

The Place of Music in Prophecy in 2 Kings 3: 15-16 and the Nigerian Context

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Abstract – Music is a social phenomenon that is found in every religion in the world. One of the main functions of Music is that it enhances the dissemination of messages due to its dual nature of providing entertainment and education. In biblical prophecy, it has been observed that while there are prophets who received their oracle through dreams, audible voice, visions, and the likes, there are Prophets who received oracles when Music was being played. The question is: what is the connection or relationship between prophecy and music? Previous studies on prophecy have always considered it in terms of its roles in the society with little or no attention paid to the place of music in prophecy. The intention of this study is to examine the place of Music in Prophecy. 2 Kings 3: 15-16 was chosen as text of investigation to establish why Elisha requested for Music before prophesying. As a corollary, the study explored how the African Indigenous and Pentecostals churches in Nigeria received prophetic oracles in church services when music is being played. Inculturation method was used. It was discovered that Music occupied a unique place in the life and religion of ancient Israel and the church in Nigeria. Some Prophets in ancient Israel and Nigeria received prophetic oracles in a tense musical environment. Situations and events determine the type and nature of Music and Song. Music is a tool to bring down divine presence as evident by the reception and delivery of prophetic oracles in ancient Israel and Nigeria. Music is crucial in worship because it connects divinity to humanity. The paper concludes that Music serves as a catalyst to Prophecy.

Keywords – Music, Prophecy, Elisha, African Indigenous, Pentecostals, Ancient Israel and Nigeria.

I. INTRODUCTION

Music is an essential dramatic technique that features in the plays of notable playwrights from Greek, Medieval to the present day. Prophecy is a mode of speaking mysteries under divine influence to an individual, community, State or Country. From the biblical literature, the reception of prophetic oracles sometimes was in a musical environment. Prophets are messengers of God with a definite message for the people. They have been called and commissioned by God to serve as intermediary between God and the people. The Prophet is considered to be a man or a woman that has the capability to enter into the realms of the spirit to receive divine messages. The reception of prophetic oracle is a concern of many people. This is because a deeper study prophetic literature revealed that there are different ways by which the Prophets received their oracles. Some of these ways include dreams, audible voices, trance, visions, and intuition. Sometimes, the Prophet received oracle when music is being played. The purpose of this paper is to examine the place of Music in the reception of prophetic oracles in ancient Israel with the view of establishing its reflections in Nigerian Society. This is done through the use of the inculturation method which many African Scholars believe to be the way of making the Bible relevant in any generation (Adamo, 2015: 33) [1].

II. MUSIC EXAMINED

Music is defined as sounds that are arranged in a way that is pleasant or exciting to listen to (Hornby, 2015: 1019) [2]. Music is crucial in the liturgy of any religion. The type of Music composed and sung depends on the situation of the worshipper at that time. Studies in the Old Testament revealed that the Hebrews in ancient times

and at the present day are devoted to the study and practice of music. The events, occasions, and occupations with which music was associated were extremely varied. It accompanied leave-taking with honored guests (Gen 31:27); celebrated a signal triumph over the nation's enemies (Ex 15:20); and welcomed conquerors returning from victory (Judg. 11:34; 1 Sam 18:6). It was employed to exorcise an evil spirit (1 Sam 18:10), and to soothe temper, or excite the inspiration, of a prophet (2 Kgs 3:15). The words "Destroy not" in the titles of four of the Psalms (compare Isa 65:8) most probably are the beginning of a vintage-song, and the markedly rhythmical character of Hebrew music would indicate that it accompanied and lightened many kinds of work requiring combined and uniform exertion. Processions, as in marriages (1 Macc 9:39) and funerals (2 Ch 35:25), were regulated in a similar way. The Psalms headed "Songs of Degrees" were probably the sacred marches sung by the pious as they journeyed to and from the holy festivals at Jerusalem. The references to it are numerous, in the Psalter, Historical Book and the Prophetic literature. Besides poetry, it is the only art that Art seems to have been cultivated to any extent in ancient Israel.

In worship services, the Hebrews attached great importance to Music. At all worship events, music formed an essential part of the national worship of Yahweh, and elaborate arrangements were made for its correct and impressive performance. Every reformation of religion brought with it a reconstruction of the temple chorus and orchestra, and a resumption of their duties. Thus when Hezekiah purged the state and Baal religion patronized by Ahaz, "he set the Levites in the house of Yahweh with cymbals, with psalteries, and with harps" (2 Ch 29:25). The same thing took place under Josiah (2 Ch 34). After the restoration at the dedication of the Temple (Ezra 3:10) and of the walls of Jerusalem (Neh 12: 17) - music played a great part. In Nehemiah's time the descendants of the ancient choral guilds drew together, and their maintenance was secured to them out of the public funds in return for their services.

The Babylonian tyrants demanded one of the famous songs of Zion from their Jewish captives (Ps 137:3), and among the presents sent by Hezekiah to Sennacherib there were included male and female musicians. In later times Latin writers attest the influence of the East in matters musical. All the afore mentioned attest to the fact that Music played a significant role in the religious and social lives of the ancient people.

II. RECEPTION OF PROPHETIC ORACLES

Prophetic oracles are words spoken by the Prophets on behalf of the unseen deity to the people in a given situation. Oracles are not ordinary but super ordinary words sent by God to address a particular situation in the life of a person (s). Prophets are the medium through which God sent his oracles to the people. Prophetic oracles are therefore, the words of Yahweh in the Old Testament sent through a Prophet. According to Hornby (2005: 1027) [3]. Oracles in ancient Greece is a place where people could go to ask the gods for advice or information about the future; the priest or the priestess through whom the gods were thought to give their message, are the oracles.

In the Old Testament, oracles were requested from the Prophets by people from all walks of life. For instance, oracles were requested by those who desire to know the whereabouts of lost property (1 Sam 9: 3-10), outcome of an illness (2 Kgs. 1: 2; 8: 7-15), the results of a forthcoming military engagement (1 Kgs. 22: 6), deity (1 Chron. 2: 18-19). Prophets were consulted by monarchs before going to wars to know the mind of Yahweh concerning it (1 Kgs. 22: 5-6; 2 Kgs 22: 13; Isa. 30: 2; Zeph. 1: 6). Studies in prophetic ministry in ancient Israel revealed that the advice of the Prophets are sought and obtained before religious, political, military, economic

and social activities were carried out. However, other channels of ascertaining the mind of Yahweh on issues was through Urim and Thummin but prophecy was preferred (Awojobi, 2018: 121) [4].

III. THE PLACE OF MUSIC IN PROPHECY IN 1 KINGS 3: 15-16

For a good understanding of this segment of the study, it is important we consider the time in which Prophet Elisha lived. Elisha's ministry became popular because of his encounter with the political and religious leaders of his time. The Prophets in his time were in groups or guilds. Two types of prophetic groups could be identified at this time. They are: the central (Operated within the seat of power) and the peripheral (Distant themselves from those in the corridor of power). The central had access to social power, wealth and prestige but the peripheral are powerless, poor and mostly social outcasts. (Lewis 1989: 15-90) [5]. From a close study of prophetic tradition in the Old Testament revealed that Elisha was a peripheral Prophet. This is because he operated a prophetic ministry that is at the margins of the social, political and religious centre of his days. Also, Elisha was always at loggerhead with religious and political powers of his time. This appears to be the reason for his attempt to influence the socio-political and religious space through prophecy (Dada, 2018: 183) [6].

It should be noted that after the division of the kingdom the prophetic ministry went into coma but was later revived in the ninth century. During this time, the Prophets challenged the activities of the reigning monarchs and the religious establishment especially in the northern kingdom. The prominent Prophets at this time are Elijah and Elisha. These Prophets championed the return to Yahweh campaign. Their intention was to bring the nation back to the worship of Yahweh which they have abandoned for a long time (Dada, 2018: 187) [7]. It would be recalled that Elijah and Elisha were Prophets in the reign of Omri who founded the Omri dynasty in the northern kingdom and reigned from 876-869 B.C. This dynasty initiated policies that brought the prosperity of Israel back to an enviable position among the surrounding nations. This dynasty was sustained up to the third generation (Bright, 2000: 240) [8]. However, despite the political and economic stability witnessed at this time, there was abuse of power and injustice especially in the time of Ahab the son of Omri. Ahab was a dictator, who oppressed the weak and the downtrodden (1 Kgs. 21).

At this juncture, it is crucial to give a little background about Elisha. His name means God is savior. Elisha was the son of Shaphat of Abel- Meholah, of the tribe of Issachar, the companion and successor of Elijah (1 Kgs. 19: 16-19; 2 Kgs. 2-13). Elisha left a peaceful and lucrative occupation to become a Prophet. Elisha's character is marked by mercy (2 Kgs. 2: 21), disinterestedness (2 Kgs. 5) and toleration (2 Kgs. 5: 19). He was a loyal servant of Elijah. He had doubled the power of Elijah (2 Kgs. 2:8-15). (Lockyer, 1965: 105-106) [9]. Elisha was a force of righteousness in a nation that never served or worships the true God. His ministry was characterized by miraculous provisions of sustenance and life. (Wilkinson & Boa, 1983: 92) [10].

In 2 Kings 3: 15-19, Prophet Elisha attempted to resolve a socio-political issue. Joram King of Israel and Jehoshaphat King of Judah were going on a military expedition against the Moabites. These Kings consulted Prophet Elisha to know the outcome of the battle. Elisha requested for a musician, "and when the minstrel played, the spirit of Yahweh came upon him" and he prophesied. The question is: What is the role of music in prophesy? Elisha as a member of divine council must have perceived that playing of music at that time would serve as a catalyst to the release of the expected oracle from God. One of the main functions of Music is that it enhances the dissemination of messages due to its dual nature of providing entertainment and education. In other

words, Music is a medium of entertainment and education. Most of the times people think that Music is only for entertainment purposes. The educational role of Music is important as well. In the text under review, the educational aspect of Music came to the fore. The Prophet is not interested in entertainment but in disseminating information. Elisha through the instrumentality of Music was able to connect to the realms of the spirit to know the mind of God on the issue brought before him. The Prophet in this context is an educator.

Under the influence of the divine spirit, the body was sometimes stimulated to hyperactivity, as in the case of Elijah who ran before the King's chariot with superhuman energy (1 Kgs. 18: 46). This type of Prophets had their own living quarters referred to as Naioth, meaning pasturage, abode, residence (19: 18-22). Characteristics of their behavior were their exuberance and enthusiasm. According to 1 Sam. 10 their prophetic activities were accompanied by musical instruments, which were especially fit for enhancing rhythmical movements (cf. 18:10; Exod. 15:20; 2 Kgs. 3: 15; for contrast, see 1 Sam. 19).

The Hebrew word for Music is *נִגִּין* (Music). This word is also used for song, taunt song. This noun refers to pleasant songs in Psa 77:6 and joyful music in *נִגִּין* (Music) Lam 5: 14. The verb *נָגַן* (Player) used in 2 Kings 3: 15 occurs in conjunction with "song" or "singers" in Psa 33:3; 68:25, 26 and Isa 23:16. The verb may refer to playing in praise of Yahweh for deliverance. Hezekiah anticipated that songs would be played at the temple to give thanks for his healing (Isa 38:20). In Psa 33:3 the psalmist wanted to play skillfully and shout for joy as he praised the Lord. Psalm 68 seems to differentiate between the singers and the musicians with the tambourine-playing maidens. The harp is the instrument being played in 1Sam 16:16, Psa 33:2-3, Isa 23:16. Psalm 33:2 also mention the ten-stringed lyre. David played the harp before Saul to help soothe the king when an evil spirit came upon him, but his efforts were sometimes unsuccessful (1Sam 16:16, 18, 23; 1Sam 18:10 through 1Sam 19:9). Elisha asked for a minstrel to play for him, so the hand of the Lord would come upon him (2 Kgs 3:15).

The Hebrew word *יָדֵי יְהוָה* (Yahweh's hand) "The hand of the Lord on" the prophets is the Holy Spirit's extraordinary and powerful impulse, His felt impression inspiring them (1 Kings 18:46; 2 Kings 3:15; Ezra 1:3; 3:14). These expressions have their origin in prophetic tradition. (VanGemeren, 1997: 403) [11]. His "good hand upon" His people mean His gracious help (Neh. 2:8; Luke 1:66). It should be noted that the hand of God came upon Elisha when the music was on. This suggests that Music enhances the reception of prophetic oracles. Yahweh delights in the praise of his children. In Acts 16: 25 -26, Paul and Silas prayed and sang praises to God and God descended and rescued them. This is an indication that praise moves God to act. Music serves as a catalyst to prophecy. The hand of God was also on Jeremiah to distinguish him from his contemporaries (Jer 15: 17). Furthermore, to Ezekiel the hands of God means a special experience of God's power, which is similar to the actions of God's spirit upon certain Judges of Israel (Ezek 1: 3; 8:1; 37: 1; 40: 1). God's irresistible call not only reaches the Prophet, but also during his life time seizes him on special occasions. In 2 Kings 3: 15 and spirit are exchangeable. (VanGemeren, 1997: 404) [12]. "Laying on of hands" was usual in blessing; as the Lord Jesus blessing the infants (Mark 10: 16). Jacob blessing Ephraim and Manasseh (Gen. 48:14); also in laying guilt and punishment upon persons accused (Deut. 13:9; 17:7); also in constituting magistrates, as Moses did in appointing Joshua his successor (Num. 27:18); also setting apart the Levites (Num. 8:10). Also in ordaining ministers (Acts 6:6; 13:3; 1 Tim. 4:14; 2 Tim. 1:6). The impartation of the Spirit was connected with the symbolical laying on of hands; "Joshua was full of the spirit of wisdom, For Moses had laid his hands upon him" (Deut. 34:9). The "gift" in Timothy was "by the putting on of Paul's hands" as the chief instrument (2

Tim. 1:6), but “with the laying on of the hands of the presbytery,” implying accompaniment rather than direct instrumentality. Compare Acts 8: 17; 9:17; 19:1-6; the apostles and others specially appointed by God had powers of miraculously conferring spiritual gifts and qualifications, such as have not been transmitted; so in confirming those already baptized. Bishops in confirming and ordaining now can only pray for the gift of the Holy Spirit to be bestowed on the candidates, not give it.

The Hebrew word used here is אָמַר (Omar). It is qal infinitive construct homonym 1. It is a qal verb translated as He says. It takes its lexical meaning back to “to say”, ‘to speak or to boast.’ (TWOT, 118; Holladay, 5280; BDB., 5287) [13]. It occurs 934 times in 897 verses in the Old Testament. 107 times found in the book of Jeremiah and 5 times in the text under consideration. The prophet stood before the whole congregation to declare his oracle boldly.

The prophetic formular “This is what the Lord Almighty the God of Israel says” was used. This appeared to be the recognized way to deliver divine oracles as evident from Amos:

This is what the Lord says: for three sins of Judah, even the four, I will not turn back my wrath. Because they have rejected the law of the Lord and have not kept his decrees, because they have been led astray by false gods, the gods their ancestors followed I will send fire upon Judah that will consume the fortresses of Jerusalem (Amos 2:4-5).

This Hebrew phrase כֹּה אָמַר יְהוָה (Thus saith the LORD) is translated “this is what the Lord says” was employed to differentiate between human and divine message. The Hebrew phrase אָמַר יְהוָה (Said Yahweh) “this is what Yahweh said” can be translated in the Niphal stem as “it is said” and “be called.” The Hiphil means “induce to say.” The Hithpael conveys the force of “act proudly.” The verb appears in the OT almost five thousand times. This common verb, as with its parallels in other languages, has a wide variety of meanings. Of the more than five thousand uses of the root, the majority hardly need comment.

Anyone that used this term claimed to have spoken in the name of Yahweh. To the Deuteronomist, a true prophet of Yahweh is the one that speaks and his words come to fulfillment. However, a careful study of biblical literature revealed that this may not always be true as Yahweh can use any of his prophets to accomplish any purpose. What is important is the source of any oracle and not the fulfillment. Once it comes from Yahweh it is true and genuine. The Old Testament prophets had conflict with one another because of the undue attention they gave to the fulfillment of prophetic oracles (Oludahunsi, 2007: 177) [14].

IV. THE PLACE OF MUSIC IN PROPHECY: THE NIGERIAN EXPERIENCE

Like in ancient Israel, the ministry of the Prophets is very popular in Nigeria today. Most Nigerians especially those in the corridor of power, business men and women, those facing one challenge or the other in life do consult Prophets for guardian. The introduction of visions, divine revelations and prophecies as an acceptable practice in Nigerian Christianity can be traced back and credited to the *Aladura* movement. The emergence of this movement gave rooms for African Christian to fully express their spiritual gifts like prophecy, visions, revelations, dreams and the likes. This made the African Christians to see Christianity as a religion that can be sufficiently depended upon for guidance, instructions, and directions in times of challenges or needs. In the African Christianity today, prophets and prophecies are highly referred (Fatokun, 2018: 96) [15]. The divine ability to see beyond the ordinary, predict the future and provide guidance in the midst of confusion makes the

Prophet unique among other officers of the Church. These Prophets through their oracles addressed different social, political, marital, and economic issues. Among the *Aladura* (the praying people) group of churches, prophecy was very popular. The office of the Prophet is respected. The Prophets in these churches see visions and received oracles in the attitude of prayer. Their emphasis on the efficacy of prayers in matters of spiritual healing, and on the significance of dreams and visions for prophetic guidance, offered a special appeal to the priorities of many Nigerians (Komolafe, 2013: 101) [16].

The reception of prophetic oracles during worship especially when music is being played is a recurrent decimal among *Aladura* churches in Nigeria. Like their counterparts in the Old Testament, these Prophets turned to other men when the music is on. For instance, one of the things that characterized the life and ministry of Moses Orimolade (founder of Cherubim & Seraphim Church, Nigeria & Worldwide) was Music. Orimolade was a singer and a composer. He knew how to bring down the heavenly hosts to join in the worship or service through inspired songs and worship. Sometimes, whenever Orimolade was singing it would appear that the heavenly hosts have joined him in singing (Idowu, 2009: 102) [17]. Music is one of the great forces that move the world and control or influence rightly or wrongly the hearts of men. Music is a powerful mind stimulant and provides a strong tonic that influences the souls of men.

One of the things that Music does is that it can bring down the hands of God. This is evident in 2 Kings 3: 15: “But bring me a minstrel. And it came to pass, when the minstrel played, that the hand of the LORD came upon him”. Elisha specifically requested for Music so that God can come down in his power and glory. In this case Music is like a catalyst to prophecy. Orimolade during his life and ministry brought down the hands of God in the context of Music. He transformed his earthly environment to a spiritual and heavenly by bringing down Heaven upon earth. Orimolade had a worship heart, a flaming heart burning with songs of praise to God. The hand of God was always heavy on Orimolade whenever he was in the mood of worship. The Spirit of God will come down to save, deliver and to heal. Orimolade was always full of joy and this spiritual joy produce spiritual vitality as he received his oracles in songs (Idowu, 2009: 103-104) [18].

Today, Music plays a vital role in the ministry of the Cherubim & Seraphim (C&S). The time allocated to praise and worship during services is usually long. As the Music is being played and worshippers are dancing the Spirit of the Lord comes down on worshippers to the extent that some of them fall into trance and will begin to prophesy. Intense Music always moves God to act. In this way, the Prophets or worshippers enter into the realm of the Spirit and there received oracles for the people on issues of concern (Bada, Adimabua & Oduşina) [19]. The message could be in the form of warning, judgment, consolation, rebuke, restoration and so on. The duration of ecstasy or trance depends on God as there is short and long time experience.

In Nigeria, the Yoruba culture is very rich in songs and music. Every Yoruba situation has a corresponding song, which may be inspirational or educational. In support of this view, Awolalu and Dopamu maintained that the Yoruba are known to be a singing people. The singing culture permeates their beliefs and every activity of their lives in worship, in naming ceremonies, in weddings, funeral and other activities. Such songs are usually accompanied by drumming and dancing (Awolalu & Dopamu, 1979: 34, 240) [20]. Christians that are from the Yoruba extraction enjoy singing because of their background and religion. It is interesting to note that most of the African indigenous churches in Nigeria started in the south west Nigeria which is largely populated by the Yoruba. Prophets like Moses Orimolade, Joseph Babalola, and Samuel Bilewu Oshoffa who founded the most

vibrant indigenous churches in Nigeria are Yoruba. There are testimonies to the fact that the hands of God always come down as these Prophets ministered under an intense music.

In the Church today there is a wide variety of Music ranging from the quiet, traditional hymns all the way to loud, Christian rock. The Hymns turn off some people while the Christian rock deeply offends others. Usually, it is the older Christians who like the traditional music and it is the younger people who like the more lively contemporary music (Murphy, 2000: 463) [21]. In the quest for the use of African Christian music by the late nineteenth century, there was a change in the mode of worship especially in the African churches where worshippers are allowed to sing their traditional song during worship, beat drums and dance. This made the Africans to feel at home in the church and thus increase in attendance and in number of converts was witnessed in worship services. For instance in the south west Nigeria, musical instruments that were once rejected by the white missionaries were re-introduced by the African Christians. This includes: bembe, sekere, dundun, gangan, saworo agogo and others. Today in this part of Nigeria, musicians like Apala-Jesu, Sewele-Jesu, Ode Jesu, Oriki Olodomare and the likes are using African music to enlightening Christians on the beauty of African cultural music in the Christian way. This has made worship services to be meaningful to an average African. It has also make worship services livelier, and Spirit filled as worshippers have access to the realms of the supernatural. So, drums, music and dance make the services more alive, exciting and even spiritual (Hammons, 2016) [22]. In our church services today, music, drum and dance are avenues to experience the divine and also to worship. Some Christians even pick a church because of the style of its worship in music, drum and dance.

The office of the Prophet is recognized among the *Aladura* churches and the African Pentecostals. It should be noted that the *Aladura* came out of the mainline churches because they wanted to practice Christianity that will embrace the African worldview. The Pentecostals are the off-shoot of the *Aladura*. One of the characteristics of these church groups is their emphasis on the baptism of the Holy Spirit with the evidence of speaking in tongues. The office of the Prophet is considered as a gift of the Spirit. It is observed that sometimes during singing and praying the hand of the Lord may come upon a leader of a worshipper and the individual will begin to prophesy. The researcher was in a church service in one of the Pentecostal churches in Nigeria when God visited his people as the music was on. The oracle delivered by the man who prophesies was very clear and authentic as one of the worshippers testified that the message delivered was for him.

Prophecy is a popular phenomenon in Nigeria. There are services that are tagged “prophetic hour”. This kind of service may be weekly or monthly. In this type of service there will be good music so that worshippers can have the privilege of singing and dancing. It is usually during this time of singing that the Spirit of God will descend. There are Prophets in Nigeria that have a particular time in the year when they called Christians together to declare what God will do in the coming year (Awojobi, 2018: 125) [23]. It is very common to see that before the commencement of the service there will be Organ prelude or praise worship with the ideal of softening the ground for the move of the Holy Spirit. The Service will start with Music and ends with Music.

V. CONCLUSION

From the foregoing, the importance of Music in Prophecy cannot be overemphasized. Music is an integral part of worship in any religion in the world. Music as it were motivates the Prophet to enter into the realms of the spirit to receive oracles. It appears that there are some oracles that cannot be released without Music being played as evident in the Old Testament and in the Nigerian prophetic ministry. Music is a catalyst to prophecy.

Some renowned Prophets in ancient Israel and Nigeria prophesied in musical environments. It is therefore recommended that our churches should put good music in place in anticipation of divine visitation in our worship services.

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AUTHOR’S PROFILE

Dr. Peter Olanrewaju Awojobi was born in Share, Ifelodun Local Government Area of Kwara State, Nigeria on 3rd April, 1965. He attended the University of Ibadan, Nigeria and earned his B.A. Religious Studies (1992), M.A. in Old Testament (1995) and PhD in Old Testament (2013). His main area of Study is Old Testament. He has been teaching in Theological institutions in Nigeria for about three decades. He was the Provost of UMCA Theological College, Ilorin, Kwara State, Nigeria. Pastor/ Chaplain in Charge of UMCA Theological College Chapel, Ilorin Nigeria. Research Associate, Stellenbosch University, South Africa, Visiting Fellow, Andrew Walls Centre for the Study of African and Asian Christianity, Liverpool Hope University, England. He is External Examiner to Post graduate Students. He is currently a Lecturer at the Kwara State University, Malete, Kwara State, Nigeria. He has published Articles in local, national and international Journals and attended academic conferences in Germany, England, America and many African Countries. He is keenly interested in Old Testament Prophetic Books and African Christianity. Dr Peter Olanrewaju Awojobi is a member of Member, West African Association of Theological Institutions (WAATI), Nigerian Association for Biblical Studies (NABIS), Old Testament Society of South Africa (OTSSA), International Council for Higher Education (West Africa), Network for African Congregational Theology (NetACT), South Africa and Nigerian Institute for Strategic Management (NISM)