a tone of finality, etc. Sometimes, he assumed the position of his clients, who speaking through his voice did not say much. He mostly read their minds, or psyched them up and voiced out their feelings and worries. It was normal for him to start with incantations and showers of encomiums poured on the various spirits. This section is chanted. It is followed by the dialogue section, which was delivered in ordinary conversational tone. Sometimes, it was a monologue, with only the diviner talking, asking questions, proffering possible answers, etc. This section carries the message and is called 'ìkè aja' 'Message delivery'. The diviner uses a mixture of tone here, and every poem has this part.

Poem A, from Ln. 18 to the end is delivered in this tone. Ln 18-22 involves an interactive session during which the client made some minor responses. Ln.23 is an instruction. Ln 24 and 25 sort of explain what the client's mother is going to do.

The tone here is like a dramatic monologue. Ln 26 to 29 is also dramatic, but the exact words the client's mother is to utter in her prayers. Finally, the diviner goes back to the tone he uses in Ln 24 and 25. All these are intended to achieve effects and heighten the tone of the poem.

In Poem B, Ln 8 to the end is rendered in this tone. Ln 8 and 9 are supposed to be stated by the present husband of the barren woman. From Ln 10 to 20, the diviner narrates the genesis of the woman's problem. However, Ln 17-18 discloses the woman's present disposition. Ln 21 is the diviner's instruction to the client. Ln 21 to Ln 30 encloses the panacea in the message delivered in mixed tones. Ln 22-23 illustrates the woman's actions. Ln 24-27 is the supplications to be offered by the barren woman. In Ln 24 and 26, the diviner uses the third person singular in a kind of indirect speech; whereas Ln 25 and 27 are in direct speech as should be rendered by the barren woman. Ln 28 and 29 are the diviner's instructions. Ln 30 and 31 are his prayers for and blessings on the woman, and the client's concurrence.

Poem C, Ln 16 to the end contains the message. The client deduces that all is not well right from here. Ln 19 is emphatic and convincing of the fact. There is a tinge of annoyance in the diviner's voice as he is being expected to do the impossible. Thus, with a tone of finality he states the obvious in Ln 21-25. Ln 27-29 is his instructions to the client. Ln 30-31 is directed to the spirits, urging them to hold their peace.

Here, it is observed that the diviner is fully in control as he issues instructions and orders to both spirits and humans, thus exhibiting his powers.

ii. Structural modulation

Another type of modulation is structural modulation. It involves shortening the structure of a sentence as against what obtains ordinarily. In Poem A: Ln 13, 'jī' (from the verb (jī - to use) is supposed to be a participle 'èjī' which should be joined to the auxiliary 'la-'. Again, Ln 26 is not the normal way of speaking. It literally means: "The road passes through spirits and humans". The normal structure is "Múò jì agá l'úzò, mádù jì agá l'úzò/múò lámádù jì agá l'úzò - (Both spirits and humans traverse/pass through the road). Another shortening of structure is Poem A: Ln.27 and Poem B: Ln 24 where 'na' is omitted. It was observed that this is a peculiar feature in Mbaise dialect. In the standard Igbo, Ln 24 would read: "sí nà yá nà-achózi nwā".

iii. Peculiar tonal feature

It is important to note that tone can function as a negative marker in this dialect as seen in Poem C: Ln 20. The diviner also employed tone to his own great advantage, sometimes achieving a dramatic monologue, sometimes alluding. Again,

the high and down-stepped tones play much more roles in the dialect and seem to be evenly inter-laced with the low tone, giving the dialect a musical rhythm.

iv. Pronominal modulation

It was observed that the third person singular pronouns 'o' and 'ya' perform peculiar functions or assume peculiar characteristics not only in the poems but in the dialect. In the case of 'o', it was observed that it occupies both the subject and object positions. It occupies the position of 'ya' in object position. Examples are Poem A: Ln 28, Poem B: Ln 19 and Ln 30.

In the case of 'ya' it was observed that it has two structures: 'yá' and 'yé' according to vowel harmony. Another interesting characteristic is that 'yá' can change the last vowel of the immediate preceding noun to 'i' or 'í' according to vowel harmony. Examples abound in the poems, as in Poem A: Ln 3, 18, Poem B: Ln 9, 17. However, where that preceding word ends in double vowel like: ee/saa they are not changed to i/í, e.g., Poem B: Ln 14. We also observed that 'yá' can be verbal suffix meaning 'nye' as in Poem A: Ln 23. The standard form is "kukonyé" or "tinyé" Also, in Poem B: Ln 11 it occurs:

A nakwanị egbugatị a gírí? 'Is there any point sacrificing to rescue him from the hands of the spirits? (Poem C: Ln. 21). This question shows the futility of any rescue effort and suggests that the man is gone forever.

2.2 Stylistic features

i. Metaphors

Dibia Nwogu made capious use of metaphors. Example:

Nduri la (eji aga ije l'onwa) 'Dove that travels to the moon' (Poem B: Ln 2)

Ajaala di l' otile miri 'sand at the river bed' (Poem B: Ln 4)

Ugo dim ma 'Eagle, the beautiful one/lady' (Poem B: Ln 5)

Here, the mermaid is compared to the Eagle, which the Igbo consider as the most beautiful bird.

Okohia nwe nwa enwe 'forest that shelters the monkey' (Poem A: Ln 14)

Nwaanyi la-eji eji udele agba ugbo 'woman that rides on the wings of the vulture' (Poem A: Ln 6)

Utara miri ghuru ala anya 'rain drops that drill the earth' (Poem C: Ln 4)

ii. Idioms

Agbara ekukogideli e aka 'spirits are holding him tightly' (Poem C: Ln 17)

It is as if strong spirits are holding the man tight. This means that stronger forces have overcome him. Simply put, he is dead.

iii. Proverbs

The dibia made profuse use of proverbs. Many of the metaphors are proverbs because they have deep meanings. Example,

Onya huru, o'ji unu 'if a trap bends, it has caught a game' (Poem C: Ln.19)

This proverb appeared in a divination poem for a seriously sick man. It means that the man is dead. Here, the trap is death while the animal caught in the trap is the sick man who is dead.

iv. Personification

The poet also employed personification in his language. For example, in Poem A: Ln14 Okohia nwe nwa enwe, Okohia is personified, as if it were a human being that guards, protects and shelters his child (enwe). Also, in Poem A: Ln 11 Ngalaba uzo la-eji eri aja 'road junction that eats sacrifice' Ngalaba uzo 'road junction' is personified. Again, in Poem A: Ln 8- Nkukumiri gi la whe ghuru ala 'any a-flood water that drill the earth'. Poem C: Ln 4 utara miri ghuru ala anya 'rain drops that drill the earth', both the 'rain drops/flood and 'the ground/earth' are personified. The ground has eyes, which the rain drops/flood literally removed with sharp implements. Finally, Mmumuwari gi la whe miiri abali oku 'Glow-worm; you who illuminated the dark night' (Poem C: Ln12) means that the glow-worm gave light to the night. Here, the glow-worm and the night are personified.

2.3 Phonoaesthetic features

Phonoaesthetic features abound in the poems. They are employed to beautify them, though they appeal more to the ear than the eye. The features include alliteration, assonance, repetition, rhetorical questions, ideophones and symbolism.

i. Alliteration

Nwaanyi la-eji eji udele agba ugbo (Poem A: Ln16). Here, 'j' and 'gb' are alliterated. Mgbara miri mgbara di l' ime (Poem B: Ln 3) Here 'm' and 'gb' are alliterated. Mee je juoni ajuju ala juoro m ewi 'Do go and enquire for me about land from ewi 'bush rat' Poem B: Ln:7. Here 'j' is alliterated. Okohia nwe nwa enwe the sound 'nw' is alliterated.

ii. Assonance

There are examples of assonance in the poems, e.g. Onye mere eme jikweni eri eri, 'one who has worked hard deserves reward' (Poem A: Ln 21). The assonance here involves the vowel 'e' and 'i'. Also, in Poem B: Ln 28 puo upuru pufu ama 'draw lines with your feet from the compound to the road'. The assonance involves the vowel 'u'. Another is Na la nna anyi kara 'where and

where we said-As we have said it', (Poem B: Ln 30). Here, the assonance involves the vowel 'a'.

iii. Repetition

There are various types of repetition like word, and sentence repetition. Examples: words like *ngwa ngwa*, *ubochi*, *ajuju*, *juo* are severally repeated. Sentences like *Je juoro m ajuju ala*, *juoro m ewi*, all the praise names are repeated for poetic effect and emphasis. There are structural repetitions all over the poems, example PoemC: Ln 29 *ibiri ukwu muo*, *ibiri ukwu madu*; *O wuni oto o jiri mee* and *O wuni whe e gala mee*, *Je lee ulo* and *je lee ezi*.

iv. Rhetorical questions

This is another phonoaesthetic feature used. Example, *Ajuju cfuole m ego, m gakwa iju odo?* 'questioning has cost me money, will I ask/question again? (Poem A:Ln 12). Also, Poem A: Ln.9-10: *O wu ehihi hiri ehu?* (Poem A: Ln 12). *Owu whe a whuru lanyu turu ujo?*

v. Ideophones

An ideophone is a device that combines idea and sound for effect. It is not easy to translate. An example is *Okwa ike la-eji atu la chaa* Poem A: Ln. 8. The meaning of *chaa* is far-fetched; but the sound is exotic. It could mean wee hours.

vi. Symbolism

This is another figurative usage that abounds in *Dibia Nwogu's* divination verses. Let us draw examples from '*Aja Nwanyị Aga*'. In line 21: *ogwu ehiri*- "a collection of herbs tied specially in a round form" symbolizes the womb. Poem A: ln. 23 "*Akwukwo shi l'elu dazie*" symbolizes good omen, life, progress, etc. Poem A: Ln 20, cola is also symbolic of a special gift to one's mother more especially, giving back life to the person that brought life, as the Igbo say that one who brings cola brings life. In line 21 of Poem B *Ite ejureju onumu* 'a local pot signifies a fertile womb full of ovaries that bring forth many children. In line 27, *urọ ojii* 'humus soil' also signifies fertility. In line 28, *Nnekwu ukom* 'a hen' signifies a highly fertile woman that will bear many children like the hen. In line 22, *umutakiri ogbede* 'small children' symbolize the children she will bear.

3.0 Summary and conclusion

The paper examined the language of Igbo divination poetry, with particular attention to the divination verses of Dibija Njoku Nwogu from Umwaro Iheoha Mbutu Nweorie in Abo Mbaise, Imo State. It observed that divination is a worldwide, age-long art and act, which can be said to be as old as man's life on earth, especially since the fall of man. To this effect, the language of divination, the poems of Dibija Nwogu inclusive, is to a large extent archaic and mystifying, making it sacred and/or sacrosanct, and comparable to the language of sacred scripts like Latin and Sanskrit, which are purely for religious worship.

The diviner's language was heavily dialectal, as if he was never aware of any other dialect of Igbo. In addition he proved to be worthy of his profession by his profuse use of archaic words and figurative expressions. This also shows that diviners are custodians of the peoples' language. Again, being a master at home with the language and the art, various types of modulations were at his employ. We also found out that there is a special relationship, in Mbaise dialect, between the third person, singular and plural pronouns "ya/ha" and the noun immediately following or preceding them.

In conclusion, we are stating that among other reasons, for the richness and sacredness of the language of Igbo divination poems, they should be properly harnessed, set aside and recognized as the language of Igbo traditional religious worship. Consequently, they need to be well explored and properly documented for posterity and the whole world to see and learn from our rich linguistic endowment.

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Appendices

A: Àja òdù 'Divination poem for success in life'

1. Ùkálááwù. gbáani ọsòni 'Ukalaawu please come quickly'
2. M' ẹjẹ jùọ ajúju àla. jùọ ẹ e le ẹl 'Let me go and enquire about the landoh. please!'
3. Ọgbá ànà gbàra ànì e 'Informant who revealed his own mother's secret'
4. Jè leé ulò, jè leé ezí 'Go and investigate at home and abroad'
5. Ọnyé nwé ishi ukà? 'Whose case is it?/What is this case all about?'
6. Nwáányi lá-ẹjì ẹjì òdele agbá ọgbò 'Woman who flies on the wing of the vulture'
7. Igwe ojì lá-ẹjì egbu àmụma 'Dark cloud that carries lightening'
8. Nkukumiri, gí lá wẹ ghuru àla ánya 'Flood, you that bore holes on the ground'
9. Q'wú ẹhíhí hírí chí? 'Is it an ill/evil omen?'
10. Q wú wẹ a whuru l'anya tura ujo? Is it something horrible and frightening to behold?'
11. Ngalaba ọzò lá-ẹjì ẹrì àja 'Road junction that eats sacrifice'
12. Ájúju efúolé m ego oo, m gakwa jù ọdọ? 'Questioning has cost me money, will I be able to ask again?'
13. Kpòwára m agbàrá jì erì àja chí Èke 'Call for me the spirit that eats sacrifices on Eke day'
14. Ọkòhja nwe nwa ẹnwe 'Forest that owns the monkey'
15. Ọkwa iké lá-ẹjì átù lá cháa 'Great bush fowl that chirps at eerie ho ...'
16. Nwáányi lá-ẹjì ẹjì ẹdele agbá egwú 'Woman that dances with the metallic, jingling belt'
17. Jè leé ulò, je leé ezí 'Go and investigate at home and abroad'
18. Nne mírú mađu la níni yá wú chí kpurí ya ní 'One's mother and father are god who created him'
19. Ọnye ahjá: É ẹ ni o 'Client: Yes, indeed'
20. Igàkwa fwere ójì nye nné gí 'You will give your mother cola'
21. Ọnye mēre eme jikwenj erí ẹrì 'One who has worked hard deserves to reap the fruits'
22. Ọnye ahjá: ó wú oto ọ dì 'Client: You are right'

23. Wèté akwúkwo shí l'élú dàzíé, kíkííya urùrò 'Bring a leaf that fell properly face upwards with and put white clay in it'
24. Yá abíá kpara urùrò 'She will then take and rub some of the white clay'
25. Yá akpòkùó Chukwu òkike 'She then beckons on God the creator'
26. Úzò jí agára mūq, agára mādù 'Both spirits and humans trasverse the road'
27. Írì ùtùtù, frí, ãnyàsù yá shìrì, ó fùrull yé ohja 'May Breakfast, supper she cooked not be useless for her'
28. Whé là whé nwa m nwá ã mēre ó dàzferé ò 'Whatever this child of mine does, let him prosper'
29. Yá ewèré nw' òjì ahì taa 'She takes that cola and chews it'
30. Kpókùó Chiléké 'And prays to God'

B: Àja nwáanyí Àga 'Divination poem for a barren woman,

1. Ògbá ama lee, gbaa osò oo 'Revealer of secrets, please come quickly'
2. Ǹd̀urì ía-èjì aga ijè l'ónwa -a-a 'Dove that walks on the moon/Dove that walks (comes out) once a month'
3. Mgbará miri mgbará òì l'imē lee 'Rain water full of mosquito larvae and tadpoles'
4. Ájaalá dī l'òtífé mīrì - i-I 'Sand at the river bottom / basin'
5. Ùgó dī m̀na lee 'Eagle, the beautiful one'
6. Òmá ñjije ónye nwūru anwū -u-u 'One who ties/adorns herself with a dead person's wrapper'
7. Mèé jē juonj ajujū àla júorò m ewi 'Do go and enquire about the land for me from rabbit'
8. Èé òo, nwaanyíà, q gakwadj ímū nwa bàrà m urù? 'Yes indeed, this woman, can she ever bear a child and be useful to me'
9. Éjì m égo m jé lujj yā 'I married her with my own money'
10. Ó wū Chukwu 'The cause is from the mighty God'
11. Yá tujj imē, yá yitá q nahí anííya, ya afúláhu 'If she takes in, it seems to progress, but suddenly she aborts it'
12. Nwáanyí à, q dínj sà q m̀rana whe o mere 'This woman, she doesn't know what she did'
13. Ó wū whe ùwa! 'It was in her former life'

14. Ó jiri uhú aká kùọ áturú, kúkwee yẹ nwa 'She used her elbow on a pregnant sheep and it aborted its child'
15. ì hùna sà df nwaànyị a ná-àjùla onye kúkwere áturú nwa 'You see, the then husband continued to ask about who hit the sheep that aborted its child'
16. Ò df kè ọ là-ákà. 'She refused to speak/own up'
17. Nwaànyị gá hụ nwá, yá agá la-àgí yá, àgí yá 'Now the woman sees children and desires, and desires to have them'
18. Yá agá la-èròkòrò ụmùtàkiri 'She becomes baby friendly, always trying to please children'
19. À df nwaànyị sí Chukwu o chéré onye ẹ megbúru ọ nì 'The then husband beckoned on Chukwu to curse the person who wronged him'
20. ọ díkwala èhì ọ mụtara nwá 'He/she will never bear a child'
21. Wèté ọgwù èhìrì là ọny ụgù tí l'íté òjújú òmumụ 'Put fertility herbs, tendrils of pumpkin in a earthen fertility pot'
22. Ghée mkpuru elili, ghée Mkpuru ukorò,gháara ụmùtàkiri 'Fry egusi and anyu seeds, throw them up, let them scatter for kids, on the ground'
23. Wèré péni péni chí hí l'áka 'Give each child a penny'
24. Sí yá gá chọghọ nwá, à yá abjákwanina ihù ékpe 'Saying she now wants children, that she now begs for forgiveness'
25. Ò díní ọnye luro ùwa mára, whe o mere 'Nobody ever knows what he/she did in his / her former life'
26. Chukwu, o bikoní wéfu ákwakwa áhì 'Beg God to be merciful òmumụ gá hiri and remove the curse and make her children survive'
27. Híkwani uro ojii, we chí sí a zutára gí 'Here is the humus soil you said should be bought for you'
28. Wèté nnekwu ukóm gbiri gí íté èjuréjú òmumụ 'Bring a hen, spill the blood into the fertility pot'
29. Á gá-inye hí ọgù là asátò. 'They should be given twenty-eight pounds'
30. Ná là nna anyị kára, omumú bíarání ọ gá híri oo! 'As we have said it, let every child born here survive'
31. Ọnye ahjā/Nwaànyị àga: ihá -a-à! 'Client/barren woman: Amen. So be it'

C: Àja ónye nr̄r̄ja ójòṣ 'Divination poem for a seriously sick person'

1. Úkàlāàbò, gbáanj ọsò ngwa ngwa-Úkàlāabò 'Please hurry up, come quickly'
2. Ányị je jw̄onj ajuju àla, júonj ubòchj 'Let us go and enquire about the land from the day'
3. Úbòchf Àfọ, úbòchf Nkwọ, úbòchf Èke 'Afọ day, Nkwọ day, Èke úbòchf Òrie day, Òrie day'
4. Útarā miri ghurū àla ánya 'Rain drops that drill the earth'
5. Òkólòshi ónye Ụmūògị 'Okoloshi from Ụmūògị village'
6. Òkara ótù lá-èjị eme àbúò 'One who promises one thing and does two'
7. Ògádàzụ Ụmūòpara 'Ògádàzụ from ụmūòpara village'
8. Àkaléfù gbáa ọsò ngwa ngwa ányị lee 'Àkaléfù, please come quickly let us see'
9. Gí w̄ukwanị whe anyị kwòro jw̄wá ogù 'You are the cause of our justice'
10. Nwá ògbede ánya zùru mgbére 'The ubiquitous child'
11. Òkwá mbi gbáanj ọsò nj 'The stubborn one, please do come quickly'
12. Mm̄m̄munwārī gí lā whé m̄r̄r̄j àbalj ókụ 'Glow worm, you who illuminated the night'
13. Díkè àma gbáanj ọsò nj-ì-j 'Great revealer do come quickly, please'
14. Mkp̄r̄m̄kp̄r̄ ḡbāra òdjmá 'Earth worm that danced òdjmá dance'
15. M m̄ashie gí óbì ike 'Let me console you/Be consoled'
16. Éwù-u-u! ónye bāra ór̄jā wá à ladj alá 'It's a pity! This sick person is definitely going'
17. Ágbàra ekúkòg(deshieli) yē áka ike 'Spirits are holding him very strongly'
18. Ndfkw̄anj, agadj̄nj yá hì òhà? 'What should be done? Will they ever leave him?'
19. Ónyà h̄uru, o jì ány 'If a trap bends, it has caught a game'
20. À sí gbugaa, gbùgaa, gbúgaa 'They say: Separate, separate, separate'
21. À nakwanj egbúgàta ḡr̄r̄? 'Is there any gain in separation?'
22. Ó n̄ila ukwū là m̄r̄f̄ àr̄j̄f̄ 'He has already stepped into the river'
23. À nakwanj ekpétekwenj yē ekpete? 'Does this case have any appeal?'

24. Káshìrì, ò dídì mkpete dī ya nī 'Be consoled, there is no appeal at all'
25. Ó wūnj óto o jīrì mee 'It is exactly how it happened'
26. Ó wūnj whé è gála mee 'Now that this thing is happening'
27. Ágà ganj hī lī ókechikpūrō, nwa ùriom 'They should now use a male lizard, a chick'
28. Púó urūrū púfā ámā. Making marks on the ground from the compound outwards to the road
29. Púfū ibirī úkwū nyo, ibirī úkwū madù 'Drive and wipe away the numerous footprints of both spirits and humans'
30. Ágbàrà, únà eweréle onye kè únu kwòro bjà 'Spirits, you have taken the person you came for'
31. Whé a la-èkwokwe bée akwā ódọ y' emèkwele 'May any other thing that can cause mourning never happen'
32. Óto m shiri kwúo, ya wèré oto ò gaá 'May it happens as I have said it'
33. Ónye ahīā: ihā -a-à 'Client: Amen, So be it'