A STUDY OF MWAGHAVUL FESTIVAL COSTUMES IN PLATEAU STATE

BY

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DEPARTMENT OF FINE ARTS,
FACULTY OF ENVIRONMENTAL DESIGN,
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A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY ZARIA, NIGERIA IN PARTIAL FULFILLMENT FOR THE WARD OF MASTER IN ART (M. A) DEGREE IN ART HISTORY

DEPARTMENT OF FINE ARTS, FACULTY OF ENVIRONMENTAL DESIGN, AHMADU BELLO UNIVERSITY, ZARIA, NIGERIA

OCTOBER, 2018

DECLARATION

I NDAM, James Peter declared that the work in this Dissertation title, "**A Study of *Mwaghavul* Festival Costumes in Plateau State**" is a record of my research, which has been conducted under a Supervisory Committee of Dr. L.O.A Agada and Dr. Caleb Samuel. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this Dissertation has been previously presented for another degree or diploma in any University.

NDAM, James Peter. **Signature……** **Date……**

CERTIFICATION

This Dissertation titled: **"A Study of *Mwaghavul* Festival Costumes in Plateau State"** by NDAM, James Peter, meet the regulations governing the award of Master of Arts (M. A.) Degree in Art History of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

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Chairman, Supervisory Committee

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Dr. G. G. Duniya Date _____
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DEDICATION

It is my humble desire to dedicate this Dissertation to my beloved wife, Patience James Peter.

ACKNOWLEGEMENT

I wish to sincerely show my gratitude to all members of staff in the Department of Fine Art Ahmadu Bello University, Zaria, who have impacted in me knowledge of different field of disciplines, they have demonstrated immense support to me during the period of this study. My gratitude goes to my able supervisors Dr. Ladi Onyi Andrea Agada and Dr. Caleb Samuel, who carefully supervised this work and their contributions as part of learning.

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ABSTRACT

A Study of *Mwaghavul* Festival Costumes in Plateau State

Costume plays significant roles during festivals, because they add to the beauty of events. Such festivals provide opportunities where beautiful costumes of different ethnic groups are showcased in promoting the culture of the *Mwaghavul*. Costume is a distinctive style of dress of an individual group that reflects their class, gender, profession, ethnicity, or nationality. The study of *Mwaghavul* festival costume in *Mangu* Local Government area of Plateau State is the scope of the study, which was delimited to three (3) districts; *Panyam, Mangu, Pushit,* The reviewed of the background of study is on social, cultural, religious, and political, in order to come out with facts. The research design is qualitative technique that covers historical and descriptive approach. Primary and secondary sources are the major data collection techniques. The gradual dominance of modernised costumes used for cultural festivals in Nigeria is a matter of concern. These concerns give rise to the need to document the *Mwaghavul* festival costumes of the *Mwaghavul* of *Mangu* of Plateau State before it goes into extinction, because there is lack of literatures on costumes used for *Mwaghavul* festival. It is therefore on this basis that, the problem of this study is premised. Based on the area of study, the researcher review literatures base on the following; etymological definition of costume, history of costume, African costume, costume in Nigeria and festivals that promoted the costume of the people. The research analysis is base on categorization method using Simple Random Sampling and Purposive Sampling techniques with descriptive and interpretation of aesthetic component of the costume. Images of costume are categories base on gender (male and female) dance costume, according to festival to hunting and ceremonies occasions of *Vellang*,*Mbel*,*Cher* and *JirapWar-Shar* group. Descriptive analysis was made alongside the pictures, of artistic elements and function as well. The researcher discovered that the costumes used for festival is declining due to some social, cultural and religious influences. Recommendation were given to tackle the changes, that costumes should be well preserved in order that they do not get damaged or lost, and that further studies should be carried out on other aspect of *Mwaghavul* musical instruments. Findings are discovered based on the stated objectives; it is discovered that, the costume of the people is divided into four (male, female, hunting, rites of passages). The costumes are made of different media such as cotton, wool, animal skin, leaves, and raffia. The costumes of the people are for entertainment, communication and beautification. The costume of the people is on the verge of declining due to religious and other social influences. The contributions to knowledge of the study are; some of the functions of the costumes are used for entertainment, identification, communication and for aesthetic purposes, while other costumes are used for charms and rituals. The costume are ephemeral, that's why it does not last longer for preservation due to the quality of the media, and it also serve an academic reference material to the researcher, who wish to research similar or add to the existing materials for further documentation.

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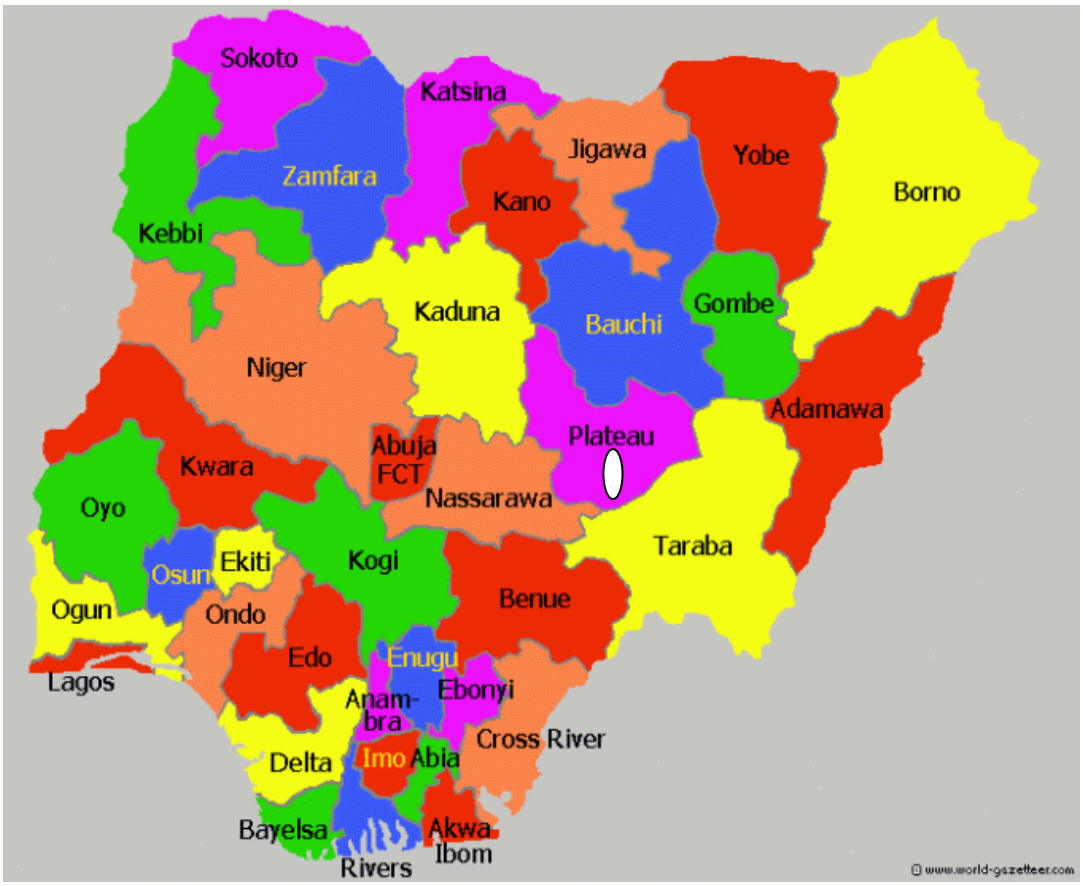
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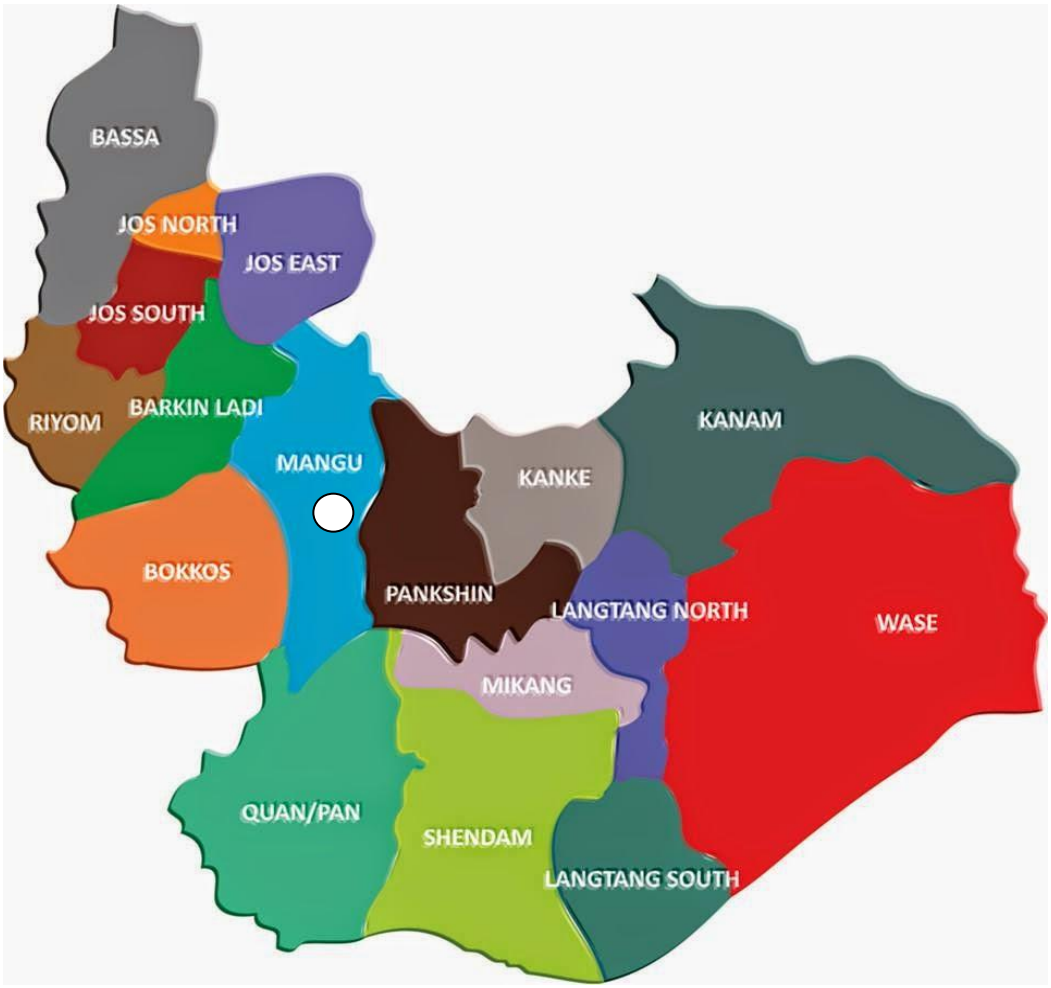
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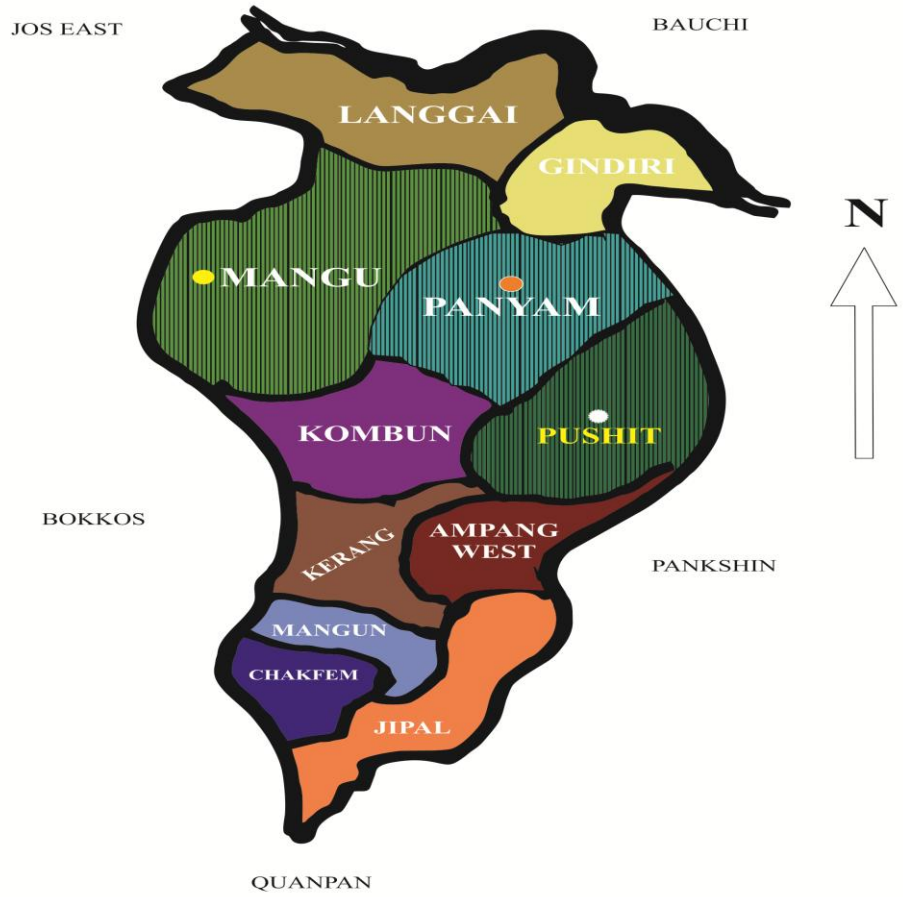
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CHAPTER ONE

Introduction

Costumes play a significant role during festivals because, they add to the beauty of events. Such festivals provide opportunities where beautiful costumes of various groups and sub-groups of an ethnic group are showcased. Ibrahim (2005) affirms that, celebrations of festival are avenues where people see different artistic costumes and where different dance groups are dressed and adorned to portray characters of race, age, gender and status. Uzoagba (2009) holds that, "festival is an event usually organised by a local community to commemorate a special event in the society, which involves all the inhabitants of the town, which has economic, religious and social reasons".

Mgbada (1978) opines that, cultural festivals have been an integral part of human society for a long period of time which has being practised in different parts of the world. Such festivals at most times are meant to celebrate some deities or ancestral gods to bring rain, prevent drought, bring bountiful harvest, and fertility as well as to prevent untimely death, among others. Mgbada adds that most of these celebrations showcase traditional costumes, regalia or attires attuned to festivals. Many festival costumes are seen as body of human activities showing a distinctive way of life of a group of people. It is understood that, "festival and costume" are intertwined with socio-cultural origins from dance.

Costume is also refers to all clothing that an individual wears in a shows in movies, sports festivals, parties, emir's attires, traditional and cultural relics, which can also be applied in performances such as drama and dance. Wangboje (1990) adds that, if the culture of a people and their way of life can be seen in their works of art, definitely the costume of the people is an extract of the cultural environment in which it is made. Uzoagba (2000) affirms that, costume is a distinctive style of dress of an individual group that reflects their class, gender, profession, ethnicity, nationality, activity or epoch. The term was traditionally used to

describe typical appropriate clothing for certain activities, some of the common clothing used by various groups during festivals include, shirt, skirt, hat, loin cloth, bag, sandals and other accessories among others.

The *Mwaghavul* of *Mangu* Local Government Area of Plateau State of Nigeria which is the study area of the people, the *Mwaghavul* engaged in farming as their major occupation, they also practice arts and crafts, such as the art of pottery production, knitting, leather work, blacksmithing and weaving, among others. It is because of these practices that they also show creativity in making costumes among others.

Festival costume according to Sieber (1972) states that,

> tight fitting costumes or little clothing result in action and in dance movement that retain the energy of gesture with the torso, while loose cloth which requires continues adjustment result in characteristics gesture of arms and hands, add to the tendency of throwing body weight into different gestures.

The summation of this statement is true of the use of some specific cloths which, reflects styles and movement of the wearer during festival. In general, costumes are used for all forms of performing art which includes music, dance, singing and drama. According to Mgbada (1978) performing art refers to the form of artistic expression for entertainment which includes music, singing, dance, drama and so on.

It should be noted that "festival and costume" are inseparable in this discussion, because they go hand in hand for proper understanding, therefore, Uzoagba (2009) again holds that, festival is an event usually organised by a local community to commemorate special event in the society, which involves all the inhabitants of the town, which has economic, religious and social reason behind it. Many festivals and costumes have religious origins which entwine cultural and religious significance in their practices. However the festivals which promote costumes is also related to socio-political reason; such as *Durbar* festival of Kano, Zaria,

Katsina, *Atyap*, others are *Ekpe* festival, Igue festival, *Eyo* masquerade festival of Lagos, *Egungun* Yoruba festival, masquerade carnival from Delta state, among others.

Costume plays a role in promoting the culture of a people's through festivals. Celebration of festival provides avenues for people to see different creative costumes and showcase where different dance groups are dressed and adorned with costumes to portray thecharacters of race, age, gender and status (Ibrahim, 2005).

Many costumes are known to have mystical influence on the beholder, such as personal power, dignity and wealth, which are externally manifested, especially in the masquerade. It may be equivalent to the conscious images that man creates in his or her appearance, like the districts head dressed in his regalia uniquely adorned for ceremonial duties.

There are many types of festivals in Nigeria and the world at large. Each festival bearing specific costumes, functions that bring out the aesthetic values, some of the survey of festival costumes in African country discussed or reviewed in this research are the *Senufo* dance skirt costume of Cote di'vore, *Kapsika* dance skirt costume of Cameroon, *Bwami* initiation costume of Congo, the marriage costume of Fulani Southern Niger, *Kuosi* mask of Cameroon wearing elephant mask, the (*Zulu, Xhosa, Venda*) of South Africa among others. While festivals review that goes along with the costumes in Nigeria includes; *Okeji Arondizuogu* festival, *Eyo* festival, *Igue* festival, *Ekpe* festival, *Sharo* or *Shadi* festival, *Abame* festival, *Abang* festival, *Efik* festival, *Egungun* festival, *Durbar* festival, while from Plateau state review were made of *Pankshin*, *Mostar* festival of Kanke in, *Nzem Berom*, *Vwana* festival, *Ngas Puusdung* festival of *Pankshin*, *Afizere* festival among others (Janson and Anthony, 2006).

Egonwa (1994) adds that the appreciation and the aesthetics of African art can only be enjoyed and discuss by those who know their cultural value. There are styles and the way an artwork look as iconography, its subject matter and symbolism, and its historical context. The

western writer flowing European expectancy pattern has misunderstood African art, because of the error of attempting to interpret art using their own standard.

Therefore, the cultural value of the festival which gives some significance to art in Nigeria and Africa are different from those of Europe. The dignity of the district head of *Mwaghavul* is hiterto exhibited or adorned in regalia with embroidery design and artistic accessoriesattached to it, the costumes is said to possibly give the level of power, respect and loyalty in line with the chiefs' royal responsibilities. Other costumes are produced and worn traditionally in connection to religious rituals, marriages, chieftaincy title, coronation, festival, political campaign as well as social status.

The *Mwaghavul* of *Mangu* Plateau State of Nigeria engage in farming as their major occupation, they also practice arts and crafts, such as the art of weaving, pottery production, knitting, leather work, and blacksmithing among others. It is because of this practice that creativity in making costumes was established. Some of the available *Mwaghavu*l festival costumes are; *mbum* (cap), *rasa* (leather outfit), *ndam*, or *shang* (handbag), *dakwal or banti-dang* (a shape of a triangular loin cloth outfit), *chaa* (calabash rattle), *ndol-shagal,* (metal rattle), *ndol-nghang* (palm fronds rattle), *kim* (brass armlet or bangles) *nging* (drum), *feer* (briggle) *nnar* (dance skirt) among others. The researcher consequently seeks to study and discuss the *Mwaghavul* festival costumes of Plateau State Nigeria, according to its context.

Background of the Study

The term "*Mwaghavul*" is a misnomer name of '*mwo-a-vul* or *mwan-vul',* meaning '*two* walking together". The *Mwaghavul* language like *Ngas, Goemai, Ron,* and *Mupun* belong to the Chadic group of the Afro-Asiatic family. Gutip (1982) reports that, the Linguistic Classification of *Mwaghavul,* was part of the migration of Chadic speaking people from the Lake Chad Basin of Borno State. Dapiya in Dawan (2001) wrote the summary of the *Mwaghavul* movement by saying that;

> from time immemorial they were around *Yemen* and Saudi Arabia, in the Eleventh century, they moved across the Sudan to the Chad. The Thirteenth and Fourteenth century saw in Bornu, the incursion of the *Kanuri* and subsequent movement southwards. In the Fifteenth century, the *Mwaghavul* were in *Biles, Ngas* or *Pankshin* land around *Wedu, Gung Maduut* and *Lofyer* area. Finally, the Sixteenth century and Seventeenth century, were the time they settled on 'the high Plateau in the Central Zone of Plateau State predominantly in *Mangu* Local Government area, of Plateau State Nigeria.

The migration history is a concise summary of the *Mwaghavul* movement to the present abode. There are two major ethnic groups, the *Mwaghavul* and the *Pyem* with other ethnic minorities, such as the Hausa, Fulani, Ngas, Berom, Igbo, Yoruba, among others are found in *Mangu* Local Government Area.

The main functions of costume used during *Mwaghavul* festivals or ceremonies are mainly for entertainment and to promote the people's culture through ritual performances and charm among others. Chuktu (2011) holds that, the *Mwaghavul* have different types of festival according to their various dance groups, such as the *Vellang* dance group, *Cher* dance group, *Mbel* dance group and *Jirap* dance group. These dances are performed during ceremonies such as hunting festivals and rites of passage, among others. Different festival costume or regalia such as, headgear (*mbum),* dance skirt (*nnar, rasa, or shimmi),* loin cloth (*ler-tughus)* bag (*shang*) *kim* (brass armlet or bangle), and musical instruments such as, local drum (*ngin),* flute (*vellang),* are showcased. The festival takes place in various districts within *Mangu* Local Government Area of Plateau State. The districts are*; Panyam, Pushit, Mangu, Kerang, AmpangWest, Chakfem, Jipal, Kombun, Mangun* among others.

Artistic elements that are subjected to the forms and content of costumes play a functional role in the accessories of the *Mwaghavul* costumes, especially the colour, design, shape and texture used in the production of costumes and other components. Festival is an event that promotes cultural styles and modes of dressing of a particular people. The costume worn by the people of a particular community during recent festivals confirms whether the culture of

the people is declining or progressing. It is observed that some of the festival costume of the Nigerian people have disappeared or altered as a result of modernisation and religious influences. The research consequently seeks to study and discuss the artistic component of such costumes used for festivals by different dance groups of the *Mwaghavul* in *Mangu* Local Government Area of Plateau State, Nigeria.

Culture is the total way of life of particular ethnic group, living in a specific geographical environment. Chuktu (2011) opines that, the *Mwaghavul* speak similar language of the Chadic linguistic groups. Evidences of these are observed during festivities and farming season especially, where the review of the event are exhibited. The people's culture has to do with the use of fan-palm trees in the mythical defence as well as *lip* (charm) among others. That was the policy in the ancient time, but also, the historical development of the *Mwaghavul* practice *kum* (rituals), and also engage in war-like, and other activities, such as hunting, festival, ceremonies and the likes, have much to do with the cares, evil forests, rivers and crater lakes of the volcanoes, among others as part of their culture, however some of the *sedieep* (ceremonies) practice today are the remaining one, such as initiation, puberty, circumcision, festival, coronation, among others.

The *Mwaghavul* believe in the supreme God called *Na'an* or *Nan* (Dawan (2001). The Supreme being is believed to be the father of '*...all and when referring to where he dwells, all would simply raise their hands towards the sky and say "up there"* (*Deng Naan*)', means heaven. *Na'an* (God) is the giver of all things like fertility, rain, good health and, very powerful, just and kind. He further adds that, in those days, the futures are never attributed to him, but the spirit of ancestors or witches. The intermediaries used by the *Mwaghavul* for approaching the supreme deity, kept in the *lu-kum* or *bongkum* (shrines). These spirits are the objects of many important ceremonies, these for example marks the commencement of sowing and planting, it usually done to ensure the fertility of fields and again before the

beginning of harvest. All these ceremonial occasions called for dancing, merry making and performers adorn their bodies with beautiful outfits (Gutip 1982). The spirits were also evoked for good hunting and formerly for victory at war, the dance of various region bear certain similarity to one another, the time of harvest, hunting, fishing, birth rites, marriages and death, are also observe. Many of these rites involve the wearing of costumes, mask, which representing the tribal ideas of the spirit concerned (Dazyam, 2005).

According to Daluhup (2009)) affirms that; *the social life and interdependence of the members of African communities is that... everyone knows everyone in the villages, no matter the size. Most of the families, who are in constant touch with each other, are nearly or remotely related, either through blood relationship or the bond of friendship*. Gutip (1982) highlighted that, since the people depended on agriculture for existence, the cultivation of land was done through communal labour "*wushat or bitlang*". Hoeing, harvesting and threshing of grains were done by able bodied men, at the end of it all, gruel *mwos* (local liquor drinks prepared by the women), is taken to replenish their energy. The old women dressed in thick *gwodo* wrapper costumes, with their walking sticks chanting praises to motivate the labourers. These include marriages, installation of title holders, funerals of elders, naming ceremonies, friendship, fertility, hunting and victories at war. During these rites, women usually dress in their uniforms or costumes, with an axe *septook*. The girls too carry sticks and wear wrappers that covers their breasts down and below their knee levels; usually "*godo*" or fabricated wrappers. Their faces where painted with *lip* (red iron oxide), as charm used by the people for protection against any evil in the clan.

Craft is one of the roles that promoted the culture of the people especially the making of the costumes such as *nar* (dance skirt) and *nging* (drum) among others. Dazyam (2005) the widely practice craft among the *Mwaghavul* were *dak sar kichik* (weaving), *kullom* (smithing), pottery, basketry, tannery, leather work, saddlers, and building encouraged by

Mishkagham-Kam (Tranditional chief) who is the chief paramount ruler, His Highest Da Nelson Bakfur. The festival of the *Mwaghavul* is the craft making, because it gives ample opportunity for the craftsmen or performance that are skilful in making costume used for all festivities in *Mwaghavul* chieftdom. However, the making of *peesam* (grass-mat), used *piciya* or *rama* (fibre rope), to make *tip* (sacks), *kichik* (basket) or *kuttut* local tray for winnowing, *Shilip* (local rain coats) the *paal* is made of wood and corn stalk, *mbum* (headgear), there are also wood carvers, who made *shing* and *ndyes* (pestle and mortar) for pounding and *shyep ging* (drum frame) among many craft of the people. The *Mwaghavul* practice of making artistic costumes for festival, such as the making of *mbum* (headgear), *nar* or *shimmi* (dance skirt) *kulluk* or *ndam* (bag), *dakwal-tughus* (triangular loin cloth outfit), *banti dang* (loin outfit), *nging* (local drum), *ullu* (strip of cotton) *kop or pass* (spear), *kim* bangle, *ndol* (rattles), *chaa*,(tambourine) *nghang* or *chaan* (hoe), *sep* (axe), *lip* (charm), *pee saam* (mat), *feer* (trumpet) *fio-fiot* (whistle), *vellang* (flute), among others. These costumes are used by the people for different festival, ceremonies in *Mwaghavul* community.

Statement of the Problem

Distinct costumes exist among different ethnic groups in Nigeria. These costumes generally have various functions, one of which is to showcase modes of dressing that promote the cultural identity of the people. The gradual dominance of modernised costumes used for cultural festivals in Nigeria today is a matter of concern. This concern gives rise to need to document the festival costumes of the *Mwaghavul* of Plateau State before it goes into extinction. Though scholars like, Gutip (1982), Datok (1983) and Dazyam (2005), have written on *Mwaghavul* migration pattern, arts and craft of the people, festivals, historical migration of the *Mwaghavul* to the present abode, among others, there is still lack of literature on festival costumes of the *Mwaghavul* to the knowledge of the researcher. It is therefore on this basis that, the problem of this study is premised.

Aim and Objectives of the Study

This study aims at documenting the *Mwaghavul* festival costumes of *Mangu* Local Government Area of Plateau State, while the objectives are to;

i. identify and categorise the different costumes used during the *Mwaghavul* festival;
ii. examine the artistic component of *Mwaghavul* festival costumes;
iii. discuss the functions of festival costumes among the *Mwaghavul*; and
iv. suggest ways of preserving the *Mwaghavul* festival costumes.

Research Questions

i. What are the different costumes used for the *Mwaghavul* festival?
ii. How can the artistic component of the *Mwaghavul* festival costumes be examined?
iii. What are the functions of *Mwaghavul* festival costumes?
iv. In what ways can the *Mwaghavul* festival costumes be preserved?

Justification of the Study

Having searched through appropriate visual sources and other forms of documentation, it was observed that there is no extensive written document on *Mwaghavul* festival costumes. Authors such as, Gutip (1982), Datok (2001), Mangvwat (2004), Dazyam (2005), among others that have written on *Mwaghavul* costume partially with emphasis on the festivals, arts and craft, and the historical migration pattern of the *Mwaghavul* to their present abode. Hence, this research is justified because it will add to the existing knowledge on the *Mwaghavul* costume. The research is also justified as it adopts possible ideas on how the original images of *Mwaghavul* festival costumes should be preserved.

Significance of the Study

This study is important, because it dwells on festival costumes of the *Mwaghavul* of *Mangu* Plateau State, which promotes the rich cultural heritage of the people. This research also

encourages a better appreciation of the performing arts of the *Mwaghavul* from the past to the present. The research records the various contributions made by the *Mwaghavul* costume makers, performers and custodians, to the development of the festival costume in *Mangu* Local Government Area of Plateau State. The findings and recommendations that emerge from this research will contribute significantly to the literary information on promoting the festival costumes within and outside Plateau State.

Scope of the Study

The scope of the study focuses on the festival costumes used by the *Mwaghavul* of *Mangu* Local Government Area of Plateau State. The study is hinged on the selection of some of the available costumes used during the 2016-2017 festival within three (3) districts, *Panyam, Pushit* and *Mangu*. The reason for the selection of the costumes for this study is based on the artistic component or traditional accessories of costume worn by the dancers during the type of dance group festival and the type of costume used for ceremonies.

Theoretical Framework

The theoretical framework for this study is base on "Semiotic of Fashion", Okachi (2015), opines that, semiotics is the theory of production of interpretation that involving meaning. Semiotic is only concerned with (internal) communication, but also with ascription of significance to anything in the world. Okachi (2015), some of the scholars who succeeded using semiotic methodology are Ferdinand de Saussure (1857-1913), Charles Sander (1839-1914), Claude Levi (1908-2009), and Roland Barthes (1915-1980), among others. Individual semiotic scholars have to assess whether and how semiotic maybe useful in shedding light on the aspect of their concern.

However, the researcher adopted "Semiotic of fashion", base on Ferdinand de Saussure theory, according to Thomas (2005) opines that "Semiotics of fashion" is the study of fashion costume on how human signify specific social and cultural positions through dress. In other

way Ferdinand de Saussure in Chandlers (2006), define semiotic as the science of life, of the sign in society. Semiotic is the study of sign and just as we can descript and interpreted sign and construct meaning from text, we can also construct meaning from visual images ,such as fashion. Chandler (2006), fashion is a language of signs that non verbal converse meaning about individual and groups, it hold a symbolic and communicative role having the capacity to express one's unique styles, identity profession, social status, or group affiliated. Clothing is non verbal sign that can be interpreted differently depending on the context, situation, or culture.

It is on this way that the semiotic of fashion can be linked to social semiotic. Fred (1994) states that, "the chief difficult of understanding fashion on its vagaries is the lack of exact knowledge of the unconscious symbolism attaching to forms, colour, textures, posters and other expensive element of the given culture", in view of that, difficult is increased by the fact that some of the expressive element references in different area. However, the meaning of that are constructed through fashion largely depend on culturally accepted codes. This can be demonstrated in the choice of colour for wedding ceremonies, across different culture.

For example a white dress is attire for a wedding in western culture. In an Asian colour 'white is associated with death, and would be more appropriately worn at the funeral, which help categorises according to group, the meaning (significance) and give out interpretation of it.

Okachi (2015), Semiotic aim to take any system of sign, whether their substance and limit; images, gesture, musical instrument or sound, object, and the complex association of all which form the content of ritual, conventional or public entertainment. The researcher dwell on the conceptual framework of semiotic fashion, where its related with the cultural costume and the descriptive and interpretation and construct meaning from visual costume with artistic

element that give out the aesthetic values of the object (costume) and the functionality of the costume based on significant (signifier) of the festival as indicated by the respondents in carry out the study, it is related to the different of costume in term of ceremonies, worship modernisation, genre, beauty, entertainment, communication, identity among others.

Definition of Terms

***Artistic*:** -Is a term used by the researcher to analyses the art of making costume of the *Mwaghavul*.

***Banti*:** -Triangular-shape outfit as worn by *Mwaghavul* men to cover their man hood. Today it is restricted to ceremonial and festival occasion such as *vellang* dance.

Cher: - An annual dance for female to mark the coming of rains or to celebrates successful circumcision exercise, it is performed strickly according to age groups.

***Chaa*: -** Calabash rattle or "*maracas*" made with plant seed sewn round it.

***Chilem*:** - Totem

***Chukbwon**:* - A type of knife with decorated sheath tied on the waist by *Mwaghavul* male, particularly elderly people in the past, mainly for self-defence or any such related issues. Today is restricted to costume of ceremonial occasion.

Components: -The term is used by the researcher. Components are element or accessories which constituents the materials use for the description and decoration of the *Mwaghavul* festival costumes.

***Dakwal-tughus*:** - A male triangular-shape cloth outfit made of the same cloth as *"banti"* and with appliqued decorative patterns. It is worn on the shoulders by the *vellang* dancers.

Deng Na'an:-Heaven

Feer: - Male elders in which animals' horns of varying size and shape is the main musical instrument.

Gizok:- These are long tufts of hair dressed worn like wig or bunch of fibre worn as costume.

***Mwaghavul*:**-Is an ethnic group from *Mangu* Local Government Area of Plateau State

***Mbel*:** - A seasonal dance for males only, it described its name from the principal musical instrument which is a flute made of reed stalks.

***Mbitook Ullu*:**-Multi coloured thread worn across the shoulders by female and male dancers.

Mbum: **-** Ceremonial headgear woven from *kachinjiri* (Hausa) palm and decorated with sheep-tail hairs and strip of leather.

Na'an:- God

Ntip: - A bag of sack

***Nnar*: -** Tanned animal skin either with the hairs on or removed and worn on the back by the male elders.

Nuk:- waiste band tied on maiden as a sign of marriage engagement as virgin girl who is ready to marry by the husband

***Ndol*: -** Rattles, those made of metal are called "*ndol-shaghal*", while those made of fan-palm leaves are known as "*ndol-nghang*".

***Ndol Shaghal Sar*: -** hand rattle made with *nghang* leaves

Ndol Shaghal Shee:–leg or ankle rattle made with metal

***Ndol nghang shee*:-**A leg rattle made from palm frond with gravel

***Kwat Nriyem*:-**An annual hunting festival in *Pushit, Mangu* Plateau State

PuusWus:-An annual ceremonial rite in *Panyam, Mangu* Plateau State

Puus Kaat: - Known as "Day of meeting"it is an annual dance festival in *Mangu* Chiefdom, where all the nine districts came to showcase the traditional cultural dance

Wuri:-Cowries

Wus:-fire

***Kam-Dahar*: -** working stick for female

***Kim*: -** Brass armlets.

Kum: - Shrine

Kook-nji: **-** male elders dance celebrated mainly in the caves or shrines and when a titled member of the community group dies.

Lip**: -** Red iron oxides obtained from the waterlog stream. In the past it was smeared in the body or face at special ceremonial occasions.

Pwaghal**: -** Victory dance performance to mark success at war, or successful killing of wild animal.

Rasa**: -** Leather outfit worn on the waist at the back by *vellang* dancers. It has tufts and astrand of leather and is richly decorated with cowries and shells.

Septook**: -** Axe with long neck used by women which form part of the cheer dance.

Shang Sar, Ndam**: -** Hand bag, or pocket woven from jute fibre and used by women.

Shillip*:* - A locally made umbrella used during rainy season, while hat is used during dry season

Vellang**:-** flute used by male group of dance which was in the past perform immediately after grains harvest, but today it performed mainly for entertainment or an important occasion or during festivities.

Wushat or ***bitlang*****:**-Group of farmers as friend, help each other during farming season

Yim**: -w**eaving fitted trouser with twine, tying on their buttock in those days, mostly used by elderly women in those days.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Introduction

This chapter review related literatures, which discuss festival costumes, artistic elements, significance and function of cultural festival costumes in Africa, Nigeria and Plateau state, as it relates to the discussion and description of the festival costume of *Mwaghavul.* Because the costume is been promoted through festival that is why festival and costumes are inseperate terms use for this study. According to Stokstad (2009) state that, the culture of traditional African, Nigerian societies, together with their value systems, and beliefs are close, glamorous and positive dimension even though it is not completely immune from some negative outcomes.

According to Thompson in Samuel (2015);

> In the middle of the nineteenth country, when heasecended a lofty granite boulder (Olumorock) and I looked down upon the city of Abeokuta, what I saw disabused my mind of many errors in regard to… Africa. The city extended along the bank of *Ogun* (River) for nearly six miles and has a population approximately 200,000 people… instead of being lazy, naked savages living on the spontaneous production of the earth, they were dress and were industrious…(providing) everything that their physical comfort require. The men calabash-carver, wearers, basket-market, hat-makers, mat-makers traders, barbers, tanners, toilet, farmers and workers in leather and morocco… they make razors, swords, knives, hoes, bill-hooks, axes, arrow heads, stirrup… women… must diligently follow the pursuit which custom has allotted to fabric, they also make soap, dye, palm oil, nut-oil, all the native earthenware, and many other things used in the country.

The above summation was possibly a concise summary or an entire portrait of art in the town of Abeokuta which over-rides the western notion of primitivism or vanishing Africa (Samuel, 2015). The summary is also applicable with the art and crafts of making the festival costumes of *Mwaghavul* people of *Mangu* Plateau state. The costume was promoted by festival as well as ceremonies, where different costumes are showcased base on the African and Nigerian costumes.

According to Duyil (2017), this also seems to be an expression of art found in most societies around Africa which leaves evidence of the creative impetus of the artist. The European had always attribute that the stylistic roots of African to near eastern region civilization and even to ancient Egypt and Greece, this might be because they were more at home with the ideas of such civilization.

This chapter reviews literature that relates to festival costume around the world. The following sub-topics treated under this chapter includes (i) Etymological definition of costumes (ii) history of costumes (iii) African festival costume (iv) *Bwami* initiation dance costumes of Congo (v) costumes of Fulani of Niger (vi) *Kuosi* mask costume of Cameroon (vii) Festival costumes in Nigeria (viii) Ethiopia festival and Somalia festival costume (ix) Eyo masquerade costume in Lagos (x) *Egungun* (masquerade) costumes (xi) Durbar festival costumes from Kano (xii*). Ekpe* festival costumes of Ibibio (xiii) *Igue* festival of Benin (xiv) Cultural festival of Plateau State. (xv). Review of *Nzem Berom* festival costumes, ceremonial costumes, among others are reviewed.

Etymological Definition of Costumes

The etymology definition of costumes comes from an Italian word, inherited via France, which mean "fashion or custom" (William, 2006). It is review that, costume is the distinctive style of dress of an individual group that reflects their class, gender, profession, ethnicity, nationality or epoch. The term costume was also traditionally used to describe typical appropriate clothing for certain activities, such as horse riding costumes, swimming costumes, carnival costumes, festival costumes, ceremonial costumes, among many others, appropriate and acceptable costumes, and changes in fashion and local cultural norms. William (2006) states that; "*...but sable is worn more in carriage lined with real lace, ivory and satin, and worn over same smart costume suitable for occasion".* This general usage of "costume" has gradually been replaced by the term "dress", 'attire" or "wear". Costume has

become more limited to unusual or up-to-date clothing, which intended to evoke a change in identity, such as theatrical, Halloween, and mascot costume are used, before the advent of ready-to-wear apparel costumes. Okpu (2015) state that,

> costume as clothing designed to allow dancers or the wearer freedom of movement while at the same time enhancing the visual effect of dance movement, further add that costume in films, and drama are carefully elaborated to give information about a certain role of a character as in case of king or even a lead dancers a group most costumes are produced traditionally in connection of with religious, rituals, marriages, chieftaincy titles, social groups as well as to show social status.

For example, Okpu (2015) states that, costumes could be regarded as a period in the dress or clothes in the style of a period in the past. It serves to adorn the wearer adding both material lustre and a sense of well-being. The researcher has observed in many dances that costume is known to have mystical influence on the beholder such that personal power, dignity and wealth are externally manifested in term of beauty. This therefore, may be equivalent to the conscious image that man creates in this appearance.

Thomas (2005) states that;

> Costume may refer in other ways. Costume refers to style of dress particular to the nation, a class, or a period, it may be attributed to the fullness of the artistic, visual world which is unique to the theatrical or cinematic production. The most basic design are produced to denote status, provide protection or modesty, it also provides visual interest to a character as well.

Costume are made up of varied materials that are attached together to produce the whole or part of a dress code, the material range from fabric, fibres, twigs, leaves and paint and many others. Oluwa (2007) states that, some costumes are sacred, which are essentially used for religious or ritual festival. Costumes in most cases serve diverse purposes such as religion, ceremonial and aesthetic, costumes are to change the appearance or the identity of the viewer, and this can be used in covering the face or the whole body. Some costumes are restricted to the initiate which must be within the confines of the ethnic of worship.

History of Costume

History had it that, the famous costume pictures were published in weekly edition between 1858 and 1897, the title was Munich picture sheet by Bildertogen. Brain (1980) states that, the history of costumes which was edited and published by Kosper Braun and Friendrich Schneider, state that, a total of 125 sheets appear with each four costumes pictured from different fashion eras of the people and the costumes were often presented in scenic staging; the images appeared as black and white or coloured woodcut and served next to the function class of society as well as decoration. Kosper (2015) states that, costumes started by the people of antiquity Egypt, Medes, Greece, Rome, the middle age, renaissance and modern times. Kosper (2015) adds that, an introduction, styles search of what is called today as the "*flash changing fashion*" consisted of mankind in earlier decades in larger time interval, and the level of detail in the context of costume eras is extremely high. For example, the new forgotten flea-fur, or a fit- tippet is a women's fashion accessory that is popular in the later 15th and 16th centuries which is unthinkable today.

The evolution of African costume is difficult to trace, because of lack of proper of historical culture which date back before 3000 BCE. However, African dress costume is as varied and diverse as the historical antecedents, and cultural background of the African people in fifty five (55) countries and more than hundred linguistic group, example of traditional costumes in Africa are Zimbabwe, Ethiopia, Madagascar, South Africa, Nigeria, Egypt, Mazambique among others, having distinctive costumes for a specific purpose (Leuzinger, 1976).

Conteh-Morgan and Tejumola (2003) states that;

> Parade and procession, provide opportunities for people to dress up in historical or imagination costume. For example, in1879 the artist Hans Makart designed costumes and scenery to the wedding anniversary of the Austro. Hungarian Emperor and Express and led the people of Vienna in a costume parade that become a regular event until the mid-20th century.

It is reviewed that, Leuzinger (1976) add that;

> the earliest fashion trends, can be trace back to the time ancient Egyptian civilization was mostly made of linen, which was a perfect fabric for keeping cool in a subtropical desert climate women wear lung, simple sheath style of dresses that where held up by one or two straps. Egypt headdresses, bracelets, earing and rings of exquisite workmanship were worn extensively by the more affluent Egyptian to accessories their clothing ensembles.

This summation is an attempt to throw more light on the history of fashion or costumes for a specific event. It is important that clothing was a clear expression of one's social statues depending on one's position in society, however, the styles and colour of the costumes would have their Togas embellished with purple stripes.

African Costumes

The African continent is made up of people, societies and civilizations, with different and unique artworks. Africans have kept it cultural tradition alive through festivals, art, myths, legends, folklores, rituals, prayers, proverbs and songs. This has been achieved through wearing of improvised traditional costumes used for festivities (Okachi, 2015). Some of the African costumes are used in dance and ceremonies to initiate, which served as symbols of the spiritual force or authority that validate the basic belief of the society, and reinforce acceptable social modes of conduct, and symbolises the spiritual authority to eradicate social evil, mask and costume are the clear example for the validation.

The traditional African costume is commonly worn during celebrations, dance festivities and ritual ceremonies to commemorate social and religions events. It plays a very significant spiritual and functional role in their respective community.

Most African masks are costume which hides the identity of the dancers, the review on dance skirt costumes used in some parts of Africa, such as the *Senufo, Dan, Oku, Yoruba, Tanzania, Kapsika* dance among others use dance skirt for festival. According to John (2011) state that, the Senufo of Cote d'voire are regionally famous as musician and super carvers of wood,

sculpture, masks making of dance skirt, but well done in handicraft work, by subgroups where in the art is learnt within this group from one generation to the next. The African wrap dance skirt is also called "*lappas*; which are perfect for African dance and every day wear. *Lapa* is a pidgin (an artificial language created for used between speakers of different languages) word, or a mix of words from two language, that translates to "*lap*" or a piece of cloth that covers the lap.



Figure 1: Dance skirt costume of *Senufo* of Cotedi'vore Photograph by Hamil, (2011) www.Hamilgallry senufo.com

Different colours of rope twisted together are employed to give aesthetic forms. The cowries are arranged horizontally, while the rope was used vertically which ends downward with others single cowries at the end of the dance skirt. Reed (2003) state that, cowries have many uses and meanings, it has shown up in the form of money, jewelleries and religious in almost every part of the world. Cowries are mostly found in an Island of the Indian Ocean the cowries shell soon gained popularity throughout much of ancient Africa. Its influence, also spread to China where it was use as a form of currency to such as extent that the Chinese used its shape to form their pictograph for money which leads to today's excavation.



Figure 2*: Kapsika* dance Costume of Cameroon, by Gabriel, G. (2006) http:wwwdanceskirt.com

Another fascinating dance skirt is the *Kapsika* dance costume of Western Cameroon. The costume is divided into two sizes, made with cowries, fibres, tied on the waist for festival dance. There are many festival costumes in Africa that are related to one another to the other, including the *Mwaghavul* costumes such as Uganda, Tanzania Kenya, Somalia, Ethiopia, Congo, South Africa, America and many others in one way or the other. These costumes are related either in term of forms, content, features, texture, shape, or in terms of materials and even the method of production, since weaving or knitting is adopted, as a process where interlacing or interwoven of materials may be the same, (Treidler and Glazer, 1997).

Bwami Initiation Costume of Congo

Among the *Lega*, Bayo, (2010) wrote that the *Bwami* are found around the Eastern Congo Basin of Africa ethnic group such are; *Mbole, Bembe, Elanda, Alunga, Azande* among others. In contrast to the kingdom of the savannah region, the people from the forest of Central Africa did not develop centralized political entities; instead these small groups are governed through communal voluntary associations. However, the initiation societies are important in

running the affairs of the village, which involve governing the relationship among people and their entrprenuership development of making costumes culturally and by guiding the moral development of an individual in the clan.

Visona et al (2001) states that;

> The *Bwami* society constitutes the most important instrument for organizing the community, all *Lega* art is used within the context of the *Bwami's* society, an organization that permeates all area of life. A philosophical society teaches principle of moral perfection through proverbs, dance dressed with costume and the presentation of objects in special context, while it is a voluntary association it maintain and reinforces bond of kinship within the community, lineage and clan. Initiation into various *grade* and *level* of *Bwami* are cohesive events that bind individual, kinship groups, and generations.

Robin (2008) further describe the submit that,

> *Bwami* produces display and explain thousands of pieces of sculptures, including anthropomorphic and zoomorphic carving, masks caps, spoons, costumes, miniature implements, as well as abstract. Each miniature object is part of the multi facet visual vocabulary employed by the society to instruct members in their moral code. Most anthropomorphic figures are called *inginga* (object that sustain the teaching and perception of *Bwami*) Each is a symbol representation of a name personage with specific moral qualities either good or bad, further expressed through proverbs and songs as they are manipulated during dance initiation.

Robin (2008) adds that, the display and dance in various contexts change the meaning of the object according to the context in which they are used. Performances, refers to as a process in which natural object (costumes) or art object are manipulated in cycle throughout an initiation event. The dance is a multimedia display with costume and the preceptor or teacher takes the pride in his creativity in organizing the various elements. In this event, *Bwami* initiates are introduced to the artwork in an established order into the first of the grades, proverbs and other verbal forms, help construct layered metarphors.



Figure 3: *Bwami* members in costume for initiation of their members into "*yananio grade* Congo by Visona, Poynor, and Cole, History of Art in Nigeria, 2001.

The picture in figure 3 is the *Bwami* men dressed pattern with hats, necklaces, bangles, beads, dance skirt and elephant tail, cowries, goat skin. The people do not used shoe, because of the dancing steps. The caps are covered with goat skin, nutshells elephant tail, cowries, beads of imported button. The related literatures in this context with the *Mwaghavul* is hunting were the skin of the animal kill (leopard) is part of their costumes used for ceremonies. However, the endless possibilities for arrangement and configuration of all the various elements provide a wide range of possible connotation for each performance as well as for each object, providing richness of meaning.

Costumes of Fulani Men in Southern Niger

Uche (2007) affirms that, the counterpart of the inland base of Niger and pastoralist Fulani men of central Niger also create personal mobile art forms, covering themselves with multi coloured wears, embroidered colour, beads and brass. The Fulani celebrating masculine beauty and charm called "*gerewol"* which is similar to other Fulani festivals that tests the restraint and endurance of young men are not allowed to show sign of fatique or discomfort (Visona, Poynor and Cole, 2001). Women act as judges selecting a champion among the

dancers, while Fulani men are encouraged to flaunt their best features at *"gerewol*" festival, the activities is an annual courtship, ritual, competition, among the *Wodaabe* Fulani people of Niger where young men dressed in elaborate or namentation and made up in traditional challenges.



Figure 4: Fulani men in costume at the *gerewol* of southern Niger. *Cole*.
www.willem@vanvalkenburg/fhkr.com, 16/12/ 2017.

Dancers celebrate their beauty even as they proclaim their virility and strength, clear eyes, white teeth and well-formed nose are valued trait as seen in figure 4 and are thus, accentuated by bright or white wrapper as dance skirt, with ostrich feathers, beads round their head and on their chest, beads, head ring, jewelleries and talisman for the hours of dancing and singing, also embroidered panel are included among them.

***Kuosi* mask Costume of Cameroon.**

The *Bameleke* region of western Cameroon are covered with grassland a society known as *Kuosi* in *Bameleke* region is responsible for dramatic displays that involves spectacular masquerades, warrior society. Sidney (2000) states that, its members are composed of powerful wealthy men dressed with mask appearance for the *Kuosi* celebration. A public

dance which sponsors is related every other year as a dazzling display of the kingdom is wealth (Visona et al, 2001)



Figure 5: *Kuosi* society wearing elephant mask as costumes in Cameroon.
***Visona, Poynor & Cole, History of Art in Africa,* 2001.**

The image in Figure 5 depicts the costumes used by the *Kuos*i performance with elephant mask which has large flag of cloth that cascade over the masker's chest down there legs, with crown head dress in semi-cycle form covered with beaded designs, the flaps and trunk symbolizes the elephant features. The costumes that add the aesthetic of the mask includes beaded garments, tunics of indigo dye, *Wukari* cloth and leopard. Headdresses may be attached to the masks or worn by themselves with costumes. Robin (2008) states that, some headdresses are colourful covered with red parrot feather which looks like extravagant flowers. The significant of the masks participant is to enthrone the king or to act in the morning ceremony of a citizen. Festivities to mark the age of a great person according to Visona, Poynor and Cole, (2001) they also witness these activities are performed of "*tso"* dance styles at their palace which accompanies their ritual, symbolizing the sovereignty of the kingdom this take place at the funeral of the king or queen at annual agricultural ritual that marks the end of the harvest and the new year of the *Kuosi.*

The person of Ethiopia has a diverse mix of ethnic and linguistic background. Fosu (1986) observe that Ethiopia is a country with more than eighty (80) different ethnic groups, with it own language, culture, custom, tradition. Stuart (2000) holds that, the Ethiopian traditional costume is made of woven cotton as costumes called *gabbi* or *Netella.* Women often wear dresses *(kemis)* and *netella* with borders of coloured embroidered wove crosses. But other designs are also used, by other ethnic groups and tribes in the south and west of the country wearing different costumes that reflects their traditions. Some tribe partially cover their body with leather, while others do not wear clothes. Merely decorated their face and body, with distinctive images, this role is used for hunting, entertainment, celebration of different ceremonies (Visona et al, 2001).

Another dance where costumes are showcases is the Somalia festivals of eastern part of Africa. Treidler and Glazer in Sidney (2000), the people are well known for *Dhaanto* folk costumes, but were made on the border of Ethiopia, the costumes style was made in the early 20th century during the dervist period in the 20th century, when it was used to the raise "spirit" of soldiers and was often hung in horse back. Additionally, the genre was employed in Islamic poetry. Sidney (2000) submits that, modern exponents of the *Dhaanto* style including the (Somalia singer, song writer Aar Manta, the famous *Dhaanto* artists include Ahmed Budai Ali *Dhaanto,* Bashir Carab Bashir Isaaq) and more. John (2011) affirms that, the Somalia younger kids would do the *Dhaanto* style of dance with costumes. The characteristics of this performance are arms, bobbing of head and knee, by keeping the rhythm within the performance, with befitted different styles of traditional and fashion costumes, while the whole body dance to the music, however, the styles does not have real reason. Also, Leuzinger (1976) states that, rhythm has some kind of communication only, the lyrics in the music have some meaning behind them. These types of music can vary from a

low beat to an upbeat, but the music always have a steady beat no matter how slow or fast, the dance moves.

The traditional costumes for women in this act, is either a colourful stripped long dress that has been wrapper around or a white dress that has a little stripped design on it. The man wears a white-sarong (*Macwees*) with a white shirt all as costumes.

The place where costumes are also observed is the traditional performance of Zimbabwe that occupies a crucial place in Zimbabwen's culture. The Zimbabwe performers are communal and largely performed in the rural setting. Sidney (2000) states that; there are three (3) main groups in which the dances of Zimbabwe are classified under the first rituals. This is the broadest category, and includes the most ancient traditional dances, with costumes the second is commemorative dances shows the political and social trend of the time, which include the historical and ritual drama, and the types of dance that is specifically used to signify oral history using storytelling, music, and praise songs to convey important history events with artistic costumes which show the symbol of beauty (John, 2011).

Zulu Indlamu **Costumes of South Africa**

In Africa, Janson and Anthony (2006), the South African has a diverse blend of cultural, ethnic group and religion which has given to the variety of traditional dress. In African cultures for example, age and social standing is reflected in the cloths a person wear. Here the researcher look at the various types of traditional costume found in South African especially the *Zulu* men and women in traditional costume, regalia or attires.

Mac-Donald (1992) holds that, in *Zulu* culture, a woman also wears different attires at different stages of their lives. A simple young woman wears her hair short and also a short grass-reed skirt embellished with beads, while engaged women will cover their breasts and grow their hairs. A married woman covers her entire body to indicate that she is spoken for

she wears a thick cow tails skin, which has been softened with animal fat and charcoal as a mean of adding beauty and preservation. Traditionally, women cover their bosom with a cloth, but nowadays cotton vest or beaded brass is worn along with beaded necklaces. Oluwa (2007) establish that; the most iconic adornment of south Africa are circular shaped hats called *izicolo* which are worn by married women. These hats were traditionally made of grass and cotton and measured as much as meter across to protect the wearer from the sun.



Figure 6: *Zulu* Men and a Woman in Traditional Costumes. www.alarmy,tystockphoto.com –C6FMM6, 2017

Zulu men traditionally wore tanned leather as animal skins and feathers, because the *Zulu* revered leopard as the skin of all predators, only royalty are allowed to wear leopard skin. However the pictue in Figure 6 depict a dance of a royal family with a princess in the middle.

The front apron is called (*Isinene)* and a rear apron is know as (*Ibheshu)* are worn to cover the genitals and buttocks. The stuffs of a cow's tail (*Amashoba*) are worn on the upper arm and below knee to give the appearance of greater bulk headbands are only worn by married men (Sidney, 2000).

The *Zulu Indlamu* an ethnic group of South Africa dance with costumes. The functions of costume are of profound significance to many African communities in terms of historical cultures and tradition. In particular, costume promoted the significance of cultural acts and traditional or stage performance. The traditional dressed of a *Zulu Indlamu* dance costume has been used in the theatrical dance used to enhance different *Zulu* storylines. MacDonald (1992) holds that, the theatrical shows featuring the *Zulu Indlamu* dance being show case, the *Zulu Indlamu* dance has found if way to stage theatres. The form of cultural dance, which was traditionally used to celebrate traditional event is now transformed into an artistic dance expression.



Figure 7: *Zulu Indlamu* costume of an ethnic group of South Africa www.wikipedia-fredgallery.com 2017

Indlamu also known as the *Zulu* pronunciation is a traditional *Zulu* dance from South Africa. The picture in Figure 7 is the *Indlamu* performers on the stage a position where the performers dressed in uniformity with costumes, the costumes are of different colours such as red, yellow, brown, green, sky-blue, purple strips of white and maroon or oxblood red among others.A shang of beads on their neck.

Another activity of the rite of passages of the *Indlamu* of *Zulu* is the fascinating war dance in action by jumping up and down as well. The characteristic of the *Indlamu* dancers lifts one foot over his head and bring it down hard handing squarely on the down beat. Visona et al., (2001) typically two dancers in warriors spelt perform *Indlamu* routine together shadowing each other's moves perfectly, also referred to as the *Zulu war* dance and also performed at weddings.



Figure 8: War festival costume *Indlamu Zulu* of South Africa www.salami.indlamu.zulu.com.2017

It is performed with drums as full tradition attire this dance is called *war dance,* because the movement are derived from the war dance of the warrior. It is review that, performing the dance, performer must have an uncompromised posture and wear fall garment attire, and do everything in timing when the drums serve as a guiding principle. This move can be performed by men as well of any age., in some cases in other techniques or style of another war dance, the performer should wear skin on ankle raffles, ceremonial belts, head ring and shield as costumes. The weapons sued include knob cherries and spear. This step is about showing muscular strength, yet not for frantic. It is performed in such a calculated way, so

that the performers can control the weapons, they used to state the imaginary enemy, that performers are more likely to make eye contact with audience. To accompany the dance are some people playing drums and whistles (Bayo, 2010).

Festival Costumes in Nigeria

Nigeria offers variety of festivals costumes, within sound and rich cultural heritage. Historically, evidences of these festivals are found in almost all the geopolitical zones in the country, the significance which serves as heritable instruments of national integration, peaceful coexistence and cultural possibilities. A number of cultural activities exist in Nigeria which creates unique creative spaces for producers of the art as well as conducived interactive spaces for tourist connoisseurs or expert. Many of these cultural activities have been in practice from time and have given the country an acclaim as being culturally super-active. Nigerian is known for its festivals costumes and song reaction and masquerade at coronation, initiation, marriages, burial, naming, planting and harvesting ceremonies (Gukas, 2001).

It is observed that there are many costumes used for festivals organised in Nigeria in different localities, some of which dates to the period before the arrival of Christianity and Islam in this ethical and culturally diversed society. Robertson (1992) states that, the most important religious festival were costumes are displays such as Christmas, Hanukkah, Diwali, and Eid Al-Adha are some of the most prominent festivals where different costumes are observed annually in some parts of Africa and Nigeria. Robertson, further states that, the main costumes use for festivals are often celebrated in ways that are unique to the people, such as Nigeria to mark the end of harvest, farming, hunting, fishing among others and also to celebrated for joy and abundant blessings.

However, in Nigeria, costumes used for festivals dates back before the arrival of the two major religions (Christian and Islam). These festivals display performance, masquerades and beautifully adorned costumes, regalia, possess visual artistic features. The festivals cover enormous range of events from harvest of crops, initiation, hunting, and fishing, coronation of chiefs and funeral celebration among others. Most of the festivals are celebrated annually to potray the costumes aesthetics, through festivals, while some have intervals of four to five years as the tradition demands (MacDonald, 1992).

In addition to that, costumes and festival dance are interwoven; they go hand in hand with all different kind of festivities or ceremonies, where participants adorned with costume, or regalia. The cultural festival are organised and celebrated in different time in Nigeria for various purposes. The costumes dress attract people within and outside the community, because of it entertainment, communication and functionality as well as the beauty.

Agozino (2011) affirms that, festival is a form of rejuvenation, an event which is the integration of visual arts and performing arts. Each festival has its own method of preparation, however certain basic things are common to most festivals, for some they consult oracles to know the exact date of the festival, followed by announcement in other to look for costumes and body make-ups and other preparation for the success of the festival, a place where available costumes are worn and seen is during festivals, because festival is perhaps the greatest artistic institution of the African people culture. It is here that, most of the costumes are made with different dull or vibrant colours are seen with different media, accessories showcasing the artistic elements or component on the costumes. Fosu (1986) mention that, some of the well-known festivals costumes in Nigeria showcases their rich cultural heritage with adorned costumes are seen during the carnivals organised in different states, such as the *Durbar* festival from northern region, *Eyo* festival in the western region and the Calabar carnival in the southern region. Costumes with different colours are used in

various types of festivals, such as the *Oshun* festival in *Oshogbo*, *Orisha*, the widely worshiped in Yoruba land in Oshogbo, Oluwa (2007) also reports that, a place where different costumes are seen is especially during the following festivals, the *Orisha* is a deity of the river (*water spirit*) and was said to be the favourite wife of *Sango*, the god of thunder. *Ekpe* festival from *Ibibio*.*Durbar* festival from Kano *Argungun* fishing festival in Sokoto, *Igue* festival in Benin, *Jarawa* festival in Plateau state, *Yahal-Wus* Hunting festival in *Panyam*, *Puus Kaat* festival in *Mangu* Plateau State, *Afan* festival in *Kagoro, Aye*t festival in *Zango Kataf* both of Kaduna State, *Ekpe* festival in Abia, *Ogun* festival by the Yoruba, *Efik* festival from calabar, *Ebira* festival Okene, *Eyo* festival in Lagos, among many others, have proved inspirational in promoting their cultural heritage that goes along with colourful and unique costumes which do not only show the beauty and meaning, but are also of the symbols of identity, royalty, peace, wealth and hope, among the communities. (Adedeji, 1992).

Costumes plays an important roles in the history of Nigeria, different ethnic have their costumes that are purposefully serve a unique puroses. The Festival of Art and Culture (FESTAC) in Nigeria, featured a lot of cultural activities to promote the black African artist, among others, are the *Eyo* masquerade festival costumes of Lagos state, which showcases masquerades dressed in white flowing gowns with hats have veils holding an engraved staff called "*Opambata*" (known as palm branch).

However, Green (1994), describe that, the *Eyo* masquerate costumes are, elegantly clad in immaculate, white, as they tread majestically around the grounds of the international conference centre, is quintessence Lagos, exclusive to only the descendants of the Lagos chieftainships. There a costume is a mixture of tradition and modern materials the hat is Brazilian, a reminder of the early Portuguese trader. Their voice are not as guttural as that of other masquerade, and their fluid dance steps are modern, aided by the beautifully

embroidered staff they carry just like any other Afrcian masquerade represent spirits of departed ancestors.



Figure 9: Eyo Masquerade costumes, Lagos State, by Adamu, O, (2013) Festival-Online Nigeria.com

The *Eyo* refers to costumes of the masquerade by the Yoruba people. However Okachi (2015) states that *Eyo* cultural festivals are celebrated to appease the gods for prosperity and well being of individuals and the community at large who have been deified among other issues. The picture in figure 9 is *Eyo* masquerade dressed in white cloth material where the costumes serves a diverse purposes such as sacred, religious, ceremonial and aesthetics purposes, the sight of aesthetics impression, provided by the costumes of the user and the appearance of the wearer during festivals. Okachi (2015) observed that in some celebration the wide brimmed *fedora* (hat) in five different colours, representing each clan that participate in the masquerade festival, he add that, the hat have motif that distinguish each of the clan from the other apart from the different colour of the hat.

Ikeji- Arondizuogu **Festival Costumes**

An area where costume is important in festival is the *Ikeji* cultural festival of *Arondizuogu* in Imo state. It is a popular festival that brings the Igbo speaking communities together. Its

origin dates back to over five centuries and it is acclaimed as the biggest pan-Igbo cultural community festival with strong heritage. International recognition and it witness by thousand of people in yearly basis (Uche, 2007). In contemporary time each passing year has witnessed an increase in grandeur, display, dance sophisticated and all friends. Okoronkwo (2005) states that the *Arondizougun* festival is mark with beautiful and colourful display of costumes of different masquerades such as the *Ogionu, Mgbadike, Nwaaburaja* and *Ozoebune*, prestigiously parading across the market square to the admiration of the public, and entertainment during the event. Asouzu (2004) mention that; the significance of the festival by the people of *Arondizuogu* is to celebrate the harvest of the first yams. It serves to unity and fosters ties among *Aro* people who are spread across the entire Igbo speaking state and part of Cross River State.

According to Uche (2007) submits that;

> "the local costumes and musical instruments used for festival renowned for sumptuous feasting fascinating masquerades, pulsating rhythms and instrument used to accompany the masquerades are *Eker* (wooden slit drum) of various sizes *Ogene* (metal song), bells *maracas* and *Oja* (wooden flutes, the flutist is why important element in the *Ikeji* festival who deftly communicate with the masquerade wearing soulful melodies and blending esoteric messages into the intoxicating rhythm of the drum. Another interesting aspect of the *Ikeji* is the raconteur known as *ima-inbem*, an imaginative tale deliver with the musical cadence that only the initiated can sometimes understand or comprehend.

The summation as the whole *Yinka* relationship between the flutist and the masquerade as a directive, this is applicable to most African festival where the drum and costumes are the key motivational factors of any ceremonies. John (2011) also contributed that, the importance of the flutist during *Ikeji* festival is very vital, for the communication of things hidden from the ordinary eyes to the masquerades, combine with the soulful melodies step and gesture "blending esoteric messages into the intoxicating rhythm of the drum" to the admiration of the crowd. The *Oshun* festival is held at the end of raining season at the Oshogbo sacred forest. The weeklong in festival in honour of the rivers goddess *Oshun*, an important Yoruba deity and is attended by thousands of people it also includes, ceremonies wearing costumes,

where priests seek protection for their local communities, through gifts and sacrifices to the goddess (Babalola, 2004).

A link as Robertson (1992) states that, *Sango* is an annual festival held among the Yoruba people in honour of *Sango*, a thunder and fire deity who was a warlord and the third king of Oyo kingdom. The *Sango* festival celebration is popularly known as Yoruba "*Orisa*" who is widely regarded as the funding further, of the present day Oyo state. The day festivals is organised in honour of the chieftaincy throne. Organised to facilitate the home-coming of the Yoruba's in the diaspora and also celebrate the *Sango*, who is regard as the greatest hero in the history of the Yoruba race, they are well adorn with regalia, attires which add beauty to the ceremonies (Babalola, 1998).

Yoruba *Egungun* (Masquerade) Costumes

Egungu refers to masquerades which plays important roles in the world of Yoruba. Adedeji (1992) affirms that, *Egungun* of the Yoruba people is the hybrid and diverse mode of ritual performance dedicated to ancestor worship. *Engungun* According to Law (1977) state that the *Egungun* is said to date back to the 14th century BCE when Sango, *alafin* king of the *Oyo* Empire, introduces a form of ancestral worship known as *baba* (father) which later came to known as *Egungun* meaning masquerade (Adedeji, 1969). More concentration is given by the Yoruba people on different kind of masquerades with special significant, however, the senior masquerade known as *Agba Egungun, Alarinjo, Aghegijo* among others types of *Egungun* perform their roles based on the context of festivities. Ajayi (1998) adds that, the festival of Yoruba people are structured and organise in a highly divergent way which depend on the region and costumes adapted. Some festival are annual, some occur every other years, some hold their festival as early as March, while other regions conduct theirs festival in July or September. The date for these festivals is often arrived at through divination on the costumes

before used. Aremu (1991) states that the performers agent are always male members of the *Egungun* cult "slave" the un-initiatedted and ill manner people are forbidden.

A linked to Ajayi (1998) affirms that, the necessity of anonymity in the *Egungun* masquerade is the performer the up most importance in the *Egungun* once he wears the costumes the performer cease to be him and he become the ancestor. Space is created at the events ground for the masquerade to displays his roles.

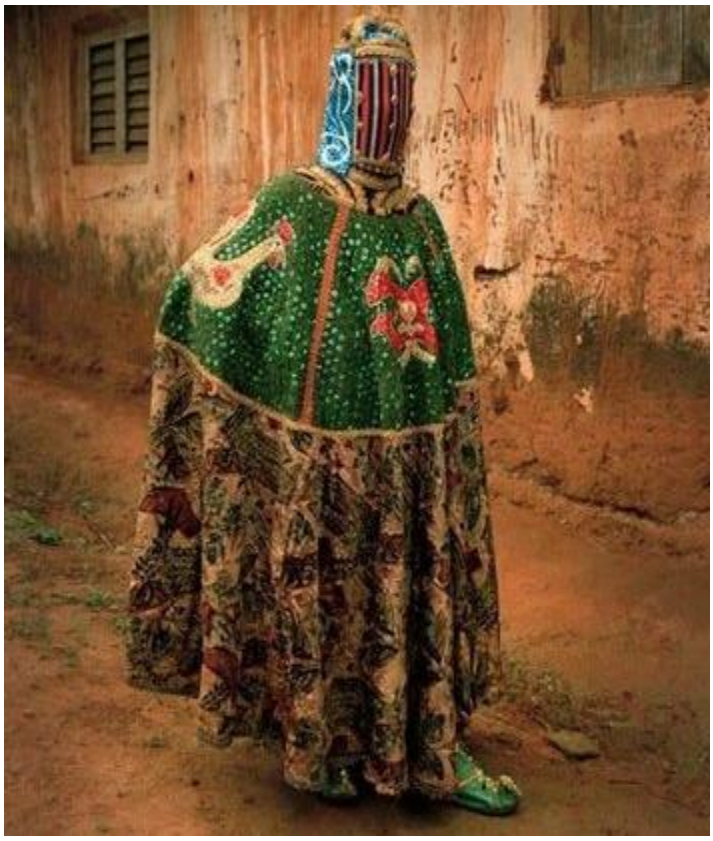


Figure 10: Yoruba *Egungun* Masquerade Costumes www.onidang.egungunjackbellgallery.com, 3/12/2017

The picture in figure 10, is a *Egungun* masquerade, dressed in colourful costumes with different colours such as green, red, black, brown, ash , oxblood red, and sky blue and other form adorned with strips of brightly colour and dulled design, the costume is been segmented into three parts, the head, chest and the over-roll sack cloth satin material and wool.

Ogunbiyi (1981) descibes that, the costumes worn by *Egungun* performers are double function; through concealment of the human body, the ancestral spirit is revealed. No part of the performer's body is to be shown. The costume with their numerous layers of vividly coloured cloth, embroidery, leather, animal skin, shells, and heads and their architectural head pieces and masks completely obliterate the human form. While the *Egungun* costume is a beautiful work of art in its own right, it reaches its full potential when activated by human performance. Drewel (1992) adds that, the costumes literally come to life once it is inhibited by the human performer. The meaning of Egungun costumes is widely diverse, and differs from family to family, region to region as well.

Similarly, the summary of the importance costumes as "cloth" in Yoruba society and culture, the exotic weaves, patterns, and textures signify both social power and prestige the cloth that has a great blessing from their pleased ancestor, by solving their problem, if appropriate submissions of ritual are observe. Aremu (1991) mention that, the costumes are the essential feature of the masquerade, the costumes are made or constructed in such a way as to flatter and honour important and influential ancestors the use of colour is one way that an ancestors is honoured. The *Egungun* costumes correspond to the specific preferences of the deities and ancestors they honour; among other.

It is review that, the costumes of the *Egungun* serve several functions within the context of both ritual performance and Yoruba society. The costume conceal the body of human performance in order to reveal the presence of the ancestral spirit, in this way they reveal a reality that is not otherwise observable (Drewel, 1992).

The costumes through their aesthetic structure serve to honour and please defied ancestors, and in so doing bring about blessings and good fortune. The costume displays the wealth and piety of individual families. The costumes are the creation and reflections of social and

families' relationships. The costumes through their improvisation activation in live performance become open sites of possibility where economic, political and spiritual discourses are constituted and contested.

Abiodun *et al* (1994) mentioned that;

> the word *Egungun* refers to masking association with honour male lineage ancestor. *Egungun* masquerade costumes are performed throughout Yoruba, but the costumes styles are extremely diverse as a result of both regional preferences and the fertile imagination of artistic and patrons. Many *Egungun* costumes consist entirely of costly and extra vagantly embellished clothes, while others includes same headdress, headboxe as load. The mask are not created or perceived as static sculptural entities, but as components of a larger, multi-media art of performance that includes costumes, dance, music, poetry and interaction. A variety of masks and masquerades aid Yoruba communities in communicating with the spirit world while they entertain the living.

Visona, Poynor and Cole (2001) also adds that,

> the *Egungun* are found throughout Yorubaland,they are preserved in divination poetry myths and legends, which support the belief of the *Egungun* which is first appeared among the Oyo people. The dramatic Yoruba masquerade may have developed in response to ancestral celebration of the *Nupe* people, who live to the Northwest of the Oyo region. They were characterised with elaborate dresses reflect social power and prestige. The performance honouring ancestors in exquisite cloth is the major medium for the mask's transformation. The *Egungun* costume is almost the same with the African masquerade used for cultural festival, the *egungun* has several distinctive features. The layer worn closes to the masker's skin, the under sack, must be made of "*Aso-Oke*" , the indigo and strip-cloth along with the netting for the face and hand are completely seal the masker's.

The summation of the *Egungun* has multi-colour design, the costume is closely related to the choreographers of the performance. In giving insight of these, the significance of the costume and native of the masquerade as Okachi (2015) reveals that, the apparel worn by the masquerades and flowers provide visual aesthetic as well.

Malaki Festival Costume of *Kanuri* Borno State

From the North Eastern part of Nigeria, the dance cultural group called *Malaki* dance are well known in their region because of their styles of dance that is accompany by the instruments such as drums and flutes with other adorned costume and regalia.

Jung (1990) opines that;

> The *Maliki* dance is a social dance of the *Kanuri* speaking people of Borno State in the North Easthern part of Nigeria. The dance is show moving, fluid and majestic which seeks to capture, the *Kanuri* core value of peace elegance and pride in a history that dates back to more than a thousand years. The music for the dance is created by a band of fire musician led by the flutist who sing praises of the *Kanuri* tradition title holders to accompanying rhythm of pulsating music created from three large drums and small rhymic. The dancers are a group of fire men and fire maidens gorgeously attired in traditional Kanuri costumes called "*dawungasho"* further add that the *Maliki* dance is performed at social occasion and important state events such as marriage ceremonies, installation of traditional ruler such as *Sallah* festival among others.

An impressive character of performance with colourful costumes of different colours, such as oxblood red, pink, maroon, ash, yellow, green among others. Similarly, Green (1994) also observe that; the *Nkpikiti* dancer from Adamawa state took stage with a dance that was characterized by youthful exuberance and artistic excellence that was a joy to watch., *Nkpikiti* dance is perform during important social events. The drummers and the flute is the main instrument in an *Nkpikit*i dance, and it dictates the pace of the dance. There costumes reflect the need for agility and speed wearing white dance skirts.

The place where costumes are also showcase is during the dance festival of the people of *Nkwaumuabogho* (maiden) dancers from *Afikpo* of Ebonyi State of Nigeria. They danced in with their waist heaving with layers of waist beads, fashions enticingly, while their legs executed an intricate network of dance step (Aye, 2000). The drums charge the air, the flutes, rent to the air in action, expressing their joy.

From the north eastern region of Nigeria, the costumes of the *Malaki* dance from Borno, *Nkpikiti* group from Adamawa, and *Nkwaumuabogho* group from *Ebonyi*, follow by the *Dudun* dance in Benin showcases their rich colourful design that makeup the costumes used for the events, where costumes are the major motivational aspect of the dance group performers.

Durbar **Festival Costumes**

This is one of the popular cultural festivals where costumes are displays made with artistic elements such as the design, texture and different media from the northern part of Nigeria, Kano, Katsina, Zaria, and Southern Kaduna among others. Uzoagba, (2000) affirms that, the *Durbar* festivals is a spectacular parade of horsemen from a section of the Kano emirate assembled to exhibit horsemanship and pay homage to the Emir during *Sallah* (Islamic celebration). Uzoagba (op cit) The *Durbar* is a colourful celebration that is led by turbaned Emirs, Chiefs and horsemen riding under colourful robes on horses well decorated in fancy saddles as costumes. It is the large number of participants that give it unique quality. *Durbar* also features contest among the royal Calvary drummers, trumpeters, praise singers and wrestlers among others.

History has it that; *Durbar* festival is an event introduced to the Nigerian by colonial administrators with political objectives in mind. These linked features prominently during African Festival of Arts and Cultures, known as FESTAC ’77. Schumn (2012) holds that, the colonial origin was gradually phased out and the events were linked with the pre-colonial tradition such as the important of horse for military purpose and ceremonies in Borno Empires and the ceremonies of “*Hawan Sallah*” and “*Hawan Idi*” The *Durbar* Festivals are organized in northern town such as Kano, Zaria, Bida and are considered tourist attraction. The *Durbar* is held to mark the anniversaries of the enthronement of an Emir or a celebration to entertain some August visitors to an emirate, for example, the visit of the Prince of Wales

Prince Charles and Princess Diana, to Borno State in 1990 was marked with a *Durbar* displays of attractive and colourful cotton materials and satin as costumes or regalia (Banjoko, 2009).



Figure 11: *Durbar* Festival Costume from Kano State. By George Abdullahi (2016). www9yardsonline.com25/12/2017

The horses use for the Durbar festival are all dressed with artistic elements using strips of cloths, leather, satin with different colours material which bring out the aesthetics of the events. *Durbar* festival is celebrated at the culmination of Muslim festivals *Eid' Al Fatr* and *Eid A' Adha*. The Festival begins with the prayer followed by the parade, accompanied by music players and ending at the Emir palace.

Another fascinated festival of the people of Taraba State, where costume are used, as the *Sharo* or *shadi* festival term as "flogging competition", this festival is a rites of passage from *Jafun* Fulani men. Duyil (2017) mentioned that, the youth escorted the girl are led into the ring of spectators bare chested and arm with canes. As the sound of singing, drumming and cheering rises to a crescendo, each young man must stoically endure a flogging to demonstrate his strength endurance and maturity. The *Sharo* is generally staged at the time of

the day season particularly during guinea corn harvest. Further mention that; Wubila in Duyil (2017) "asserted that;

> *Vulma* festival in Adamawa state is customarily held every four years. It is an initiation and segmentation of various age groups between the ages of twelve (12) and thirty (30) years old. A year before the commencement of the festival, the consent of the Alwanwa (chief priest) must be obtained particularly to determine the brave ones among each age group by flogging as well.

In view of the *Sharo* or *Shadi* festival and the *Vulma* festival of Adamawa, apart from the flogging which is the main event others types of entertainment including dancing musical, performance and tricksters among others where costume plays a vital role in promoting the culture. Brain in Duyil (2017) also reports that;

> ...even the *Bororo-Fulani*, (*gerewol*) is an initiation rites which may involve Sadomasochistic test of endurance. During the test of endurance, a boy chooses a challenger to whip him hale the challenger deals vicious out across his ochre-painted ribs, he expresses his manhood by submitting without flinching holding his arms over his head or languidly fingering a necklace gazing at his painted fall in the mirror.

Further attributes that the season also mark communal worship in the community, hence most festivals in Nigerian share almost similar roles in common, where different diverse costumes are exhibited, which give the beauty of the festival as a result of uniformity and colours.

Oluwa in Robertson (1992) affirms that, the *Argungu* fishing festival is an annual four day festival in the town of *Argungu* in the north-western Nigerian state of Kebbi state began in the year 1934 as a mark of the end of centuries old hostility, between the Sokoto caliphate and the Kebbi kindom. The festival is held in Sokoto river in February or March, thousands of fishermen equip only with nets compete to catch the largest fish. Other attractions include dance and music, sporting, wresting, swimming competition and exhibits arts and crafts exhibition, horse riding among others costumes are use during and after the celebration, which add colour to the events. People from the different part of the world come to see or look at the fascinating celebration.

Yam festival is another event where different costumes are showcases in the dancer wears masks that reflect the reason or other aspect of nature. People offer yam to god and ancestors before distributing them to the villages to give thanks to the spirit above them.

Leboku is the annual New Yam Festival of the *Yakurr* people of Cross Rivers. Robertson (1982) observe that the *Leboku* New Yam Festival is peculiar to the core *Yakaa* speaking communities of *Ugep, Ekori Mkpani and Nko*. Nigeria one of the five settlement of *Yakurr*, to honour the earth goddess and the ancestral spirit of the land where the used of beautiful costumes are adorned, with fancy bangle on their leg from foot up to knee (just like football sock) position with short mini skirt, and the big bangle on both hands, diamond colour, oxblood red and golden colour often appear on their costume.

Also, the significant of the *Iriji* (new yam) festival is a time of thanksgiving to the gods for making the farm yield possible and for praying for good yield for the next planting season. Uche (2007) affirms that, the *Iriji Mwanwa* festival is celebrated at different times within the various Igbo communities, varying from August to October, dishes of yam are served. Infact traditionally and title-holders in Igbo land will not test the new yam until the day is traditionally set aside for that purpose, celebration comes after or during the rites of the people. The people add colour to the festival by wearing moden style of material as costumes of different taste.

Oluwa (2007) also affirms that;

> *Iriji Mwanwa* festival is also held in Enugu state in August, at the festival over one thousand masquerades from across Igbo land entirely and from other states in Nigeria dance and give acrobatic displays wearing colourful and unique costume ,because the Igbo tradition they belief that masquerades are thought to be reincarnated dead ancestors with supernatural powers.

The summation is applicable to most festival masquerade and costume with almost the same or belief. The *Afan* National Cultural festival of *Kagoro* Kaduna state is an annual festival by

the *Kagoro* people of *Kaura* Local Government area. Uzoagba (2009), states that the festival is usually staged in an open field in front of the chief's palace. The festival usually start with grand processing ground the town led by the chief himself there is a general match pass of all the groups. Some of the cultural performances on display are the "*Kodan*" dancers, masquerades horn- blowers, and display of a variety of drama, music and colourful costumes.

The annual festival of *Kagoro* is the oldest in Kaduna State and perhaps in northern Nigeria, because of its uniqueness and significance. The festival is celebrated with fanfare every first January of the year by the people of *kagoro.* It is celebrated customarily to mark the end of a successful farming season and the onset of the hunting expeditions on the hill, and other different activities are demonstrated to add colour to the event through the used of cultural dance costumes of different categories of form and content.

Ekpe **Festival Costume of** ***Ibibio***

A place where costumes can be seen is the *Ekpe* festival, Ekpe is also known as *Egbo in Ibibio* means leopard. According to Banjoko (2000) that *Ekpe* is term as "secret society" flourishing chiefly among the *Efiks* of the Cross River State and the *Oron* of Akwa- Ibom State. The masquerade festival is peculiar to the *Ibibio* people and it is celebrated in the first month (January) of every year. It is a cultural festival that attracts people from in and outside the state. The *Ekpe* festival has existed for years and which involves many kind of *Ekpe* masquerade performances in diverse cultural artistic costumes. Uzoagba (2009) established that both gender (male and female) dress in these cultural attires, the male tie a piece of George (wrapper) to make up the cultural attire. Male's who have been initiated into the *Ekpe* masquerade and are skilled in playing the cultural music shows their expertise in their culture, while the masquerade performs the dancing using specific costume (Oluwa, 2007).



Figure 12: *Ekpe* masquerade costume. www.nairaland.com, 2017.

Th *Ekpe* masquerade in procession to the venue of a festival dressed in colourful costume in Plate 12, they make the festival unique which gives them ample to make the festival inviting as an exhibition of the cultural artistic performances. However, the people of the communities and other clan appreciates the performances of the masquerade leader and other individual dancers by donating money to them at the course of dancing, showing sign of appreciation and blessing. The materials used as costume are well decorated with colourful ball shapes at the shoulder, hands, legs, and fitted trouser, which give the aesthetic values of the costumes. Okachi (2015) established that the *Ekpe* masquerade is used in ceremonies through songs and dances and is usually accompanied by cultural drama.

The masquerade also comes out in regalia during chieftaincy coronation, seasonal celebrations and other important events, that the features the *Ekpe* masquerade wear some ball-like masks with doughnut like ring stretching from their neck down their shoulder, wrist and ankle by small ring of puffy material made of wood with beautiful colours. The *Ekpe* is an annual festival of the people, the festival is designed to thank the creator for protecting the

life of the people in the passing years and to implore to do more in the coming year. It also expels the evils of the passing year and brings good tiding of the coming year. It is as a result of such festival that costumes are richly explored to give the aesthetic in different dimension.

In another terms, the *Efik* are an ethnic group, located primarily in the south western part of Cross River family. The *Efik* are '*Ekombi'* they live in *Akpa, Ikang, Eniong,* Greek and Bakassi Peninsula, Calabar as their main city, the Bight of Biafra (Sidney 2000). Aye (2000) the *Efik* performed many rites of passages unlike any other ethnic in Nigeria. "*Efik"* is the name of masquerade among the *Efik* of Calabar, the term is also the name of the leopard and of the traditional sacred institution that owns the mosque, because of the visual cultural reference to the leopard as costume. Green (1999) state that, one of the most prominent regalia or costumes of the *Ekpe* society is the '*ukara'* cloth, made of fabric that is used by member of the cult. As the official and traditional apparel of the society the *akara* is a flee, and white fabric inscribed with two dimensional motif called *isibidi,* while initiate wear the *ukara* fabric as a wrapper the cloth may also become a wall hanging of sort in the personal space of individual.



Figure 13: *Abang* dance costume among the Efik of Calabar www.navee.abanggallerypix.com 26/1/2017.

The *Abang* dance among the *Efik* people of South Nigeria, Onyele (1994) holds that the dance of *Abang* can be define as a dance of human, and humanity expresses itself in dance, there dancing interwoven with many aspects of life such as art, choreography stage dance, communication, belief system, social relations and political dynamics. the *Abang* dance are female dominated, notwithstanding, men play active roles in the troupe with drumming and singing just like any other African culture, because the drum relies on communication an idea through sound, these sound are coded text that requires proper interpretation of what the drummer is instructing (Nair, 1992).



Plate 14: *Abang* dance group wearing costumes, supramonperoo.tum/r.com 30/11/2017.

The main choreography of the *Abang* dance rhythm require involving the body rhythmically in a sequential pattern of motion and step executed to musical accompaniment in dance with torso in perfect timing to the arms and legs as the body aims at archiving grace and harmony (Uya 1986)

Onyele (1994) observed that the *Abang* costume remain the same, their colours are limited to white and occasional red-orange called *Utoo*. Embedded within *Abang* dance are colourful costumes, other body adornment and facial paintings. The functionality of the *Abang* dance

serve two purposes, it meant covertly celebrate the life of people in the community and feminity of all women on the other. Ben (1977) holds the view that, it is purely an entertainment medium for the public on various festive occasions. The dance is a reflection of many facets *Efik* society.

Costumes of *Igue* Festival of Benin

Another place where costumes are seen is during the *Igue* festival is the Igue festival of Benin. Maulid (2012), appraise that, the *Igue* festival is the biggest and most flamboyant of all the festivals celebrated by the Oba and the people of Benin Kingdom. It came to limelight in 1440AD during the reign of Oba *Ewuare*. Uzoagba (2000) reports that the festival is an annual thanksgiving and festivities celebrated to mark the end of the Benin year and offer prayers for peace and prosperity in the New Year. It features the best of Benin life and culture, in term of festival costume, it is one of the rare occasions that the *Oba* usually dances in public in his regalia. Historically according to Sidney (2000) observe that, during the celebration of the *Igue* festival, it is forbidden to hold any burial or funeral ceremonies in Benin kingdom, this is because *Igue* is seen as a period of joy and hold not be interrupted with any form of public mourning. The highlight of the *Igue Oba* ceremonies is the display of dance steps by the elegantly dressed chief which is top up with the symbolic throwing into the air and catching of the "*Eben*" as stick (Moulid, 2012).



Figure 15: *Igue* festival costume of Oba Benin in procession. Oluchukw O. 2014. Oluchukufestivalonline.netnigeria.com 3/9/2017.

The *Igue* festival is celebrated with a lot of pomp and pageantry as seen in figure 15, the Oba and the kings in procession during the first half of the month of December (first fourteen days of the month) of every year, until it was change based on some beneficiary reasons of *Igue* festival is a set of annual cycle of rituals and rites that are perform to purity and strengthen the Oba and the kingdom in preparation of the new year (Moulid, 2012).

Abame festival is held in honour of diety in *Igbide*. It is a unique and special festival to every indigene. *Abame* is prominent in the socio-cultural history of the *Igbide* people of *Isoko* Local Government Area of Delta State. Culture is a body of human activities showing a distinctive way of life of a group of people, dance in Africa is functional and in the traditional context, dance is hardly done for its own sake that is without a social function, which serve as the element of communication, further adds that the subject of dress is sensitive because it touches what some people most treasured such as attires, costumes or regalia.

In a related development Okpu (2015) states that;

> "many Africa costumes would be considered incomplete without the inclusion of some device such as whisk, weapon or fan as an insignia or rank or prestige as seen in most performers And that prestige, may declare itself by the conspicuous, visible and audible accumulation of ornamentation in most costumes.

In view of that, costume play a vital role in promoting the culture of many activities as far as festival is concern, which serve as a vehicle of reviving and changes of making the costumes to another styles that will suit a specific interest of the performance. However, the *Igue* festival and costume takes the pre-eminence among festivals celebrated in Edo State, the most colourful and paramount which is importance to the people of Benin. It is celebrated every December by every reigning of *Oba* and his Subjects to mark the end of the Benin year and as a thanksgiving to the outgoing one. According to Oluwa (2009) pointed that,

the festival is usually celebrated around the month of September in the ancient times. It was *Oba Akenzua* other series of festival. When *Oba Ewuare* the great (1440-1473) came to the throne, he made many irrovation into life, before he became the *Oba* of Benin.

Moulid (2012) state that,

> The *Igue* is also an occasion to celebrate *Ugie, Evhoba, Jthure, Ugioro, Emoboand* others during this period, the anniversary of the death is celebrated as the *Bini* an opportunity where costumes are displace or showcase. The *Igue* which is a period of offering thanks for the god for sparing their lives and to ask for blessing, chieftaincy title holder, display their *Eben* emblem in the *Ugie* dance as their appear in their attire according to the type of dress the Oba bestowed on individual chief during the conferment of title.

The traditional and cultural activities commences where difference costumes, regalia are showcases and the displacement of "*Eben*", as a result of dances like *Esakpoide*, *Ohogho* and above all in the name of promoting the culture of the people.

Festival Costumes of Plateau State

Festival is one of the occasions that bring people together regardless their languages, religion and community. Ezekiel (2005) reports that, Plateau state has been described as a miniature

nature as it contains within itself, almost if not all, the various ethnic groups of Nigeria. The state has over forty ethnic groups with different dialect languages and background, cultural heritages with no group claiming superiority. The *Mwaghavul* people have similar cultural and traditional ways of life that allow them coexist within the communities. In an related development, some of the ethnic group in the state that also has there different costumes for ceremonies are; *Mwaghavul, Berom, Ngas, Mupun Taroh, Goemai, Youm, Montol, Rukuba, Kwagalak, Piapung, Buji, Irigwe, Mushere, Kulere, Anaguta, Jarawa, Gashish, Pyem, Amo*, among many others (Gutip, 1982).

The inhibitants of the state are predominantly farmers. They are also known to have a rich cultural heritages which they uphold tenaciously, resulting in the many festivals that provides entertainment to the people and visitors the year round, and also act as a veritable tools for unity and progress of the various ethnic groups (Azi, 1976).

Ezekiel (2005) states that;

> " the *Afezere* dancing steps and songs have won distinction at national levels the festivals specially the *Afezere* cultural troup of *jarawa*, and the *vellang* dance of the *Mwaghavul* of *Mangu*,*Vwana* cultural festival of *Berom* among others both in Plateau state. The cultural trait of the ethnic groups are indigenous to the state and interrelated, and tends to blend into one another, depending on the proximity to one and the other. What is most noticeable are the similarities of culture among the diverse peoples of the state. Indeed, the cultural factors that bind the people are more than those that divide them.

Most culture of different peoples are almost the same, however, Kacholom (1991) mentioned that, the Plateau highland zone covers the present Jos North, Jos East, Jos South, Bassa, Barkin Ladi, Bokkos, Pankshin, Langtang North, Langtang South, Shendam, Dengi, Kanam, among other Local Government Area, with the following major groups *Mwaghavul, Ngas, Berom, Mupun, Ron, Kulere, Irigwe, Afizere, Jarawa, Jukun, Telh-Sayawa, Taroh Bughum, Goemai* and host of others. These ethnic groups have rich material culture and unique architectural tradition. Their dances are energetic and colourful with music from drums and

wind instruments some of which are sophisticated especially the Berom *Kundung* (xylophone), while drumming and flutist by the *Mwaghavul* and *Jarawa*. Common features among the ethnic groups in Plateau state are the strong attachment to dance culture and the performance of festivals, initiation rites, naming ceremonies, religious rituals, and ancestral worship. Gutip (2004) affirms that, recently, there has been a tendency to incorporate several traditional which normally span the whole year into one mega festival to save cost, and also to attract many participants. A few of such mega-festival are performed once a year in different Local Government Area are; *Puusdung* (Pankshin), *Afizere* (Jarawa), *PuusKaat* (Mangu), *Bit Geomai* (Shendam), *Vwana,* and *Nzem Berom* (Jos) among others, a place where different costume are showcases. Apart from the main two religions in the state, Christianity and Islam, traditional African religion is also practised. In view of that, the present government led by His Excellency, governor of Plateau state Simon Bako Lalong organised the first of its kind, State Carnival in March 2017, and promised that, it will be an annual events to promote the people and its citizens, for future generation, but because of prevailing crises in the state last year could'nt hold.

Brief Review of *Nzem Berom* Festival costume

The *Nzem Berom* is a cultural festival which came into being on the 4th April, 1981. Ezekiel (2005) wrote that, the cultural festival became a yearly event. Prior to the advent of the festival, there had been several other festivals like the *Vwana, Mandeing, and Nshok Badu* among others within *Berom* community. Azi in Kacholom (1991) affirms that;

> "*Nzem Berom* came into existence as a result of a growing awareness and the need to have a common festival that *Berom* like other Nigerians could share their cultural experience, aesthetics and philosophy of life through music, dance and other artistic displays. Hence in February, 1981 the cultural officer was saddled with the responsibility of investigating the different types of festivals in the communities, in this effort, the *Mandieng, Nshok* and *Badu* who share the same concept, hence conceptually acquired the name *Nzem Berom*, meaning "Berom Cultural Festival". The festival attracts a lot of people from all over Plateau at the arena, the event took

> place at Jos Polo ground or stadium. Activities like symposium, beauty pageant, dances, music and art exhibition are some of the activities engaged.

It was affirms that, the festival marks the month of offering and giving thanks to *Dagwi* (God) for having blessed the people with bountiful harvest, it is also significant that during the festival, new brides are taken. However, this culture is still practiced as a forum not only projecting the cultural identity of the *Berom*, but a moment of promoting social harmony, unity and progress among all who share it.

The place where costumes are display during festival is the *Afizere or Jarawa* ethnic group of Plateau state, Nigeria, *Afizere* are speakers of *Izere* language, they are surrounded by the *Berom*, *Mwaghavul in Mangu*, *Anaguta* and Irigwe peoples. According to Duyil (2017) the people are good in traditional dance called *Asharuwa* one of the cultural heritage of the *Afizere* which have been maintained over the years. The festival have a lot of activities practices during the festival such as hunting, burial procession, puberty initiation, circumcision, coronation, masquerades display using flut dancers, drummers, where men, women and elderly dance wearing unique costume for the celebration (Akawu, 1995).

According to Mangvwat in Nwanse (2010) that,"*Mostar*" as it is popularly known, is an annual festival of *Ngas* speaking people of *Kanke* Local Government Area in Plateau. It is a cultural festival that marks every end of rainy season and culminates into different celebrations where people are dress in different types of costumes according to the groups they belong to entertained their audience.

Puus dung is the celebration of *Ngas* or *Biles* people of Pankshim Local Government Area of Plateau state, the celebration came without only the display of aesthetic cultural heritage, dance activities, but with presentations of merit award, arts and craft exhibition of the people's culture. During the *Ngas Puus dung* cultural festival performers wear the rattle, dance skirts, briggle, flutes and the base-drum that follows the dance step whenever dancing

takes place in the dancing step, similar to that of the *Mupun* traditional cultural festival (Akawu, 1995).

Significance of Festival Costumes

Festival are done to mark beginning of rainy season and offering of prayer to the deity for health and bumper harvest in which the festival are mark with so many activities like, wrestling, sports, shooting of bow and arrow at a targeted point among many others.

Festival to celebrate crops, it is associated with prayer sacrifice and dance. Funeral festival associated with libation, incantation and sacrifice to ancestors through dancing singing and naming. Another significance festival is for harvest and thanksgiving of farming produce, such as grains among other, the festival of exhibiting costume is for entertainment of important dignitaries of the traditional ruler in the palace.

Festival are organised to dance for protecting of people and land against defiled land. When created for specific work, a costume may be designed to expose or enchange the lines form by the dancer's body or to express the performances artistic vision, or to engage the audience or combinations of these aspect.

A Costume may portray or relate to some characteristic, mood, or theme of the dance. It may fit loosely or it may be form-fitting to emphasize the form of the dancers' body. Costumes are design in accordance with aesthetic requirements, the anticipated movements of the dancers and budget. Different people may collaborate in designing a costume including the performance or choreographer, costume designer, costume maker (seamtress) and dancer for the availabity of the costumes used for festivals.

Deductions from the Review of Related Literatures

From the literature reviewed, it was observed that, festivals are the major instruments which promote costume of different ethnic groups. Costume added colour to the significance and purpose of the ceremonies, even though different ethnic group and tribes have their different costumes, while some are similar but different purpose, some could be used as charms, perform rituals as well as for medicinal significance, which are made from different artistic components or accessories that will make all the forms and the contextual analysis of the object. The traditional emphasis of making the costumes is depending on the roles in which the costume is meant for. However to bridge the gap of the review, certain question are inhibited by the researcher. There are lacks of aspect of imformation on the artistic element or components, which is important to costume and descriptive analysis of *Mwaghavul* festival costume according to type of dance in various festivities, which have not been documented or studied. Question's like, what are the categories, description and interpretation of the costume in term of artistic context, which give rise to its beauty, of what relevance is the function of costume to the *Mwaghavul,* and how the costume can be preserved.

CHAPTER THREE

RESEARCH METHODOLOGY AND PROCEDURE

Introduction

This research is to study the festival costume of *Mwaghavul* of Plateau State. This chapter therefore, specifies the procedure implored in carrying out the study.This procedure includes research design (historical and descriptive method), source of data are collected, using primary and secondary sources, methods of data collection, fieldwork was employed to come up with information research instruments and tools, research population and sample and method of data analysis. Sullivim (2005) state that, research methodology and procedure provide the framework of any research, hence selection of the right methodology is crucial to the success of any approach or plan, guide or roadmap to achieving a good result. Dalong et al (2008) adds that, the research procedure follow the conduct of research in a formulised way of step by step.

Research Design

Historical and Descriptive methods are used for this design. Historical method is described by Adetoro, Adogbo and Ojo (2003), in Duyil (2017) as untold of what is not known as well as recording cultural development of people. According Sambo in Samuel (2015) the researcher using the historical method must attempt to reconstruct as faithful as possible use historical documents; Historically, documents are impressions left by human beings on a physical object such as on paper, artwork, drawing on cave wall or buildings, technological tool and the likes. Dalong et al (2008) observes that, historical method is concerned with "*what was*" and user it to compare with "*what is*" that is, the past and the present. It dips toward the past and compares it to the present and use the knowledge to predict the future. This approach was successfully by the following scholars.

Babalola (2004), Jari (2007), Okoli (2007), Agada (2015), Muhammad (2015), and Samuel (2015) among others, utilized this method in their studies and were successful, therefore the researcher adopted same. The historical research method is to draw from the past as to work on today for the benefit of tomorrow, the same historical method was used to trace the historical background of the *Mwaghavul* and their activities that relates to costume of the people.

Descriptive Method:

For the purpose of this study, the research adopted the descriptive method as a means of analysing data. Adetoro (1997) observes that, the descriptive method of research is generally consider as a method of systematic collection of data through information obtained by the used of examination of record interaction among others. Dalong (2008) maintain that, this method seeks to describe and interpret existing phenomenal findings on existing conditions and relationships, opinions that are held, ungoing processes effect and evidence of trends that are developing. It is known as non-experimental research. The research adopted the descriptive method of studying the festival costumes of the *Mwaghavul* in *Mangu* Plateau State.

Source of Data

The researcher depended largely on achieving this study using primary and secondary sources of collecting facts or data. The primary sources rely on getting information using observation, questionnaire and interview relating to the area of study through fieldwork. An investigation was conducted on the benefit, importance and description of costumes and indeed their total appearance so as to properly document them. While secondary source includes the used of textbook, Dessertation, Thesis, cataloque, seminar papers, journal, and internet source.

Internet and Libraries

The researcher contacted the internet and places where available literatures were found. This was done by visiting website and retrieve relevance information on on festival costume, while library is a place where more information was gotten from other researchers or scholars whose works were reviewed adequately. Such places include, Federal College of Education Pankshim, Information Unit Library, Geofrey Yenle's Personal Ethnographical Studio in *Mangu*, Jos National Library, Fine Arts Department Library, Ahmadu Bello University Zaria, and other relevance sources of information accessible to the researcher.

Research Population

The population of this study comprised of seventy-five (75) costumes used for the *Mwaghavul* festival within three districts (*Mangu, Panyam, Pushit),* while the Selected population after sampling consists of thirty-five (37) costumes used for various ceremonies based on categorisation. Twenty-six (26) dance group costumes were categorised based on gender and eleven (11) costumes derived from type of ceremonies *Vellang, Cher, Mbel* and *Jirap War Shar* group. Reason being that, most of the costumes used for ceremonies during the *Mwaghavul* festival are not the same.

Sampling Technique

The Sampling techniques used by the researcher are Purposive Sampling Tecniques (PST) where members of the population are selected for a purpose of grouping, and Simple Random Sampling (SRS), where each member of the targeted population has an equal opportunity of being selected, which helps the researcher with useful information on the subject under study. These techniques have helped the researcher to deliberately choose from the available costumes based on categorisation, which is according to the dance groups and ceremonies performed during the festival.

Pilot Study

The pilot study is a way of verifying the research instrument and research procedure. The researcher adopted this in line with Adetoro (1997) who states that pilot study is a preliminary survey embarked on by researcher to test the feasibility of the study. In line with this, the researcher embarked on a pilot study, this was carrying out during *PuusDung* Cultural Festival of Pankshin Local Government Area of Plateau State, as of Saturday 12th April, 2014 and Saturday 18th April 2015. Based on the scheduled, the researcher was able to acertain a peculiar nature of conducting a research during festival especial on the costume, and how to categorise the costume according to dance group. The researcher found out the study will be a viable project to embark upon, as it helps the researcher to the valid question and instruments used.

Field Work

The main method of collecting of data is field work. The study involved field work using the participatory and non participatory observation of the festivals, the researcher by organising and participated with the dancers, where the costumes of the *Mwaghavul* were seen and photograph, questionnaire are distributed and oral interview are also administered to the *Mwaghavul* custodian. The field work enabled the researcher established facts about conceptual assumption and problem oriented. Information gotten is cataloque and utilizes base on types and categorization of the available costumes used for festival within the study area.

Research Instrument and Tools

There are many instruments used in collecting data from the field. However, for this study, it was the responsibility of the researcher to set up instruments capable of generating the necessary data useful to resolve the problem in question. The instrument used for gathering primary data for this study include: structured interview drafts used for interviews arranged

and conducted with the costumes makers, performers or dancers, audience and the custodians of the community. Personal notes and observation guides also aided in the discussion, while the tools such as, digital camera, phones and video disc for audio and video recording were used to enhance the analysis.

Oral Interview

An oral interview involves a face to face discussion with the respondent in order to garther information. The researcher used a camera, tape-recorder and other relevant materials like note pad as instruments for the interview. The instruments was used to interview the custodian of *Mwaghavul* performing arts group making costumes, audience (village heads, elders and youth) the interview was conducted using both the structured and unstructured questionnaire guide due to the nature and category of people the researcher interview.

Observation

The researcher applied the participatory and non-participatory observation techniques, being at the venue of the cultural festival where costumes are available within the scope of the study. The researcher also used observation to identify the costumes, describe, interpreted and evaluate different forms, style, and method of costumes of *Mwaghavul*. Observation approaches have been articulated by Sani (1998), Okoli (2008), Saliu (2010), Okachi (2015), Agada (2015) Samuel (2015). These researchers made used of this approach for effective result. Personal visit were also made with camera to the personal ethnography studio, where costumes were housed and information garther from youths, elders, people and dancers during and after the festival. Photographs were also taken before, during and after the event.

Photograph and Video

Photographs and video coverage of the festival and costume of the people in dance group are taken which became the basis for analysis. The photograph went a long way in corroborating information from the researcher sourced. Saliu (1994), Jari (2007), Duniya (2010), Gushem

(2011), Muhammad (2015), Okachi (2015), Agada (2015), among others, benefitted from this approach. However, photograph of festival costume were taken to enhance the analysis through descriptive and interpretation of the study.

Method of Data Analysis

In an attempt to achieve the study of festival costumes of *Mwaghavul* in Plateau state, the researcher employed historical and descriptive approaches for the discussion. Historical approach assisted the researcher in providing past and current information related to the study, while the descriptive approach which according to Adogbo and Ojo (2003) is an attempt to create a real or vivid picture of an object or event in the mind of the reader, was used to discuss the study and utilising photographs as supportive materials. Through these methods, the researcher provides a fair analysis of the festival costumes used by the *Mwaghavul*. The discussion and analysis done using historical and descriptive approaches, was also used by Jari (2007).

Categorisation Concept

Categorisation concept, as adopted by Samuel (2015), is a process of forming classification and putting individual art into the groups they belong, for proper understanding. This method is also used in this study for the purpose of group identification of costumes, due to their gender (male and female), costume, and function, artistic and aesthetic elements of the costume.

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION

Introduction

Presented in this chapter is the data analysis and discussion based on the category of the costumes that are classified according to the types and groups of dances, (the researcher also categorized the images of *Mwaghavul* festival costumes according to each dance group, function and art accessories on the costume). The descriptive and interpretative format of analysis was used to present the data collected from primary and secondary sources. The data was gathered based on the information gotten, which are analysed, presented according to the categorisation of type of gender costumes are group (male and female), hunting costume, and ceremonial costume, in a narrative and descriptive form relating to the objectives of the study.

Mwaghavul Festivals Costumes

The display and exhibition of costumes are seen on the body of the performance during festival or ceremonies, an avenue place where different categories of costume, regalia are seen. The *Mwaghavul* chiefdom in Government Local Government Area of Plateau State is blessed with rich cultural materials and non-material culture. These includes the major traditional festivals, which are celebrated according to laid down order, beginning with *Puus Wus* and ending with *Puus Kaat* in *Mangu*. A legend historian, Elder Dazyam Jacob [1], mentioned that, all festivals illuminated *Mwaghavul's* cultural costume and their way of life. These features, hunting and horse-racing, dance, drama and music, as well as display of contemporary and traditional arts exhibition play an important role in the festival.

Furthermore, member of the community, Zachariah Plangdes [2], mentioned that these festivities, mark significant events in their respective communities. They are not only vital for

the transmission of *Mwaghavul* perceptions, ideals, aspirations and philosophy of life, but they also provide golden opportunities for all the people, male and females, the aged and the young, to come together to preserve, promote and present their literary, as well as visual and performing arts. By coming together, the people are able to put their resources for better socio-economic development of the people through various means of survival.

In recent years these festivities have been increasingly attracting a large number of internal and external participants, spectators, tourists and invited guest within and outside Plateau state. It is important to note that, the *Mwaghavul* festivals with costume have continued to play an important role in the social, cultural, economic and aesthetic lives of the people. For example, in spite of social changes these celebrations have continued to offer opportunity for unity, understanding and survival in the society, also more participants still derive some satisfaction, happiness, brotherly love and relaxation. Indeed a festival is time for leisure, coupled with artistic and cultural creativity expressed by the various participants in the course of hunting, horse-racing, dance, drama, music, poetry, and exhibition of the people's material culture.

An informant Ladi Sunday [3] mention that, festival is an event place where costume are viewed and appreciated, she also advert that, the *Mwaghavul* Chiefdom in *Mangu* Local Government Area of Plateau State, is blessed with series of traditional hunting festivals, and other rites of passages, which are celebrated in a laid down order, by the *Mwaghavul* Development Association (MDA) and the chief traditional Ruler of the people *Mishkagham - Kam*.and District Head.

Mwaghavul festival is an aspects life of the people, which features literary, visual and performing arts. An informant with Chuktu Peter [4], analysed that that, *Wus* is held annually in January at *Panyam*, while *Riyem* is held annually in February at *Pushit*, *Tidiu* is staged

annually in March at *Kombun*, *Dileng* is held annually in March at *Kurgwam* Primary School ground *Bwai*. *Kwat-Alohom* comes up, every March at *Sabon Gari* near *Mangu* Town. *Mugo* is held annually in March at *Mangu* Town. *Kopshu* is held annually in April at *Ampang west*. At the same time *kopshu* is celebrated at *Dikibin*. *Puus Taal* is celebrated at *Bwonpe* in April, *Puus Dar* comes up at *Mangun* in April, *Veku* Religious in April, *Puus Kwat*, *Chakfem* is held at *Chakfem* Annually. *Bwanzuhum* based festivals is simultaneously celebrated annually in May at *Kerang* and *Bwor*. *Puus Kaat Mwaghavul* National Festival of *Mwaghavul* (FM) is celebrated annually in May in *Mangu* town, all are mentioned because different costumes are seen within the scope of the study. Chuktu Peter further add that, the cultural festivals and costume of the *Mwaghavul* play a vital roles in the *Mwaghavul* society, like any other society in the quest to prevent their true cultural heritage from going into extinction.

It should be noted that for record purpose and understanding of this analysis of this research work, base on categorisation, the researcher used some group of festival performance and well as the discussion of each costume for proper understanding. However, the *Mwaghavul* festival are categorized its dance group into four types, the *vellang* dance group, *mat-cher* dance group, *Mbel* dance group and the *Jiraap* dance group, each of these group are categories according to their gender and age in sequential order. Therefore, this study is also meant to study the costumes used for festival of *Mwaghavul*. This is because costumes serve as a vehicle of promoting the peoples cultural heritage.

Categorisation of *Mwaghavul* Costumes

Categorisation is a process in which ideas and objects are recognised, differentiated, and understood. Categorisation implies that objects are grouped into categorises, usually for some specific purpose, or is the action or process of placing into classes or groups. Ideally, a categorisation illuminates a relationship between the subjects and objects of knowledge. This method is also used in this study for the purpose of group identification of costumes, due to

their functionality, artistic and aesthetic elements. For the purpose of categorisation, the researcher grouped the costumes according to gender (male and female) dance groups and ceremonies, such as, *Vellang* and *Mbel* men dance group costume, while *Cher, Kook Kaah* and *Jirap* Maiden or female dance group costume, and costumes used during hunting (*kwat*) and rites of passages *sedireep* (ceremonies). Horn in Samuel (2015), reports that, artworks are better discussed along lines of relationship of purpose and content, for example, all costumes and musical instruments come under different groups that constitute different categories. The costumes of different group are discussed based on their description (which are the artistic component) and functionality (which could be religious, cultural, political and socio-economic in nature). The researcher used this method in order to guide the process of categorisation. The following sub-content of costume are group base on festival costume and gender (male and female).

I (a) *Vellang* Men dance group and their costume

(b) Types of *Vellang* costume

(d) Artistic component of *Vellang* costume.

(c) Function of *Vellang* Men costume

II (a) *Cher* women group and their costume

(b) Types of *Cher* costume and instrument

(d) Artistic component of *Cher* costumes.

(c) Function of *Cher* costume

III (a) Friendly costume *War Shar*

(b) Artistic elements of *War Shar* dance costume

(c) Function of *War Shar* dance group costume

IV (a) *Mbel* youth dancers and their costume

(b) Function of *Mbel* dance costume

(c) Artistic component of *Mbel* dance costume

(V) (a)Hunting *kwat* festival costume

(b) Function of Hunting *Kwat* Festival costume

(c) Artistic componrnt of hunting *kwat* costume

(VI) (a)Masquerade *Wangkang* costume

(VII) (a) Ceremonial *Sedireep* Costume of *Mwaghavul*

(b) Puberty and Marriage rite costume

(c) Burial rite costume *Wum*

(d) Circumcision rite costumes *Chan*

(d) Artistic accessories and function of of ceremonial costume.

Gender: *Vellang* Men Dance Costumes

"Vellang" means flute made with corn stalk with a hallow space between two openings. The *vellang* dance group is performed by men. What is so fascinating about the *vellang* dance is the purpose for which it is done in a procession, linear or cycle motion depending on the nature of dance step.



Plate I: *Vellang* male dance Costume of Mangu, Photograph by Ndam James Peter, 2016.

Generally, the costumes of the *Mwaghavul* are artistically made with various materials which are attached together to make the whole or part of the costume different from other costume.

These materials range from cotton, tools, fabric, animal skin, palm frond, fibres, twigs, leaves, paint, among others. The aesthetic elements that give rise to the nature of the unique costumes, are the form, colours, textures employed in production, and styles, while the artistic items that make up the costumes of the people are; *mbum* (head gear), *dakwal tu-ghus* (triangular shaped loin outfit) on their shoulder, tanned leather loin outfit with vertical-strip as dance skirts (*rasa*), flute (*vellang),* sorted rattles, that is; leg and hand rattles (*ndol ngang shee* and *ndol shaghal sar*), local drum (*nging),* briggle (*feer),* among others, while polo shirts and shorts are modern items that constitute the costume which indicates that there are alterations in the originality of the costume. Gutip, (1982) states that, there is decline changes in the costumes of the *Mwaghavul* compare to the 1970s and 1980s due to the modernisation of cultural perception.

An informant, Jeltu Hosea [1], appraised that, the *vellang* dance group are among the vibrant dance step performed by adult men, within the ages of thirty to sixty years and above, who are affiliated to the *"mbel* dance" group, that is, the youth dance group for men of age below thirty years. The *vellang* dancers are usually dressed in harmonious costumes of green and white colours. The dance group is seen dressed in green and white outfits as a symbol of peace and hope. The artistic feature that gives rise to beauty of the festival is the costume used by the *vellang* dancers during the *Puus kaat* (Day of meeting). The *vellang* styles of dance are performed in a circular form, parallel or linear procession with the drummer and a woman with tambourine *chaa* (tambourine) and *wusur* (whistle) at the centre controlling the dancers through signal seen in Plate I. The body movement which characterises the dance step is the rhythmic tapping of the right foot to the ground, while the weight of the whole body rests on the left leg and slightly stops, while blowing the flute (*vellang*) moving forward and swiftly upward. What motivates this action is the beaten of drum (*nging)* and blowing of the flute (*vellang*). The Mwaghavul used the horn of animal as flute (*vellang*) to give signal

in the battle field in ancient times but today, it is used as musical instrument for the *vellang* dance.



Plate 1I: Traditional *Vellang* male costume in 1970s, Photograph by Mikailu Baki Gutip, 1982.

The picture reveals that the *vellang* (flutist) still maintains their traditional cultural costumes of the people as of 1970s, even thought the costumes is at the verge of modernising the attires using modern loin outfit, rather than wearing"leaves" in those day, however the people still use the artistic elements in making costume used for festivals such as *nar* (dance skirt), *wuri* (cowries), *ullu* (strip of cotton wool), *ler-tughus* (triangular lion outfit), *kwarak or vellang* (flut), *ndol* (rattle), *mbum* (headgear), among others.

The costumes are made using the appropriate material to give out shape, form and content of the costumes, the artistic element are made in form of triangular shape especially the triangular loin cloth outfit, some are flat, geometric form while some are scarttered, base on the purpose of the costume. Some of the materials used for making costumes are sheep tail, cloth, leather, wool cotton, earthly gravel, strand cowries, fibres, twigs, leaves, animal horns, beads, shell, metal and sand rattle among many other.

The *vellang* dance costume, serve diverse purposes. It is used for entertainment of the audience, beautification of the wearer and communication which thus enforce social customs during ceremonies. It also give the wearer an identity and changes the appearance of the wearer to suit the occasion which is used in covering the face or whole body of the wearer such as seen with the masquerade. This costume or regalia of the people need to be preserved in order that, it will not go extinct.

The functions of *Mwaghavul* costumes serve diverse purpose for entertainment. It is also used for dance during ceremonies or festival. Costume serve a diverse purpose which change the appearance or the identity of the wearer, this can be used in covering the face or whole body such as masquerade. Costume or regalia of the people should be well preserve in other not to damage or get lost.



Plate III: *Kwarak* festival costume of *Bwonpe Ampang* West of *Mangu*
Photograph by Ndam James Peter, 2017.

The *Kwarak* dancers can be seen in Plate III, dancing during a procession. *Kwarak* dances are also the "*Chindom* Group", which was named after their leader. *Kwarak* dance is another category of vellang dance performed by the youth of *Ampang* west of *Mangu* Local

Government Area. During an oral interview with a member of the group, Elder Bitrus Daspan [7], from *Ampang* west, he mentioned that the *kwarak vellang* dancers wear green costumes which symbolises hope and revolution. The *kwarak* dancers use *vellang* or *kwarak* as flute with different sizes which give out different sounds that rhythm with the *nging* (drum). All are dressed in *nar shimmi* or *rasa* (dance skirts).

Categories of *Vellang* Men Costumes

There are different types of *vellang* costumes used by *Mwaghavul* dance groups in different occassions, the festival costumes are made by the *vellang* dancers. The researcher identified various *vellang* festival costumes and come up with types. Therefore, the types of *vellang* costumes identified are discussed in relationshipof the context of the costumes.



Plate IV: *Mbum* (headgear) Photograph by Ndam James Peter, 2016.

Mbum (headgear) is worn by the *vellang* dancers. The materials for making the *mbum* is sourced from *kachinjiri* in (Hausa) also known as palm leaves. There are artistic elements applied in making the headgear such as the shape and design. It has a triangular design, of

various sizes as well as the interlacing or interlocking of woven patterns across each strip. Leather and tail of a sheep also add beauty of the *mbum* (headgear). The shape of the headgear is almost conical, but has an uneven base with a long neck protruding to the front, while the body of the head gear is decorated with coloured leather.

The *mbum* (headgear) is one of the most important costumes used by the *vellang* (flute) and the *Mwaghavul* people as a whole, it serves as a cultural identity, not for dancing alone, but as a symbol of royalty. It also gives an aesthetic feeling to the person wearing it. It is often used by all the *vellang* (flute) dancers there is no gender specification for wearing the *mbum* (headgear*)*. Another vital role of the headgear according to an informant Da Geoffrey Yenle 8, mention that when the headgear is well woven, it retains water and gruel, *moss* or *war*, (gruel or traditional liquor drinks) used during festivities or any ceremonies within the people clan, such as hunting festival, day of meeting festival and other rites of passages of the *Mwaghavul*. An informant Silas Yakse [9], mentioned that the *mbum* headgear drew a lot of interest at the 1980s Kaduna State Trade Fair Stuttgart Show, because of the volume, shape and form which give its unique identity. The artistic component of the material that make up the headgear are palm leaves, tanned leather, and animal skin, among others. The *mbum* (headgear) signify dignity, statue royalty, and as well as a crown of success, symbol of title holder among the people, it is also an identity of the ethnic group.



Plate V: *Vellang Dakwal tughus* (triangular Loin shoulder cloth outfit) costume. Photograph by Ndam James Peter, 2017.

Vellang dakwal-tughus (triangular loin cloth outfit) is a costume worn by male performers on the shoulder of the performers in Plate V. One of the member of the group elder Chidang Yase [10], mentioned that, in those days the *vellang* costume especially the *ler-tughus* or *dakwal-tughus* (half jacket or triangular shoulder outfit) was made with tanned leather or animal skin, but it has changed to the costume as seen in Plate V. It has an embroidery design over cotton material with different colour (oxblood red strips over blue and white background) that displays the art accessories of the outfit. The *dakwal-tughus* (loin outfits) are made in different styles and colours according to the dancer's task. The triangular shoulder outfit (*dakwal tughus)* remain subjected in a way that it will never touch the waist. It is made as a half jacket covered on the shoulder of the performance, while the left is opened, so that the dancer eases during dancing.

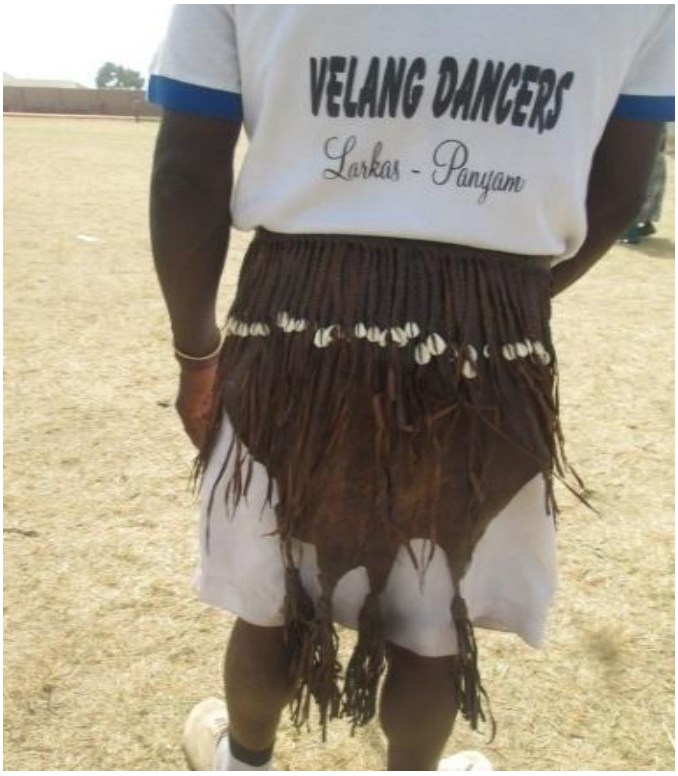


Plate VI: *Rasa* (dance skirt) costume, Photograph by Ndam James Peter, 2016.

The *vellang* performer wearing a dance skirt *rasa* is another *vellang* costume known as the rasa (dance skirt) it is used by the *vellang* and *mbel* dancers group which usually tied on their waist. An informant Kokber B. Ding`an [11], said that, before the inception *rasa* dance skirt, the people wear or use ordinary leaves, today materials for the making of *rasa* are not readily available they are scarce to get , because of the deforestation of the species. Presently, they use ordinary dance skirt *nar* (skin leather that is not tanned) while some use skin of animal directly without any artistic component. However, some are tanned with earthly soil to give colour to the costume. The *rasa* (dance skirt) is made up of the leather and *wuri* (cowries), the dance skirts are made into two layers, the first layer is the flat background without design, while the second layer is made with strips, before the *wuri* (cowries), this are interwoven into strips and after *wuri* (cowries) are vertical strips made down to the background of the first layer. The dance skirt is knotted at the base to add weight, so that as the dancer moves the

skirt it is able to swing side which adds beauty to the dance step performance for the audience.

Another informant, Anthony Dakur [12], said that, there are two categories of dance skirts, since the *vellang* dance costumes are not readily available, the dancers use *nnar* are made with skin of animals. Some are tanned, while some are not tanned. The untanned skirts are left with the hairs of the animals. The beauty of the dance skirt is the styles or manner in which the cowries are interwoven into the skirt. The skirt is made in such a way that the cowries create sound when in motion or as the dancers get into action.



Plate VII: S*himmi* (dance skirt) Tanned leather Costume. Photograph by Ndam James Peter, 2017.

The picture in Plate VII is a tanned leather skin *nnar* that is usually worn with a polo-shirt or vest over a pair of short. There have been massive changes in the production of the *nar* costume. The *nnar* in the picture in Plate VII, according to Bulus Dakur Datok [13], mentioned that *nnar* (dance skirt) was used by old men at home in those days after they have changed from wearing leaves as clothing at home, which was later used as a dance skirt by the *vellang* and *mbel* dance groups. Dakur Datok further adds that, the same material is also used for

making local bags (*kulluk)* in other to preserve some vital items such as charms for protection and defensive purposes according to the tradition of the people.



Plate VIII: *Shim-long* (Dance Skirt) Untanned Skin of animal) costume, Photograph by Ndam James Peter, 2017.

Mbel dancers wearing the un-tanned skin of animal (such as sheep), as dance skirt. Samuel Jimwan [14], a youth of the community mentioned that, the three dance skirts (*nnar, rasa and shimmi)* look different from the others Plate VI, VII andVIII, because of the modern trend of production in terms of materials available for used, however this is affecting the original method of *vellang* costume production. Jimwan further add that the functions of "*rasa, nnar and shimmi*" dance skirts are meant to amplify aesthetic pleasantry the performances viewed by the audience. The colour of the leather ranges from dark brown to white colours, others are made with strips of different colours depending on the nature of the materials. The *rasa, nar and shimmi* dance skirts is meant to amplify the swift and curt body movement of the dancers during any dance performance. In view of Jimwan Samuel, statement, the people have a partial bias on the dance skirt costumes as "*rasa*" dance skirt is known to be the best

of all, which is now changing due to lack of original material, resulting into decline of the rich cultural heritage of the Mwaghavul people.



Plate IX : *Banit-dang* (Triangular loin cloth outfit) as dance skirt costume,Photograph by Ndam James Peter, 2017.

The *banti-dang* costume is made in form of a triangular shape with loin cloth worn by the *vellang* dancers which covers only their manhood, before the *nnar* (dance skirt) is tied on their waist. It is made of the same cotton material just as the *dakwal-tughus* (loin shoulder jacket) worn on the shoulder of the performer. The costume has an embroidered modern design on it as seen in plate IX. An informant, elder Benjamin Yakus [15], states that, the idea of making the embroidery design on the costume as a result of borrowed cultural influence, the costume has different strips and check in a square pattern designs circular patterns. The costume is sown with cloth thread to create a coloured design of red, black, white and green. Elder Yakus further adds that, before the *vellang* costume became what it is today, it was made from animal skin, but due to fashion trend, most costumes are altered, but the

traditional cultural method of dancing still remains a targeted goal of the undying culture of the people. Most costumes nowadays are made from cotton in other to run different embroidery techniques or appliqué design on them to make different embroidery shoulder jacket outfit. However this is as the result of changes that emerged on traditional festival costume of the people, the example of an old costume is pinbwon, follow by leaves,nnar rasa, shimmy among other are allrefers to dance skirt.



Plate X: Leaves as *Nnar* (dance skirt) Costumes in those days. Photograph, Ndam James Peter, 2018.

An old dance skirt costumes used by the *Mwaghavul* in those old days, when the people are using leaves as *pinbwon, kuvuk, nuk, katanko gizok* as (fibres). The leaves are cut from the tree into strands and hang in front and at the back covering the *pinbwon* as the inner trouser. It is means to hang down to further conceal the dancer's private part it also vibrate as the dancers shakes or move base on the tune of the drum. In those days *tit* is mostly used by the female, while the pinbwon is associated by the male, and all refers to leaves as dance costumes used for ceremonies.

Ndol (rattle) is a name given to all sort of rattle which are tied on the leg towards the ankles of performers as musical instrument and as part of the dancer's costumes. An Informant John

[16], one of the performers, explains the position of rattles worn by dancers. *Ndol* sorted rattle of *Mwaghavul* dancers has three types of rattles. (i*) ndol shaghal shee* (leg rattles) made with metal tied on the *vellang* dancers (ii*) ndol nghang shee* (leg rattles) made with palm frond tied on the leg of the vellang dancers (iii) *ndol shaghal sar* (a hand rattle) made with metal worn by women dancers. Indeed, of all the rattles, it is confirmed that the *ndol shagal shee* gives more sound than the others. These rattles are also instruments used for *vellang, cher* and *mbel* dancers, but for the purposes of categorization and analysis, the researcher grouped the rattle under this category for proper description and understanding. However, the hand rattle is discussed under *cher* (women dance) group



Plate XI: *Ndol nghagal shee* (leg metal rattles) costume, Photographed by Ndam James Peter, 2017.

Ndol nshaghal shee (leg rattle) is tied on a male dancer's leg. An informant Mr Bitrus Waltu [17], mentioned that, it is only *Kwarak vellang* dancers in Plate III also known as "*Chindom* Group" from *Ampang* west of *Mangu* Local Government area that wear a bunch of metal rattle on their right legs just as it is worn by their right and left legs. One of the youth performance Terdi Manji John [18], describe that, the sorted *ndol shaghal shee* (rattles) has a round opening where the *kim* (bangle) are enclosed, and in the middle of the rattle has two

holes where the ropes are interlocked in order to tie the rattle in a bunch on the right leg. Football socks are worn to reduce pain or prevent injury that might be caused by the method of tying adopted. The function of the *ndol shaghal shee* (leg rattles) is used to create harmonious rythme sound when the leg is stamped on the ground to control the dancing step.



Plate XII: *Ndol Nghang Shee* (Leg rattle) costume, Photograph by Ndam James Peter, 2016.

Another rattle worn by the *vellang* dancers on their leg is called *ndol Nghang-shee* (leg or ankle rattle). The artist used palm fronts as material for making the textural rattle. The rattles are made by craftsmen or women in different sizes in a triangular shape, the rattle is made in such a way that, it has volume where gravel stones are knotted inside the *ndol nghang-shee* (rattles) in order to give sound just like the leg metal rattle. The dancers use sock and rope in order to protect the leg against any injury and also to maintain the firmness of the rattle in other not to shrink or loose its position on the ankle of the dancer.



Plate XIII: *Amila or ullu* (Strips or bunch of fabric cotton wool) costume. Photograph by Ndam James Peter, 2017.

The strips or bunch of *amila* or *ull* are used for all types of dancing by the *Mwaghavul*. An informant Pius Mutle [19], mentioned that, the costume has different strips of cotton wool tied together to form a rope is interwoven and interlocked with each other to form a triangular shape to achieve horizontal segment of different colours such as, green, yellow,black, red, and purple, while the others left hanging as bristle brush. This is made up of different colours and designs to add beauty to the costume, such colours are, red, orange, black, green and yellow colour interwoven together in a bunch. The artistic and aesthetic of this costume is seen in the colour combinations that make up the costume.

The function of the *amila or ullu* (strip bunch of cotton) is that, it serves as a *kulluk* (bag) where small knives are kept, it is also used to tie swords in safe position round the waist of the performance. The costume also has ritual and religious inclinations, in which the informant refused to disclosed. Pius D. Mutle further mentions that the *amila* costume was commonly used by the *Mwaghavul* of *Mangu* in *Ampang west* and *Bwonpe* community of Plateau State, while *mosbwor* dancers from *Jipal* occasionally use the costume.

Old Traditional Festival Costumes

The old traditional accessories that make up the festival costumes of the *Mwaghavul* is jute or sisal or any strong fibres that could be used for the production of the costume, because the people that used to practice this craft does not give much attention to teach the younger ones to emulate, however research has shown that, the making of these costume is at a verge of declined due to the negligence of people in the community.



Plate XIV: *Tip, Ngal-Sar, Kagi* and *Shilip* are used as old costumes in those days. Photograph Geoffrey Yenle Pandes 2017

Tip, ngal sar, and *kagi* are sack used for preservation of grains as well as costumes used for traditional festival costume in those days, as earliar mentioned that the theoretical framework of this research adopted Semiotic of fashion according to Ferdinnand de Saussure's theory, that the significant of the costume might be use for another purposes depending on the type of the celebration, especially a festival in honour of thanksgiving for farming season annually, could also be used for hunting and ceremonies as well.

Artistic component of *Vellang* Costumes

The performers are the makers of *vellang* (flute) instrument and costumes. They also make other dance group costumes anique in form of triangular, cycle, rectangular shape. The *mbum*

(headgear) is made with *kachinjir*i (Hausa) palm leaves. The method of making the *mbum* (headgear) through interlacing or interweaving of palm leaves in a triangular form with brown leather on it. Additional hair of a sheep is fixed at the end which looks like a bow. An informant Silas Yakse [17], mentioned that the headgear (*mbum)* drew a lot of interest at the 1980 Kaduna State Trade Fair (Stuttgart Show), because of the volume, shape and form which give it a unique identity. The elements that make up the *mbum* (headgear) are palm leaves, tanned leather, and sheep skin.

The *vellang* dancers have a costume tailored to fit their characteristic swift dance steps called *dakwal-tughus* (triangular outfit) which is artistically embroidered with a sewing machine. The dance skirt is made in such a way that there is balance in fixing the cowries horizontally and the strips of leather vertically to strike or create motion.

The artist usually sort different materials such as gravels or stones, metal, bangles and palm leaves to make rattles of different sizes. The flute is made using corn stalk, or bamboo which serve as the main instrument for *vellang* dance. It is creatively made, with other elements such as attached to the flute for beauty and functionality.

Importance of *Vellang* Dance Costume

The costume and instrument are the major social cohesion tools, which serves as a principal expression of the people. The *vellang* type of dance is performed at almost all the festival that is celebrated by the people, such festivals include, hunting, type of (*Riyem)*, fire (*wuus)*, day of meetings (*Puus-kaat)* festival, weddings and coronation festival among others. However, the costume plays vital roles in promoting the cultural heritage of the people in terms of social political and religious differences. The *vellang* dance is celebrated after the ripening and harvesting of grain crops, some of the functions of *vellang* costume are as follows, the costumes are used in some cases to distinguish the social status, religious

inclination, war, ritual and entertainment purposes. A *Vellang* costumes also enhances or emphases the anatomical structure of male dancers for aesthetic appeals especially the *dakwal-tughus* (half-jacket). The *vellang* costumes used in dance embellishes the flow of rhythm and makes the dance more interesting while it appeals to the audience especially the rasa (dance skirt). In addition to that *mbum* (headgear) is used by some dancers just for the aesthetic appeal of the general *vellang* costume. The *vellang* dance costumes are made in such a way that the dancers have ease of flexibility especially the *dakwal -tughus*, which can rotate in different sides on the neck of the dancer, but other costumes must be firmly attached to avoid been loosed especially the rattles (*ndol shagal shee)*. Audu Gambo [20], said that, another importance of *vellang* dance is that, the cultural dance earns some people gifts which will never be forgotten in their lives, among them is Da Yarima Konyil from *Kerang* who was given a wife free of charge as a result of his wonderful dance performance in those days, when they were invited by the people of *Ampang, Kombun* and *Kerang* to perform during an annual occasion.

Cher Women Costumes

Cheer is a dance group where costume are showcase during the circumcision excercise or initiation, but it has changed to dance after farming season, thanking God for there harvesting season, where inhabitant of the community come home from different places to grace the event, it was held annually just before the rain. The events create an opportunity for young girls and boys who are willing to marry or make proposal. Both gender adorned themselve in traditional costume to gear and attract suitors. However, the traditional ways of dressing for festival has change, that is why the semiotic theory of Fidinand de Saussure's theory stated that, white costume could be used for funeral as well as it could be used for wedding, in view of that the people costume of *cher* are used for almost all the occasion and ceremonies except otherwise because the mode of dressed has declined.



Plate XV: *Mat Cher* (Women modern costumes) Costume from *Mangu,* Photograph by Ndam James Peter, 2016.

The *Cher* dance, is a type of dance performed by married women or maidens. There are different categories of *cheer* dance in different communities which emanated from maiden (*Jiraap*) dance or the aged women (*Kook Kaah*) dance, within the *Mwaghavul* ethnic group, which is largely dependent on the type of costume worn, dancing step and the style of poetic song which goes along with the beating of drums. The citation of the "poetic song" is led by the group leader "*Mat mang-kook*", the women appear in a distinct manner by holding "*Chaa*", a gourd designed as a tambourine, dancing close to the drummer in a linear or circular procession. The women dancers wear head gear, cotton wool and yellow polo-shirt and colourful wrappers as modern costume, which shows that there, are some modification in the costume and carry axes (painted green and white). The dancers' right legs are always stretched forward and backward, tapping the ground two or three times simultaneously during the dance.

The function of the women *Cher* dance group is to maintain the culture, and also to give thanks to God for a successful farming season, as well as to celebrate success in honour of

rites of passage of the people. The function of the costume is associated with the position in the community's social organisation of family, politics or economy as well. However, some costumes used for festivals have gone extinct, while some of them have undergone transformation as a result of modernisation. In Plate V and Plate IX, some are seen wearing modern clothes such as triangular loin cloth outfit and banti-dang,wrapper, polo shirts, carrying wooden axes and other modern musical instruments among others, is an evidence of modernisation enthronment.



Plate XVI: *Mat Cher* (Women in white loin outfit) costume. Photograph by Ndam James Peter, 2017.

Women that dance *Mat Cher* also dress in white cloth with horizontal strips also known as (*gwodo)* in Hausa. This is tied from chest downward and around their ankle. They also wear strips also of cotton wool on their shoulders across their chest to support them as they bend forward as well as backward again depending on the style of dance. Blessing Cliffort [21], mentioned that the picture in plate XVI in that, this category is a style of women dance that is used to remember the good old days, when they were young and use to bend down to farm. The women were dressed with head crown with left hand bangle made with palm leaves, having strips of bunch of red cotton wool across their chest obliquely or diagonally, all of

them are wearing simple slippers to protect them against any injury as well as to create balance for them during the course of the action or dance.

Kook Mat Kaah (Women) Old Costume

Another category of dance group is the old women dance *kook mat kaah*, mean old dance by old women. This type of dance group is done without using any instrument, rather they are vocal in solo rythme through songs remembering the old good days, the researcher discovered the number of this type of dance are few in numbers of five and seven. *The kook mat kaah* are dressed differently from others dance group half way exposes part of their body as far are culture is concern. The most fascinating issues about the *kook mat kaah* is the nature of dance costume used for festival or ceremonies, they dance in linear procession, the tone of dancing in those days that is well known to the dancers alone. The picture below shows the front and back view of *kook mat kaah* old way of women dance.



Plate XVII: Front view of some women dancers backing children wearing *yim-luhus* costume in those days Photograph by Ndam James Peter, 2017.



Plate XVIII: Back view of women dancers, backing up a children wearing *yim-luhus* costume in those days. Photograph by Ndama James Peter, 2017

The pictures in Plate XVII is the front view of the group of dance, while in Plate XVIII are the back view of women dance group wearing old costumes during farming cultural festival in *Mangu*. In Plate XVII are the picture of four women covering themselves with cap like crown wearing a bracelet with a bunch of strips of cotton and a child sleeping inside a bag called *dug* or *kulluk,* while the head of the child is left open, for fresh ventilation, they also tide *yim-luhus* inbetween their buttock in other to protect them from harsh weather during farming season. An informant, member of the group Nlwahas Tenmang Vwarji [22], said that the reason why the children were asleep since morning during the festivities, is because they gave them local beer *mos,* their costume are of different colours such as red white, black, ash, among others, which adds beauty to the groups costume, The making of the fitted trouser *yim-luhus* exhibited the artistic emphasis with a simple material as rope or twine, which has a knob in cycle.

However, Bersheba Peter [23], explain the roles of age women dance that, the category of dancers is known as the old women dance (aged women dance) or *kook mat kaah mu*. This group either emanated from or are affiliated with, or retired from the *cher dance*. They

usually take the responsibility of carrying the wards of their group members in order to give their mothers opportunity to participate actively in the "cheer" dance. The picture in plate XVIII are group of women dress wearing cap in order to protect the female cap (*bikah)*, bag (*kulluk)*, breast wear (*bifwang wur*)anklet, and others. The women carry the children on their backs using a bag (*shim)* with animal skin. The *yim* or *dug* is used for covering themselves, because it was originally made to fit their thighs to protect their privacy. Presently, it is worn over a pair of trousers as it may not comfortably cover their bodies when worn alone.



Plate XIX: *Yim luhus* (Dance Skirt) costume, by Ndam James Peter 2017

The *yim luhus* or *dug yim* (as dance skirt), the women are seen wearing woven cloth on their trousers. The media used for making *yin luhus* or *dug yim* is sourced from a prepared *piciya* (jute), the method adopted for making the costume is spiral and coiling techniques before lapping the process to form a long thread before interlacing and interlocking in cycle with a thick embalmment strips in form of hand bag, it serve as trousers in those days, it is worn by married women during ceremonies such as rites of passage of the people.



Plate: XX. *Nuk bwon* (mainden waist belt) Costumes. Photograph by Ndam James Peter, 2017.

The *nuk* (waist band) costume which is locally made with palm leaves or maple leaves it was artistically made in cycle with interlocking and interlacing techniques in order to tie on a virgin girl waist that is willing to marry as a sign of engagement in those days. The *Mwaghavul* cultural costume use for festival and ceremonies is failing, in those days women and maiden wear *nuk* (waist band) as cloth costume to dance in public to attract suitors at the events in those days, but today the trend has weakened, however the trend of wearing costumes in the 21st generation is at the verge of declining due to social and religious influences.



Plate XXI: *Jirap Cher* (Maiden festival dance) costumes, Photographed by Ndam James Peter, 2017.

The maiden *jirap* dance group is affiliated to the women *cher* dance, wearing skirts and half jackets as their oval loin outfit costume on their shoulder with rattles on their legs, wearing palm fronts as bangle extending their left hand behind them. On their left hand they wear bangle that they also extend their left hand behind each other at the back in other to accommodate pacing, on their head again they wear a head crown in other to add beauty.

Old Costume of *Jirap Cher* Maiden group

History had it that, before the coming of missionaries in Church of Christ in Nigeria in 1904, particularly in *Panyam, Mangu* Local Government Area of Plateau State, the people wore half cloth with leaves before, it was geared with the help of modern wrappers, which was used for domestic activities as well as for festival and worship.



Plate XXII: *Jirap Cher* (maiden) in those old days costume in *Mangu* before the coming of Missionaries. Photograph CCDP/RHP, 1920s.

Before the coming of modern wrappers, the people used leaves, animal skin as cloth, however the wrapper is used to cover themselves, which in those days was donated by the missionaries in or before 1920s, even though they came in Nigeria 1904, they came through a platform of Rural Health Programme (RHP) and Church of Christ in Nation Community Development Programme (CCDP) in Mangu Local Government Area of Plateau. Today, the picture has change as a result of modernisation that influences issues relating to the cultural ethic and traditional changes of the people's costume, these changes developed into series of attires.

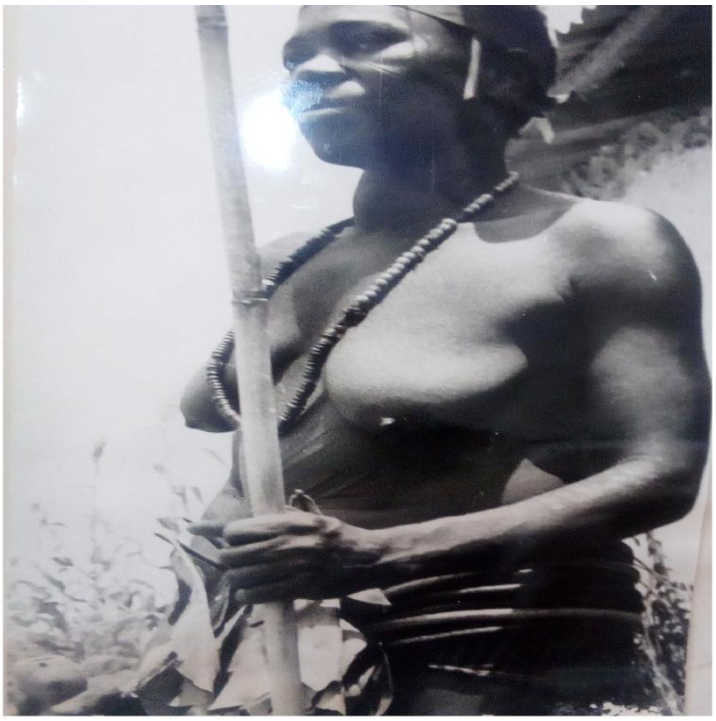


Plate XXIII: *Shirop* (matured girl) Wearing leaves as costume in those days. Photograph Gutip Makailu, 1982.

In those days when leaves serve the major roles of clothing, where she tied her head with leaves as headband, local bead hang on her neck with left hand holding a stick, while the rest of the body is covered with leaves halfway. Today the people culture no longer used leaves as dance skirt, except for masquerade and for other charms or herb as medicinal.

Categories of *Cher* Festival Costumes

During the course of my field work, the researcher categorised the different types of *cher* dance costumes with instruments used during performance. There are many types of costumes worn by the *mat cher*, women, "*jirap cher*" (maidens) and the *kook mat* (aged women). Few costumes that are relevant were selected out of the many costumes, Some of the *cher* costume and instruments are; (i) *septook* (axe) as dance stick, (ii) *Dang Nee* (hand ponytail), (iii) *gwodo* (made of cotton) used by mainden group, (iv) Miss *Nriyem* and Miss

Balka costume, (v) Artistic element of *Cher* women costume, (vi) Function of women *Cher* dance costume.



Plate XXIV: *Septook* (an axe as dance tool) costume. Geofrey Yenles Ethnographical Studio in *Dawo-Mangu*. Photograph Ndama James Peter, 2016.

The *Mwaghavul* call the dance stick *septook. The septook* are two joined words. "*Sep*" means axe and *took* means neck. An informant elder Geofrey Yenle (op cit) said that, the axe *septook* is important because of the roles it plays during the dance performing style and action which guides the neck when raising the axe up and down. The drum, tambourine, flute and axe are the guiding agent of the dance step. The *septook (axe*) has a long wooden handle with iron fixed into the wooden handle. It is mainly for maidens and women dancers only. Some axes are made with purely wood to enable the artist engrave design on it. For example the axe in the eastern part of congo basin of Africa, especially in *Luba* axe blacksmiths are still worn over the shoulder of Luba's Kings, chiefs, and councillors as sign of status and wealth, because it serves as visual enhancement and metaphorical extension of leadership.

During festivities and ceremonies of the *Mwaghavul,* another informant Kaa Kokbeer Ding`an, Naretse Duru and Nabishyet Bwanmang [24], demonstrated and said that, the axe (*septook)* is raised up and down and rest on the hips of the dancers after a serious show of

muscularity after and the swinging of the left arm, it means the echo song has reached their gods, while *Kaa* Nashimilak Yusuf adds that, when the axe is raised up, the left hand of the performers extends backwards to accommodate space for hanging of lovers, who surrounds them looking for the best dancers to marry.



Plate XXV: *Dang Nee* (Hand Ponytail) Costume, Photograph by Ndam James Peter, 2016.

A crafftman Danjuma Duna [25], mentioned that, there are two types of hand ponytail made by the craftmen. The white two hand ponytail was sourced from a maize bag with a long wooden handle, while the *dang knee* (black hand ponytail) of a donkey. The white hand ponytail through is sourced from a different material, made as a replica of the *dang knee* (black hand ponytail). The hand ponytails are used by the *cher* dancers in place of the *septook* (axe) made with metal or wood.



Plate XXVI: *Gwodo* (white Cotton wool) Two peagent in costume, Photograph by Ndam James Peter, 2017.

The two winners of the Eve of the *Puus kaat* festival year 2016 in Plate XXVI, was organised by the National Association of *Mwaghavul* Students (NAMS). The winners are seen with tags; "*Balka*" mean "togetherness or united", meaning help, while from the other side is Miss (NAMS) a lady with hand ponytail emerged the winners of the competition organised by the slogan committees. The white (*gwodo)* materials worn by the winners of the contest is a unisex wrapper worn by different tribes for protection against cold or bad weather, it also serve as costume in different dimension such as the Miss *Mwaghavul* is dressed in *gwodo* (woven wrapper) of white colour. The wrapper covers the chest downward to the feet, cotton strips (*Bitook- wullu)* is also worn across the breast region with emblems or tag and a crown to show that they are winner of a beauty contest.



Plate XXVII: *Gwodo* (Ash Loin outfit). Miss *Nriyem* and *Balka* 2016, during annual Hunting festival in Pushit. Photograph by Ndam James Peter, 2016.

At another *Mwaghavul* event, Miss *Nriyem* and Miss *Balka* are seen dressed differently during the *Nriyem* 2017 hunting festival at *Pushit* in *Mangu* Local Government Area of Plateau State. The Miss *Nriyem* wear crown as a queen with an emblem across her chest and a hand ponytail, while the other maiden, Miss *Balka* is seen with a wood axe (*septook)* and head gear (*mbum)* and covers themselves with (*gwodo)* as costume to add beauty the event, because of the thickness, which made it balance the strips have different colours such as red, ash, black, and white. The researcher interviewed the maidens, they said, it is not a small task to be the queen of a particular festival, organised by any community within the clan, because it is not about her beauty, but it is all about good morals, conduct, personality, behaviour, interaction, level of education and ability to pass the exams conducted with a structured interview in *Mwaghavul* dialect and ability to appear in the traditional mode of dressing that portrays the image of the *Mwaghavul* people at large.

Artistic Component of *Cher* (Women dance) Costume

The artistic component and materials that make up the women dance instrument serve as a vehicle for promoting the people's culture. To some extent, the appearances of some costumes determine the level of outstanding techniques and styles involved in the or by the dancers. It is the type of dance that determine the type of costumes used either for the men dance, women dance, youth or maiden dance. Indeed the artistic elements of making or adding beauty to the costumes are distinctive compared to any costume used during cultural festivals within the community.

The axe (*septook)* used by the dancers have a creative design on the long wooden handle, while the metal flat surfaces is left without any design. The process of creating designs is by using knife in hot fire to engrave forms and shapes on the wood.

Lip is a reddish iron oxide sourced by the river side during dry season, which is grounded into powder, it is used for body decoration and for body adornment of women dancers. It also served as a *nyen-sok* (charm) for protection as it is smeared on the body. The *lip* (red oxide) is an element of costume or medium which is made purely for ritual, charm, security and protection. It also encourages fertility or protection of an individual from harm especially during war. Some costumes are artistically made by local means, while some are bought directly in the local markets depending on the type of costumes, tools and materials that will suit the categories of dance based to the culture of the people as well.

Function of *Cher* Women Costumes

Generally, the main function of the women dance costumes is to promote the culture of the people. The *Mwaghavul* are known to use tambourine rattle, flutes, and other tools as musical instruments right from their origin to their present abode. It was initially used as an object to appease the gods in the *lukum* (shrine). During the women dance, men dance, youth dance

and maiden dance, the musical instruments add rhythme to all the songs for the dances associated with people's culture. The rattle which is a bunch of rings (*kim)* enclosed, are shaken to produce a rattling sound which adds rhythm to the dance because of the sound.

Custodian of the community, Yavuruk Dyelmang [25], said that the cotton wrapper material known as (*gwodo)* is used as costumes, by the women and maidens during festivals, for dances, fashion competitions and marriage ceremonies. For instance, if a maiden collects the (*gwodo)* wrapper from a man, its simply means accepting love proposal for marriage, free without paying stipend, but today things have changed, due to cultural rites of traditional procedural, must be observed, when their wards are in love, the two family will come in compromises, before the day of the events.

Another function of the women dance costume is that it is appealing to the audience because of the way it was made. The costume preserves the peoples cultural heritage through its use during annual festivals and other ceremonies within the state, in order to unite the people with a sense of unity and also bring the people together especially in preparation toward beginning of the festival and after the event.

Hand ponytail (*Dang Knee)* is used for dance by the women. They also use the hand ponytail in exception to the axe. Hand ponytail could be used outside the festival. It is used in the office, room or market place to clean up dust, as well as costume used for women dance across the country.

***Jirap War Shar* (Friendly Female) Costume**

The fourth category of dance practiced by the people is *jirap war shar* dance group. *Jirap* means young girl, *war* means general drink or liquor, and *shar* means friend, therefore, *jirap war shar* means group of friends that dance together, which simply mean it bring a cordial

relationship among them.This type of dance group is performed by young girls of about the age of fifteen years old. The ceremonies usually take place in full moon during the harmattan season. An informant Jeltu David and Monica Ladi [26], one of the performance said that, the present girls love to participate in *cher* dance than the *war shar* dance, because the girls are too shy to perform. He also mentioned that this generation has been influenced by socialisation which has created a decline in their performance during cultural activities. Below is the picture of women who have taken over the responsibility of *jirap war shar* dance from the maiden.



Plate XXVIII: *Jirap War Shar* (Women dressed in mainden) Costume. Photograph by Ndam James Peter, 2017.

The dance group is known as friendly dance, the women practising represent the young girls reminding the people of the dance step that they used to dance in those days, before they move to women *cher* dance category, the women tied wrapper on their chest down their legs wearing in-*twos* wrappers in uniformity, they also used head tie on their waist. The aspect of *war-shar* dance does not use drum *nging* and axe *septook*, but rather they use a big empty-can. They place the emty drum on their left knee, while the right hand is with the stick, in

position to beat the drum which create sound, they also use whistle *wusur* which help them as a guiding instrument. The function of the dance is to unit together for peaceful coexistence among the people, entertainment, soliciting for gift as asign of showing love in the community.

Artistic Component of *War Shar* Group Costume

The artistic components of *war shar* group costume, especially the loin cloth are aesthetics of the texture and pattern of the costume which is designed in such a way to match the shape or size of the body dancers. For example, vertical lines usually lengthened and thin the body and horizontal lines shorten and widen it. However, the *War Shar* dance costume are designed in green and yellow wrapper materials with polyester fabric woven down the *dang* skirt and the shoulder as well.The axe (*septook*) is featured with design on wood, some were seen wearing leg rattle (*ndol nghang shee*) made with palm frond, the same palm frond is locally used to make a crown on the maidens heads to add beauty

Colour is also an important symbols, where green create, a feeling of envy and evokes fertility, costume in this manner sometimes incoorperate layers upon layers that are revealed when dancers move. Some costume colour may be used to enhance body lines to be chosen to complement the dance body language. There are artistic decoration of tattoo marks incised on their breast and faces and other parts of the body with red iron oxide nlip, a hole is also created on their ear *sulfung-kom* as part of decoration. The local drum used by the women during the maiden dance does not have any additional design on it.

Function of *War-Shar* Group costumes

The *war shar* dance group brings a cordial relationship among the dancers and the community at large, the women tie their coloured wrappers in-twos which represent togetherness. Another function of the *war shar* in those days was to provide an ample

opportunity for men to meet and make friends at the earlier stage. The males also request a proposal to their young female counterparts during the course of the event. *War shar* dance is a (house to house) style of dancing requesting for favour materials or gift as a sign of motivational factors either in kind or in cash which ever way, which bring a close relationship for everyone, thereby promoting the culture of the people.

Mbel (Youth group) Costumes

Mbel is another category of dance group done by youth after *vellang* dance group. The type of dance is different from other type because of the type of costume. It should be noted that, most of the important costumes used by the *vellang* dancers and *cher* dancers are almost the same with that of the *mbel* dancers. However, the *mbel* dance is the third category of dance performed by the *Mwaghavul* youth who have zeal and enthusiasm. The *mbel* aspect of dance is unique or different from men or women dance because of the active styles of the dance. The youth dancers also dance in linear and circular processions with the drummer in the middle beating the *nging* (local drum). The dancers are seen wearing different kind of costumes to suit the dance.



Plate XXIX: *Mbel* (Youth dancers) Costumes in Mangu, Photograph by Ndam James Peter, 2017.

The picture in plate XXIX depicts the *mbel* (youth) dancers from *Niye*s in *Panyam* district, of *Mangu* of Plateau state. In this form of dance, they do not use flute as *vellang* or *kwarak,* but they used drum and wear *nar, shimmi, rasa* (dance skirt) as their major costume, other costumes are *mbum* (headgear), stick and *ullu* (cotton material). The *mbel* youth dance is characterised by the dancers in the position of interlocking of arms to the other in still position, while shaken their body. This category of dance is performed during the circumcision, festival, naming, hunting and other rites of the people, after the promotion of a child to adulthood, and other festivities within the *Mwaghavul* clan. The youth dance is one of the types of dances that is more of an exercise than a performance, because of the style or nature of the dance.



Plate XXX: *Pughal* (Peotic dance Youth group) Costume. Photograph by Ndam James Peter, 2017.

The youth dance group is similar to *mbel* dance group, this type of dance is also called *pughal* victory song dance, the lyrics of poetic composition of song is base on the event that took place after, these songs are practiced in the night, after the youth of both genders have

received ancient folklore stories. This is so interesting for the *Mwaghavul* who have the knowledge of the history of the people up to the present generation that is why some of the dancers are dressed with all sorts of weapons, dance skirts, bags, among others. This style of dance involves both male and female, the dance is not organised like other types of dance that is done in procession, line, or cycle, however they move anyhow chanting, depending on the style, the dancer's master best.



Plate XXXI: *Mbel* dance by children. Photograph by Ndam James Peter, 2017.

Another style of *Mbel* dance affiliated to the *vellang* group dance and *mbel* senior group dance is the *mbel* dance by children. They practice the dance step, so that when they grow up they can fit into the senior group in order to maintain the culture among others. The leader of the group Yohanna Markus [27,] said that, if this opportunity is taken for granted the youth dance will decline, because the children are not even ready to dance in public, some complaint about lack of costume, while others are not interested, however grooming the children at this age is the only means of bringing the culture of the people close to their environment. It is also important to note that most of the *mbel* youth dance costumes are

similar to the *vellang* dance costume, in terms of dance skirt, and materials, both use animal skin, as well.

Function of *Mbel* Festival Costumes

Mbel dance Costume varies tremendously, because of the different traditions of the different societies as well as the purpose of the dance. The *mbel* dance costume also promotes the culture of the people, because the costume specifically are products of socio-cultural demands, and like all other art forms, they are symptomatic or of cultural value, that are positively oriented toward man's search for a secure identity.

Mbel dance costumes show symbolic language and also perform functions which reflect certain social behaviour, social institution and economic organisation by conveying direct social meanings and the emotional qualities of the *mbel* dance group.

In an expressive function, the emotional and communicative aspects of the mbel dance costume are often communicated to the audience by symbols such as colours, shapes or form. These symbols support the general body movement of the dancers and bring out the beauty of the dance.

The *mbel* dance costume enhances or emphasis the anatomical structure of the male dancers for aesthetic appeal. The *mbel* dancer uses gourd to carry water, some containing local beer *moss*, while some use it as a rattle because there is gravel or small stores inside the gourd, it helps them to exercise themselves during the course of practice, because the method or style of dance requires a lot of energy.

Artistic Components of Youth *Mbel* Costumes

The artistic components that make up the costume of *mbel* youth dance group are *wuri* (cowries), tortoise skull, horns of a sheep, long sticks from any branch of tree, and strong threads are also used to tie *nar* (dance skirt) on the waists of the dancers.

Another dance group known as the folklore (*Pughal)* use dance skirt *nar* and wrappers of different types with similar artistic elements, but different materials employed in making the costume. The dance costume, especially the dance skirts of the youth dancers are featured with various designs. Cowries and other elements such as animal skin, cotton materials, rattles, axe, spear, and hand ponytail drum make up the other costumes and instruments used by the *mbel* dance group. Each of these costumes is borrowed by dancers from elders who are old or members of different groups or the costume is made by the dancers themselves as part of their creativity.

***Kwat* (Hunting) Festival Costume**

History had it that, *kwat* hunting is one of the genesis of all the ceremonies within the people communities where different tools are used as traditional costume, because a lot of events took placesuch as ritual and charm performances,hunting and war displays, review back the culture of the people in those old days. There is not much traditional costume in this category, simply because of the nature of it, but however their local tools as weapon are also term as costumes. The people first of all celebrate the hunting festival in Panyam every Saturday of the month of February annually, before other ceremonies commences, such as farming festival, thanksgiving, Day of Meeting among many others.

The hunting festival known as *kwat* is an avenue of the people to come together from different clans and nearby villages to display the rich cultural heritage of the people, which

features different kinds of dancing and other cultural activities, such as parties, singing, drama and endurance trekking, just like the Bantu speaking of southern Africa in those day as far as two thousand years ago, when the hunting and gathering people festival portray images, incised and paint on the rock. However, a participant dresses in a special costume to add beauty of the events.

Elder Ibrahim Rengtu [28], legend of the *Mwaghavul* community said that, before the commencement of the festival in *Mwaghavul* land, the *Miskagham* (chief traditional ruler) will be consulted to ask for permission and know when the events will take place. The traditional religions of some people were known as shrine *kum. S*hrine *kum* regulate the lifestyles of some people effectively, because some people can not embark on any major activity without first seeking the approval of the *Mishkagha (*chief traditional ruler) It is the priest that determins when the farming season should begin; when a crop is ripe for harvest, the environment that is good for hunting and so on. Elder Ishaku Potu [29], said that, the priests *Miskagham* also has the power to invoke rain known as *"byang-fwan;* as witnessed by the informant during 1980s annual *Puus Kaat* cultural festival at *Mangu,* the headquarter of the *Mwaghavul* .



Plate XXXII: *Koosper* (Divination) Costumes, Photograph by Ndam James Peter, 2016.

The people practice divination to source for information. The people fully believe in *koospaa or kum.* Part of the *kum* was the *Mwaghavul* belief in the spirit world where their dead ancestors dwelt and also in a supreme being called "*Na'an*" god. Informant Tuwan Sunday again said that, the divination *koospaa* is done by a person who is gifted and most often from the same family tree. This is done in other to confirm or to prevent any circumstances that might bring a setback in the community, before festival commences within and outside the locality.

The sign of the success of all the festivals in *Mwaghavul* land begins with burning grasses at the top hill of *Sekop* in *Panyam*, in the night as a sign of agreement between the community and the spirit *wangkang*. Other rites and passage sacrifices are performed to appease the gods for more blessings.

As earliar mentioned, since the researcher adopted the conceptual theory of Ferdinnand de Saussures theory that deal with semiotic of fashion, the researcher relate the theory that, costumes of the *Mwaghavul* could be used in different ceremonies. However, the traditional festival costume could be used for divination, or for burial rites, the costume such as *beesup* (blanket), it has a strip of different colours such as red, green, black, brown and ash. Costumes of different kinds were sourced during the Eve of the festival before the actual day of the event, because the people does not have a special place where these costumes are preserve generally, which led to the lost of some relics, arts and crafts of the people.



Plate XXXIII: *La wus* (Magic boy) Costumes during Wus festival at *Panyam* Photograph by Ndam James Peter, 2016.

The youth custodian Nkyarmang Joseph [30], mentioned that before the opening of the hunting kwat festival in *Panyam*, the magic boy *La-wus* will be called into the arena with all sorts of materials such as bag, dance skirt, animal skin, tied grasses, rocks and two strong sticks. The process is arranged so that the sticks will be squeezed as fast as possible on high speed with two hands until it catches fire. The process is called *Piyhar-wus* when the process catches fire, the people shout, meaning the gods have accepted the sacrifices and His Royal Highness Friday Yachan Derwam *Mishkagham* declares the festival open, this practices are celebrated annually at Panyam before any festival commences from January to April where different dance groups such as *vellang* dance, *cheer* dance, *Mbel* dance and *Jirap War-Shar* dance among others and their dance costumes of in beautiful colours, are exhibited. The various groups of dancers will match in procession to pay respect to the Chief *Mishkgaham*, dignitries and audience who also dress in traditional outfits.



Plate XXXIV: *Kwat* (Hunting) group of youth with tools during hunting festival. Photograph Ndam James Peter, 2017.

The tools and items that make up the costumes used for the hunting festival as seen in plate XXXIV are locally made gun, stick, axe, spear, bow and arrow, bag, catapult, stick, headgear, knife, clothes of different colours, among others. The artistic components that constitute the costume and tools are the form, texture, colour and shape for example, the gun has a long pipe, a position where the bolt bullets forces out, while at the handle of the gun is attached with wood at the base. The locally made gun is the major weapon used for hunting by the people who are the makers of the locally made gun. The festival of hunting is organised annually by the community through singing and dance and wearing costumes of different colours or regalia commonly made up of modern items such as polo shirts, pairs of trousers, sport shoes and berets, only the chief hunter can be seen wearing a locally made headgear. The practice brings the culture and costume of the people to the younger generation as a means of enlightenment. A similar ceremony practiced by the *Mwaghavul* of Plateau State is the farming ritual or ceremonies. The *Mwaghavul* Development Association (MDA), who are the patrons of the *Mwaghavul* speaking ethnic group in *Mangu* chiefdom are the chief patrons of the festival within the community. A similar ceremony practiced by the *Mwaghavul* of Plateau State is the farming ritual or ceremonies



Plate XXXV: *Ndamkwat* (Hunting Bag) costumes, Geofrey Yenles Ethnographical studio in *Mangu.* Photograph by Ndam James Peter, 2016.

Another costume used during the hunting festival is the bag *ndamkwat*. The people engaged in hunting as their preoccupation just like farming. The composition of the bag *ndam-kwat* in plate XXXV is made up of animal skin. It is in form of a square shape there which has other artistic component on the bag. It has vertical strips with overlapped cover. It has a long rope that is lung on the shoulder of the hunter. It is reddish brown in colour, with a rough texture and a distinct shape. The bag *ndamkwat* is of different sizes depending on the component material adopted which make it unique with other ceremonies costume. Hunting in *Mwaghavul* community is at the verge of decline because in those days, the practice of hunting was a serious occupation of the people, but today only few people are practicing hunting if not just recent that it has restored gradually till date. The artistic element and function of the *ndam kwat* (bag) made it different from any other hunting bag used by the *Mwaghavul* ethnic group for keeping charms



Plate XXXVI: *Kohorong kwat* (best hunter) of the year 2016, with animal killed during hunting festival Competition in *Pushit.* Photograph by Ndam James Peter, 2017.

The emphasis on this picture in Plate XXXVI is not the costume, but to portray the significance of the hunting festival, it was killed by the best hunter of the year 2017, the animal was brought to the hunting festival field for his award. Hunting is practiced in *Pushit*, *Chakfem*, *Jipal* among other, to maintain the culture of the people, as it is done in some part of the communities. The hunter is dressed in his hunting attire carrying the life animal called (*nyan-nyawa* in Hausa) during the Eve of the festival and presents it at the event, the next day where the hunter is declared by the traditional ruler as the best hunter of the year and receives an award (a shield) with some token. The hunter is also seen with his hunting bag where he keeps his hunting tools.



Plate XXXVII: *Gu-biring* (Horse Rider) dressed in costume during the festival
Photograph by Ndam James Peter, 2016.

A place where costume can also be seen is on the horse and the horse rider as well. Horse is not a costume, but the artistic accessories attached to the horse that interested the researcher however, the horses of the *Mwaghavul* are also dressed with certain costumes exhibited during the festival. The horse and the horse rider are both dressed in costumes. A legend historian elder Geofrey Yenle (op cit) said that there are two kinds of horses in *Mwaghavul* land, the *naham* (female horse) and *biring* (male horse). The female horse (*naham)* is the kind of horse that is used for festival, coronation, and chief entourage movement within the community. The *biring* (male) are of two kinds; one of the male horses has a long neck and the one that has a short neck. The horse that has a long neck is used during farming and threshing of grains (*mar kass),* while the horse that has short neck was used for war in those days which it can easily twiste its neck backward, while the other horse *biring* has a long neck and found it rare to twist.

The horse rider wears a headgear *mbum,* the headgear is one of the most important symbol and identity of the *Mwaghavul* people, the horse rider wears a vest and at the back well hunch

skin of animal *dukwal tughus*, down his waist is the dance skirt cover halftway of his short. Shoe is worn to protect the leg against injuries because of the spur-pedestal *riyiah or nzirieh* (pedestal) which helps to increase the speed of the horse.



Plate XXXVIII: *Riyiah Nzirieh* (an old horse rider leg Spur). Photograph, Ndam James Peter, 2018.

The costume on the horse rider is well fixed in such a way that, it will not loose during the cause of the event, while the horse is dressed with some striped made with white embroidery design on red background and on the neck and head to the abdomen. The horse rider rests his legs on *riyiah or nzirieh* (pedestal) which helps to increase the speed of the horse.

Artistic tools of the *Kwat* (Hunting) Costumes

The artistic elements that make up the hunting instruments or tools are the forms and shapes of the objects used by the hunter such as local gun, axe, cutlasses, knife, bow and arrow among others. Another artistic element that make up the *Mwaghavul* horse riders costume are the texture s of the sheep skin of animal, hat, the rope tied on the left hand side of the rider, while the horse is also decorated with colours of red and white satin cloth materials, which add beauty to the horse and the horse ride.

The *Mwaghavul* masquerades use selected green leaves, to cover their entire body because nobody is allowed to see the person as masquerader. By virtue of any means, in those days anyone who tries to see through the leaves, even the leg of the masquerade will be punished according to the people tradition. In addition to that the *kulluk* (hunting bag) of the people is made from tanned leather, brownish in colour with vertical strips. The bag is in form of irregular squares with distorted designs.

Function of *Kwat* (Hunting) Costume

The importance of the *Kwat* (hunting) festival is because of the implements or tools used in killing the animal which serves as part of the festival costume of the people in other to maintain or keep more practices of the culture and also adopt the culture and tradition for the younger generation to emulate.

The divination (*koospaa*), are performed by the people and has declined, because few people are practicing the rites, because of certain factors that changed the trend and the belief of people toward their fate. The function of the *Lawus* (Magic boy) in Plate XXXXII demonstrates the hunting process in the arena during the *wus* festival in public, before the commencement of all the festival on that day.

The function of the bag *ndam* is used to keep charms *lip* red oxide that is used for protection especially during war or anything evil measures against the people war. An informant Markus Fwangmun [31], mentioned that, the main function of the *Mwaghavul* masquerade are for entertainment in some cases, the masquerades are the representation of *Mwaghavul* ancestors. The masquerades of the people appear seasonally depending on the kind of roles in which they perform. The masquerades has several sounds like whispering pine, other function of the masquerade include performance, entertainment and being the police of the event at the same time controlling orderliness. While *Nshoon* is another masquerade fierces than the *Wangkang*

masquerade, which is not allowed to come in public. It only comes out to grace circumcision and puberty ceremonies pregnant women are not allow seeing the *nshoon* (ghost as masquerade).

Wangkang (Masquerades) Costume

Mask is simply a covering of the face, its purpose is to conceal the identity of the wearer from the crowd, who now regard him, as the representation of the spirit evoked by the mask. Mask in other way represent the spirit of death, ancestors, and the protective spirit of the community. A motivational spirit of the *Mwgahavul* people is the ghost spirit *wangkang* known as masquerades. The ancestral spirit of the *Mwaghavul* appears and disappears during all the festival within the clan of the people depending on the type of festival or ceremonies as a sign of blessing to the occasion.The component of making and decorating of masquerade of the *Mwaghavul,* is the leaves used as costume.



Plate XXXIX: *Wangkang* (Masquerades) Costume, Photograph by Ndam James Peter, 2017.

Wangkang (masquerade) are associated with the spiritual elements, as according to the *Mwaghavul*. *Masquerade* represent image of deities sometime even death relative, the identity of the *Mwaghavul* is a well kept secrete and performed exclusively by men. In the past masquerade were regarded as the means of maintaining peace and other and were primary used as law enforcement agent. Generally masquerade is for entertainment, identification, beautification and communication, but traditionally, the festival costumes of the masquerade is used as charms and ritual issues, they entertain through dance by exhibiting extra human feats, well dress with maple leaves exposing any bad habit crime or any misbehaviour of the person in the community, as people will take correction from this exposure by keeping up with the traditional norms and values in the community.

An informant elder John Micheal Satmak [40], said that, it is a belief that the masquerades *wangkang* serve as the ancestral spirit or ghost who grace the occasion. If the masquerades do not appear during the festival that means the people farming will not be well blessed as expected. The masquerade appears in the farm (*maar kaam)* to observe those who are the lazy type and as a sign of warning or else they will permanently classify the person as lazy *nceer* or *mbwar,* which mean that there is an impossibility of him or her getting married.

In some local communities, masquerade performed in accordance with local calendars such as during thanksgiving festivals, hunting festival, other rite of passages and other socio cultural gartherings. In this societies in the past, masquerade played important roles of keeping law and other, as they were primarily used as unbiased law enforcement agents.

S*edireep* (Ceremonial) Costumes of *Mwaghavul*

The term "Ceremony" *Cedireep* is a formal way of referring to religious or public occasion, especially one celebrating a particular event, achievement, anniversary such as wedding, parties, graduation, golden jubilee among others. While in the other way, the term

"Ceremony" is a ritual observances and procedures required or performed at group and formal occasion. However, the rites and passages of ceremonial costumes of the *Mwaghavul* also practices, circumcision, puberty, marriages, and burial rites of the people. The rite of passages of Mwaghavul people are analysed, because the leaves (*liijim)* serve as costumes for festival and ceremonies, among others, which also help in promoting the culture of the people

Puberty and Marriage Rite Costumes

The term "rite of passage" is a ceremony performed to facilitate or mark a person's change of status at the onset of puberty, or upon entry into marriage or into a clan from one stage of life to the other. For the purpose of documentation, the researcher wish to include some of the relevance analyses some information before the discussion on costumes used for rite of passages. However, the rite of passages of the *Mwaghavul* cannot be concluded without the rite of puberty stage or the people, an elder of the community Sunday Tuwan [41,] during an oral interview says, that puberty is a stage or period during which adolescents reach sexual maturity and become capable of production through the process of physical changes through which a child's body matured into an adult body capable of reproducing. In those days the promotions occur from youth to adulthood at the age of sixteen (16) years old. It is also believe that, if a boy is not initiated into adulthood, he will not be able to marry and reproduce. Traditionally, the process was guided by the herbalist "*Gu-Kum*" through the village head "*Mishkagham*", who declared the announcement on them for the events of the ceremony. An oral interview with Emmanuel Banwat [42], the community member mentioned that in those days a girl who has choosen to marry when she is of age, and there is no limit to polygamous marriages and it does not matter the number of children, it depend on the husband's capability to take care of the family, and that's why one woman can give birth to fifteen children. The initiations occur once in four years. The village head will pronounce the day of puberty rites, so that youth would be selected at the different communities for

initiation, the herbalist "*Gu-kum*" is in-charge of the initiation rite procedure, with some elderly persons in either the special cave *gohotpee* or forest *ligit*.



Plate XL: *Komtink* (Maple Leaves) costume, for Puberty initiation of youth into adulthood of *Mwaghavul.* Photograph, Ndam James Peter, 2017.

The above picture in plate XL is a set of boys ready for puberty initiation from youth to adulthood in the forest. *Gu-kum* (herbalist) performed incantation and chanting to the ghost spirit to accept these children whether they are fit for the initiation into adulthood or not (this is to say, whether they are virgin or not) if they are not virgin, stipend will be paid as arranged by the law of the communities or sent out of the community.

The youth wear *komtink liijim* (maple leaves) as costumes, the white rope on their heads as crown, which symbolises hope, peace, strength and prosperity, while the leaves as costumes is to cover their manhood, they hang the leaves vertically in such a way that balance on their waist, as the decorated with *lip* (red and white oxide) as "charms".

History had it that, the rite of puberty and marriage of the *Mwaghavul* in those days as mentioned by Nanle Manji John [43], narrated that, after the initiation, the parent will now

prepared for marriage for their son. The two families meet and agreed on who to marry and come alone with some gift such as *kim* (bangle), which serve as an indication that she was engaged to someone. As time goes, the father will arrange for the kidnap of the maiden into the other family for marriage which calls for ceremonial celebration within the chiefdom, where people come from different villages in honour of the wedding, local beers will be made, food and many other traditional rites are performed in respect of the marriage.



Plate. XLI: *Gwodo* (Loin cloth) Costume "Marriage Engagement ring" as dowry of the *Mwaghavul*. Photograph Ndam James Peter, 2017

The picture in plate XLI demonstrated how the father inlaw put an engagement *kim* (bangle) on the maiden in the presence of her father during the cultural festival of the *Mwaghavul*. In those days, weaving is one of the most important trades of the people and other crafts, the people use *gwodo* (Hausa) as cloth against bad weather. The *gwodo* is ash, with red, blue black and white strips design, running vertically at the edge of the *zeenee* (wrapper), these artistic component give the beauty of it, as well as the cloth. The theoretical framework for this study according to Fidinnand de Saussure's theory review the semiotic of fashion that

deal with significant use as costume for ceremonies. This is base on Semiotic of fashion that justified signified and signifier relating to costumes.

The significant (*signified*) of the engagement as object (*signifier*), using the bangle as a right of ownership by who may wish to seek the girls hands in marriage. Rose Ibrahim [44], from an oral interviewed explained how a young lady gets to her husband's house and a gift of olive oil and some coins will be given to the father inlaw as dowry or guinea corn or millet. However on the faithful day, three days later they will be kidnapped for marriage and once she sleeps in his house, she must be married to the person or else they will send them out of the community chiefdom means that they have defiled the land from progress of next farming season. When it is done, celebration took over till day break, it is from there other maidens also engaged in marriage proposals too.

Wum (Burial) Rite Costumes

Burial is the action and practice of burying a dead body. The burial rite of the *Nwaghavul* is a place where costumes are also displace. However, funeral is a ceremony connected with the burial, cremation of the body of the dead person which include ritual, through which the corpse of the deceased is given up. Community leader Chetmang Ali [45], mentioned that, the *Mwaghavul* burial rite was in decline due to the culture that keeps changing. However, an oral interview with Bitrus Plangdes [46], custodian of the community mentioned that in those days burial ceremonial rite are performed by the community, for a person that dies is above eighty, to over hundred years old. Elder of the community Na'anle Tang'an [47], describe that, if an old man dies at the age of over hundred and above years, there must be burial ceremonies, where goat will be killed in respect of the burial, and the skin of the sheep will be used to wrapped or embalmed the corpse and hunch by someone from the related family to the forest for burial, after that burial, the animal killed will be prepared for only men from the community and other neighbouring communities that come to sympathised with the family

and the village head. Women and children in those days are not allowed to go to the family of the deceased or the grave yard, because of some reasons which are unknown to the informant. Another contribution with Ishaku Dabit Yatu [48,] add that, the burial rite of the *Mwaghavul* is kept on imitating foreign and African mode of burial, where changes have emerged in most African rites and cultures.



Plate XLII "*Gwodo*" burial rite Costume in those days used by the Deceased before burial. Photograph Ndam James Peter, 2017

The picture depicting the burial rite of the Mwaghavul people where the same dance costumes is also used for burial rite, the "*gwodo*" is used to embalm or wrap the deceased and put on the stretcher *mpaal*. It is also used by the elderly women as costumes. An oral interview with elder Ezekiel Zephaniah [49], a member of the community mentioned that, the *Mwaghavul* people dressed in traditional costumes, because it call for celebration when an elderly person dies, after the rite of burial has been performed, they will later dance wishing the deceased farewell. The Picture in plate XLII are two men carrying the stretcher dressed in dance costumes such as *mbum* (headgear) triangular outfit made from animal skin *leer-tughus* (shoulder loin outfit) and they also cover themselves with animal skin. However, the changes

of burial rite of the people today is quite different from this picture in plate XLII, because modernization has brought changes in the culture of the people, even though in some part of *Mwaghavul* in *Chakfem, Jipal ,kyambwas* village also practice the cultural burial rites of the *Mwaghavul.*

***Chan* (Circumcision) Rite Costume**



Plate XLIII: *Komtink* (Maple Leaves) Costume. Youth are ready for circumcision.Photograph Ndam James Peter, 2017

The term "circumcision" is a non-therapeutic rite of removing the outer-skin of boy *dup* manhood. The images in plate XLIII are prime boys at the age of fifteen to twenty, ready for the circumcision rite of the people. They are seen covering their manhood and faces wearing short trousers and *liijam* (maple leaves) respectively as costume. They use ritual water by the ritualist *gu-kum* (ritualist). They are also smeared with red and white oxides on their body as charms (*lip*). The boys are seen queuing for the circumcision rite, one after the other as in plate XLIII. The person in front interlocking his arm will go first, while others follow.

An informant Ngubang Sedi [50], elder of the community mentioned that, circumcision rite is an important rite of passage among the *Mwaghavul* in *Mangu* Plateau State. Other rites of passage and ritual ceremonies such as libation, burial rites, marriage, coronation, hunting, birth rites, intercession, swearing of an oath, and invocation of masquerades, are partially

practiced in some parts of *Mangu* clan. Circumcision rite of the people is highly respected in terms of the costumes used during the ceremonies. Therefore, the circumcision rite is the basis of man-hood and the costume is a means of identification. It is important to note that, no male will be regarded as a man, if for any reason the person is not circumcised and a belief that, the person may not be productive. An informant Yildeet James [3], added that, in the past the rites were full of rituals normally done by the *gukum* (ritualist). This occurs after every four years, the rites were usually done for the age group known as (*gangshak).*

On the actual day of the ceremony, the mother invites all her relations, to come and receive their son from the ritualist back to their various communities. These communities come for the celebration after one week. The circumcised boys will eat special meat called *Nriyem*, it is accompanied with dancing in honour of the rites by the communities, where different costumes and instruments are displayed such as dance skirts, masks, drums, among others. Another informant, Jeremiah Manji [51,] elder of the community, mentioned that, the reason why *sedireep* (rites of passage) of the *Mwaghavul* are declining is because of interwoven of traditional and cultural ethnicity a challenge which has also affected the production of the costume for this ceremony.

Generally, the costumes of the *Mwaghavul* people are artistically made with various materials which are attached together to make the whole or part of the costume. These materials range from, fabric, animal skin, palm frond, twigs, leaves to paints, among others. The function of the costume includes beautification of the wearer, entertainment of the audience and communication, which thus enforces social customs.

Artistic Components and Function of Ceremonial Costume

Since the theoretical framework of this research hinge in semiotic of fashion it has been observed that, the costume used this for festival is not different from the ceremonial occasion,

the costume could be used for all types of festival within the confine scope of the study, except that in those days where rite of deities are practiced, however the traditional cultural festival of the *Mwaghavul* used costume that are almost the same thing for both festival and ceremonies, especially the use of leaves, mat, *gwodo*. In those days leaves serve a wonderful function in promoting the stability of the culture's deity. Some leaves serve as medicine known as the herbs, while some leaves serve as a source of nutrient in the body some leaves are mainly used to cure wound *liijam* (maple leaves), other used leaves for charm's and protection, while some used leaves to thatch a hut among many others. The beauty of the leaves can be used for different purposes. The leaves are arranged based on the purpose and the taste of what it is meant for, during the ceremonies. Some of the costume of the people are mere decoration while some serve as a statue symbol, some serve as container, while some amplifies the performers movement in action some are for protection and inspirational, some serve as status symbol, costume symbol also depict sex and age maturity.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

Summary

The study of festival costume of the *Mwaghavul* has an important role in promoting the culture of the people. The *Mwaghavul* chiefdom in *Mangu* Local Government of Plateau state is blessed with rich material and non material culture, these include; major traditional festival costume, which are celebrated annually according to laid down rule beginning with *Wus* from *Panyam* and ending with the grand finale *Puus kaat* in *Mangu* Local Government Area, because all the festivals within *Mangu* community showcases different kind of costume, depending on the attires, regalia or paraphenelia.

All festivals illuminate *Mwaghavul's* cultural way of life, such as religious and belief, social life, art and craft as well as socio political way of life. The people's festival features a rich display of costumes, horse race dance, hunting, music and dance drama as well as a display of contemporary and traditional arts which mark significant of events in their respective communities. The *Mwaghavul* people have a lot of costumes which are use for festival such as dance skirt, (*nnar,rasa, shimmi*), headgear *mbum*,loin cloth outfit *dakwal tughus*, rattles *ndol*, drum *nging*, among others. The dance of the *Mwaghavul* people are basically categories into two base on the genders (male and female) specification. The following dance group are *vellang* dance group, *cheer* dance group, *mbel* dance group and *jirap War Shar* dance group. The most importance function of festival costume of the people is mainly for entertainment, and to offer thankgiving to God for their life and farm produce, and also practices rite of passages as part of the deity. The artistic component of festival costume is made of materials available within their communities, some of the materials used for aking costumes are palm frond, animal skin, blangket, wrapper, stick, fibres, rope among others.

Costume plays a role in promoting the historical culture of ethnic group in Africa, through festival is the motivational factors of promoting the costume of individual clan, such festival are perform to showcases the rich cultural heritage of Africans, such as the dance skirt of *Senufo* of Cote di'voir, *Kapsika* dance costume of Cameroon, *Bwami* initiation dance costume, the costume of the *Zulu Indlamu* of South Africa. Nigerian festival also promoted the culture of the different ethnic group, such as *Eyo* and *egugun* masquerade of Lagos, *Durbar* festival from Kebbi State, Ekpe festival costume of Ibibio, the *Abang* dance costume of *Efik* of south Nigeria, *Igue* costume festival of Benin, *Atyep* cultural festival in *Kagoro* Kaduna State among many other community where costumes are showcase, on order to promotes the peoples culture of different ethnicity. Festival and costume are good to discuss together for proper understanding, however the significance of festival costume portray or relate to some features of dance, by singing, dancing for entertainment of digniteries and audience.

However, the researcher used primary and secondary source to come out with the relationship between festival costume of *Mwaghavul*, using qualitative ideology of historical and descriptive method of analysing the costumes of the people, the pictures or images of the people are documented according to dance group that are categories according to the objective. The analysis that covers the dance costumes of the people are purposively drawn from the group identification; dance costume categorisation, hunting costume, and ceremonial costumes, where each of these subtheme are discussed alone with artistic and aesthetic elements of the festival costume. The festival is not only vital for the transmission of the *Mwaghavul* perception, idea, aspiration, philosophy of the life, but they are also vital to provide the golden opportunities for all the people, male and female, the aged and the young to come together to preserve, promote and present their literary, visual and performing arts by putting their resources together for a better socio economic development.

The costumes of the people display during the festival continue to play an important role in the social, economic and aesthetic life of the people. For example in spite of social change, these celebrations have continued to offer the opportunity for unity understanding and survival in society, which often depends upon the cooperative effort of all. However, participants still derived some satisfaction, happiness, brotherly love and relaxation when dressed in their traditional costume, during festival, this is done after the tedious rainy season or fatigue from the new socio-economic pursuit. Indeed a festival was, and still for leisure coupled with artistic dressing and cultural creativity expressed by the various participants in the course of hunting, horse racing, dance, drama, music, poetry and art exhibition of the people's costumes of different kinds.

There are different types of festivals as well as costumes of the people in *Mangu* Chiefdom. The costumes used for the festival are identified and described with their artistic components and their socio cultural functions. However, some costumes of the people are at the verge of declining, due to certain factors such as the trend of civilization, inter-tribal marriages, insufficient materials and low quality production in term of empheral work of art that does not last longer.

Findings

Findings based on the stated objectives are;

Objective I: Identify and categories the different costumes used during the *Mwaghavul* festival.

It is established that the *Mwaghavul* costume used for festival is categorised into four base on gender's (male, female, hunting and ceremonies) among the four group of performance, such as (*Vellang, Mbel, Cher and Jirap*). The *Mwaghavul* have many festival costumes of different group under categories used for different ceremonies during their cultural festival. Some of the costumes are; *mbum* (headgear), *nnar shimmi* or *rasa* (dance skirt) *nging* (drum), *sep-took* (an axe), *ndol* (rattles), *ullu* or

gwodo (strip of cotton wool), *chaa* (local tambourine), *dang nee* (hand ponytail), among others. The different types of costumes are classified according to the type of dance and ceremonies performed by the *Mwaghaul*, such as *vellang* and *mbel* dance costume for men, *mbel* dance, cheer and *jiraap* dance costume for women and those costumes worn during ceremonies which include circumcision rites, hunting ritual, burial rites, marriage rites, birth rites, oath swearing, among others.

Objective II: Examine the artistic components of the *Mwaghavul* festival costumes.

The costume of the people are examined through description of the art components that make up the costumes, the different costumes are made in such a way that the elements such as, design, texture, colour, form, shape and volume are artistically depicted for production, based on the type of materials such as leaves, earth colour, palm frond, red oxide, cowries, twigs, fibrs, skin, leather is adopted. For example, the dance skirt *(nnar)* and *(rasa)*, is made using tanned leather from animal skin, while the dance skirt *(nnar)* is made from un-tanned material, which is easily available for the mass production. The local rattle is made with palm fronds and some of the component of the costumes are embroidered especially the triangular loin cloth outfit *banti-dang* strips of cotton wool *ullu*, dance skirt *nnar, rasa* or *shimmi* and head gear *mbum* among other artistic forms and elements such as triangular, rectangle, circle, vertical, horizontal shapes and colour such as white and green to signifie peace and hope, where the unique way of the costume brought out the beauty (aesthetics),which is subjected to an individual perception.

Objective III: Discuss the function of festival costumes among the *Mwaghavul*

Some of the functions of *Mwaghavul* costume are as follows, the costumes are used in some cases to distinguish the social status, religious inclination, war, ritual, purposes such as entertainment, and means of identification, perform

charms, for communication, and beautification of the wearer. The *Mwaghavul* festival is one of the important activities that promoted the costume and culture of the people by bringing various communities together to maintain peaceful co-existence and unity among the people. It displays and preserved their crafts, particularly their costume from going extinct, because if there is no festival, there would be no traditional costumes as well.

Objective IV: Suggest ways of preserving the *Mwaghavul* festival costumes

The finding of this study also reveals that, there is only one Personal Ethnographical Studio in *Mangu* Local Government Area of Plateau State owned by Hon. Geoffrey Pandes Yenle. This may lead to the extinction of costumes used for different ceremonies as practiced by the *Mwaghavul*, because of limited resources to preserve indigenous items that make up the *Mwaghavul* festival costumes. However it is recommended that more structure should build by the ethnic group in other to preserve these cultural relice or artefacts in other not to get lost, damage or extint, because of the challenging force of 21st century.

Conclusion

In view of the analysis and discussion on the study of festival costume of the *Mwaghavul*, the researcher concludes that, a ceremony is an avenue where different costumes are displayed. The costumes are made in different medium for different purposes, depending on the ceremony celebrated, these costumes posses cultural value that is positively oriented towards man searches for a secure and orderly existence. The costume which serves as the agent of social control reflects the ethics of the group aesthetic forms of spiritual forces. The costumes of the people been a symbolic language performs symbolic function that is also reflected in certain functions, conveying direct meaning. The people's costumes are made or created either to beautify the wearer or to entertain and enlighten the audience. For example, the

wangkang (masquerade) are made and decorated to inspire awe and fear. Some regalia of the people reflected the identity of a specific social group or social class or any political title of the clan.

In view of the data collection and the analysis discussed on the study of festival costumes of the *Mwaghavul*, the researcher concludes that, the costumes are made from different media such as cotton, tools, fabric, animal skin, palm front, fibres, twigs, raffia, leaves and paints. The costumes are made in various forms of rectangle, square and circle and textured with strip or bunch of clothes to add to the aesthetic quality and value of the costume. It was found that the costume also serves as an agent of social control and identity which reflects the *Mwaghavul* ethnic group.

It was found that, modernisation has negatives impacted on the original production of these costumes. However the costumes have now changed, because of western influence which has brought in adverse effect on the traditional cultural festival costumes of the people because of ethnic background inclination. Some of these changes were not necessarily disastrous, but actually worked out for the betterment and greater good of the people affected. To sum it all, culture cannot remain static, but remains an integral force of the experiences of the people. Culture has to keep changing and adapting itself to new condition and needs as they arise, the changes in any culture is inevitable, it is in fact, quite often desirable, but outside the influence is greatly accelerated and to change course. For this reason, the study capture the unique *Mwaghavul* festival costume used in this time to serve as record for future academic and non academic reference.

Recommendations

1. The festival of the *Mwaghavul* should be maintained by the people, through proper organisation of activities and practices where events are celebrated annually such as circumcision rites, birth rites, swearing of an oath and hunting rituals in order to maintain the culture of the people.
2. The *Mwaghavul* community in other districts of the Local Government Area should have Ethnographical studios' where festival costumes can be preserved in order not to get damaged or lost (like Geoffrey Yenle's Personal Ethnographical Studio, in *Dawo Mangu*), Plateau State.
3. It is also established that, research areashould be carried out in the area of musical instruments used in different festivals within *Mangu* Chiefdom in Plateau State.
4. Further studies should be carried out on festival costume of other ethnic or tribe in Nigeria.

Contributions to Knowledge

1. The function of the festival costume are for entertainment, identification communication, aesthetics, for example masquerades, while the traditional function of festival costumes are to performed charms *lip*, or rituals as *yim-luhus* mainden waist-band, are all used for protection.

2. It is contributed that, the art of costume of the people are made ephemeral, which does not last longer as art accessories or component for the production of the costume, rather stronger materials should be adopted so that the costume should last longer through proper preservation.

3. This research on costumes served an academic reference material to the researcher's who wish to review similar or add to the existing material for reference documentation.

Note

An Oral Interview with the *Mwaghavul* Custodian of the Costumes (2016-2017).

- A legend historian, Elder Dazyam Jacob. Age fifty-nine. Interviewed 3rd March, 2016, who narrated that festival illuminated *Mwaghavul* cultural costumes and their way of life.
- Elder Zachariah Plangdes. Age thirty-four. Interviewed 2nd March, 2017, at his compound *kerang* community, who narrated the significance of festivals which help in promoting the costumes of the Mwaghavul and their culture.
- Ladi Sunday. Age twenty-three. Interviewed 4th April 2017. A lady from *Kerang* community in *Mangu*, who gave an appraisal of the festival costumes of the Mwaghavul.
- Chuktu Peter. A history legend from Panyam community. Age fifty-five. Interviewed 1st April, 2017 who mentioned the various names of festivals that showcases costumes from *Wus* to *Puus Kaat* festival.
- Baraya Tuwan. An elderly performance, who participated the Wus festival 2017. Interviewed 22nd February, 2017,who adds to the possibility of the costume.
- Baraya Tuwan. Age fourty-eight. One of the vellang performers during "Wus" cultural festival in *Panyam* explain what (*vellang*) flutes are, and the uses.
- Jeltu Hosea, a cleric leader. Age fifty. Interviewed 20th February 2016, who appraises the *vellang, Mbel, Cher* and *Jirap* dancers, because of their costume uniqueness.
- Bitrus Daspan, from Ampang West. Age thirty-two, a leather of the *Kwarak* performance, explain more on the costume used for festival.
- Hon. Geofrey Yenle. Age sixty-eight. Interviewed on 10th March, 2016, explain the function of headgear *(mbum*), other than costumes used for ceremonies or festivals.
- Silas Yakse. Age thirty-nine. Interviewed 10th March, 2016 who explain how headgear (mbum) is unique because of shape, form and volumes as descripted.
- Chiding Yase member of the community explain triangular loin cloth outfit (*dakwal-tughus*). Age fourty-eight. Interviewed 25th February 2017, during Pushit cultural festival 2017.
- Na Ding'an B. Kokber, Age eighty. Interviewed 20th February 2016, who explain the function of dance skirt (*rasa, shimmi* or *nnar*) that kept interchanging.

- Historian, Geofray Yenle Pandes. Age sixty-eight. Interviewed 10th February 2016 who mentioned the function of "cowries" as costumes outside the scope of the study.
- Hon. Anthony Dakur Age sixty-two from *Niyes Panyam* community interviewed 15th March 2017 who differentiated between two types of dance skirt (*nar* and *ras)*, that is tanned and un-tanned, as leather.
- Bulus Dakur Datok. Age forty two, who explained the roles of leather used by the *Mwaghavul* as costume, and other function as making of bags interviewed 22nd February, 2017.
- Samuel Jimwan. Age thirty eight. Interviewed 22nd February 2017, who narrated the function of dance skirts (*nar, rasa and shimmi*) that changes occur as a result of social westernisation influences.
- Benjamini Yakus. Age sixty-six elder of the *Jipal* community of *Mangu*. Interviewed 22nd 2017 describe the triangular loin cloth outfit (*banti-dang*) costume.
- Pius Mutle. Age thirty four, Interviewed 25th February 2017. youth of the community during *Nriyem* 2017- cultural festival *Pushit*.
- Daa Audu Gambo. Age seventy eight. Interviewed from *kerang*, 8th August 2017, who explain how Da Yarima konyil was given a wife free, because of wonderful performance in those days.
- Blessing Cliffort. A female member of the performance.Age thirty eight, explain the significance of women style of dancing. Interviewed 25th February, 2017.
- Mary Dauda. An elderly woman as well as the member of the dance group, who explain how they took over the dance, from the maiden so that the culture will not decline. Age sixty-three. Interviewed 10th April, 2017.
- Na Bersheba Peter. Age fifty five. Who explained during *Puus Kaat* festival at *Mangu* Aged women dance. Interviewed 10th April, 2017.
- Hon.Geofry Yenle Pandes. A legend historian. Age fifty six. Interview 10th April 2017, at his ethnographical studio, explain the roles of axe as costumes and others.
- Kaa kokber Dingan, Naretse Duru and Nabishyit Bwanmang. Elderly women of age-mate. Interviewed 6th February 2017, narrated with demonstration with axe, as a tools used for dance.
- Elder Danjuma Duna. Age sixty-five from *Chakfem* on an oral interviewed, explained the white and black hand ponytail, 6th February 2017.

- Yavuruk Dyelmang. Age fifty-three, custodian of the *Jipal* community. Interviewed 6th February, 2017 explained the significance of "g*wodo*" Hausa, as a love proposal.
- Da Yohanna Markus. Leader of the (*mbel*) dance group. Age twenty-nine, explained how he protected the dance group, through songs and costumes interviewed 3rd April 2017 at Mangu.
- Jeltu David and Monica Ladi of Aged who was interviewed and explained how the women took-over the maiden (*war-shar*) dancer 3rd April 2017.
- Ibrahim Rengtu. Age fifty-one. Interviewed 8th March, 2016. Who narrated that certain permission are made before the commencement of every festival and ceremonies in Mwaghavul chiefdom.
- Ishaku Potu. Age fifty seven was interviewed 8th March 2016, a drama presentation at *Mangu* performed by *Kwarak* dance group who explain how the chiefdom priest has to perform incantation to know the exact date for the festival or ceremonies.
- A youth custodian, Nkyarmang Joseph. Age thirty-eight. Interviewed 22nd February 2016 during *Wus* cultural festival at Panyam, explain about (*la-wus*) costumes.
- A legend historian, elder Geofrey Yenle. Age fifty six. Interviewed 16th April, 2016. Explain the two types of houses and how the costume is decorated.
- Markus Fwangmun, from Jipal. Age thirty two. Interviewed 5th August 2016, explain the function of masquerades during festival and ceremonies and the beauty of the costumes on the horse.
- Elder Sunday Tuwan. Age sixty-eight from *Pushit*. Narrated puberty and marriage rite of the Mwaghavul 26th December, 2017.
- Elder Emmanuel Banwat was interviewed at *Mwaghavul* College of Health Technology (MCHT) *Pushit,* explain the costumes of the puberty initiation 26th December, 2017.
- Nanle Manji John. Age sixty-six. Interviewed 8th August 2017. Explain the marriage rite and costume of Mwaghavul people.
- Rose Ibrahim from Kombun.A woman counsellor.Aged fifty-two. Interviewed 27th December, 2017, discuss on marriage costumes in traditional setting.
- Chetmang Ali Age forty-two, from Ampang West, who explain the burial rite and costumes of the people at the verge of declining interviewed 12th August, 2017.
- Na'anle Tangan. Age forty three from *Mangun*. Interviewed 5th August, 2017, who explain the age limit of the burial.

- Bitrus Plangdes. Age forty. Interview 19th August 2017. A custodian of *Mangu* community.
- Hon. Ishaku Dabit Yatu. Age thirty nine, from *Ampang West* community, who explain the burial rite of the people has tend to decline.Interviewed 9th August, 2017.
- Ezekiel Zaphaniah, member of the community explains how the dance costumes are also used for burial. Interviewed 11th August, 2017.
- Ngubang S.D. Age sixty eight, elder of the chiefdom through more light on rites of passage of the *Mwaghavul*. Interviewed 19th August 2017.
- Michael J. Satmak. Age fifty-two. Audience who witness the events from *Mangu* that masquerade (*wangkang*) serve as the ancestral spirit Interviewed 1st April, 2017.
- Elder John. Age sixty six. Interviewed 23rd June 2016, custodian of the community. One of the *vellang* dance group, who categories the three different rattles.
- Bitrus Waltu. Age forty-three from Jipal district. The audience was interviewed on ceremonial rite of passages 5th August, 2017.
- Terdi Manji John. Age thirty.A lady who came from *Chakfem* during *Puus Kaat* festival at mangu explain the leg and hand rattles. 16th April, 2016.
- Hassan Chantu. Age thirty three, from *Ampang West* community *Mangun*. A flutist and a maker of flutist. Interviewed 25th February, 2016.
- Libet Plangshak. Age thirty eight. Interviewed 25th February 2016 at his compound, explain the methods of making a local drum production.
- Da Emmanuel Ezekiel. Age thirty six, who is the maker of the local drum, that animal skin is used for the production. Interviewed 25th February 2016.
- Yabish Raymond. Age forty. Elder of the chiefdom as well as one of the performance, explain the function of rattle used for festivities. Interviewed 26th August, 2017.

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INTERVIEW QUESTIONS FOR THE *MWAGHAVUL* FESTIVAL COSTUMES IN PLATEAU STATE

Dear Sir/ Ma**,**

A Postgraduate Student, research on a topic: **A Study of *Mwaghavul* Festival Costumes in Plateau State.**

The interview questions are designed for the *Mwaghavul* custodians of art and culture who in one way may have basic information and understanding on the festival costumes of *Mwaghavul*. The Dessertation is in partial fulfillment of the award of Masters in Art History Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University Zaria. The questions below are aimed at getting information from the *Mwaghavul* on festival costumes. All information given is strictly for this study only. Thus, the researcher solicits your kind cooperation in answering these questions as information supplied will solely be used for the research.

PERSONAL DATA

Name .....

Marital Status (a) Single (b) Married (c) Divorce

Sex (a) Male (b) female

District (a) *Mangu* (b) *Pushit* (c) *Panyam*

Occupation (a) Student (b) Civil servant/Business (c) farming

Tribe (a) *Mwaghavul* (b) *Ngas* (c) *Berom*

Qualification (a) NCE or Diploma (b) Degree (c) Masters or PhD

Section A. Interview Questions for the Producers of *Mwaghavul* Costumes

1. Are you an artist or a toilor? …….....…….
2. What type of artwork do you produce.....
3. What are the materials used for the production of there costumes?…….....
4. Where can we see some of the festival costumes made by you?.....

5. Why do you choose to practice in this aspect of art?……...
6. Is there any special artist in charge of the production of festival costume?……
7. Which category of people practices this art? ……..……...
8. Do you have a studio?……..……
9. Where do you preserve the costume after finishing?…….…...
10. Do you buy the materials or improvise?…….…….....
11. Name some tools used for the production of *Mwaghavul* costumes?…….....
12. Kindly name some of the costume you make, at least five ?……..….....
13. Mention at least five general costumes of the Mwaghavu?……..
14. Are the producers of *Mwaghavul* costume progressing or deteriorating, give reason for your response……..…….....
15. For how long have you been practicing this art? ……..…...
16. Do you notice any changes in the making of the festival ostumes.....
17. If Yes, what must have been responsible for such changes?…….……
18. If No, what must have been responsible for its sustenance?……..…...
19. Is there any artistic element on the finished costume? …….…...
20. What are the functions of various costumes produced?…….....
21. Do you encounter any problem associating in the making of festival costumes……..
22. Are there colours added to some of the finished costumes……...
23. What is your general observation, as a costume maker? ……..……

Section B. Interview Questions for the Costumiers (Performance)

1. Have you ever worn the *Mwaghavul* festival costume?…….....
2. For how long have you been wearing festival costume?……..
3. How many dancing groups do you have or you belong to?…….....
4. Why are you in this group? ……

5. What is the name of this dancing group? ……...
6. Can you summarise the history of this group?…….....
7. .How are the festival costume produced?……...
8. Are there specific people that are supposed to wear *Mwaghavul* festival costume?..
9. Briefly describe your festival costumes?……....
10. Why it is that costumes are worn in this manner…….
11. Name some of the costume used during festivity?…….....
12. How does the costumerelate to the socio cultural relevance of the *Mwaghavul* ?…..
13. As you are dressed in this costume, how do you feel and why?…….....
14. Is there any change when wearing costume.....
15. What is the importance of wearing festival costume during festivities?.....……...
16. Is there any artistic component on these costumes?…….....
17. Does modern way of dressing have any influence or changed the mode of wearing festival costume to the *Mwaghavul*?……...
18. Is there any progress in regard to maintaining the costume……...
19. What are the challenges associated with the production and preservation of the *Mwaghavul* costume…….....
20. What is your general recommendation on the costume of *Mwaghavul*…….....

SECTION C. Interview Questions for the Audience

1. Have you ever participated in any type of *Mwaghavul* cultural festival?. …….....
2. Which dancing group have you ever participated with?…….....……..
3. Have you ever worn any costume at the *Mwaghavul* festival?……..……
4. Mention five festival costumes that you prefer most?……...

5. Name five costumes used in dancing during any of the *Mwaghavul* ceremonies?.....

   ….....

6. Will you like to dress in Mwaghavul festival costume, If Yes or No, Why?…...…...

7. State five functions of festival costumes to the people? ……. ….....…….....

8. Explain the artistic components that you see and appreciate on the costumes? ……..

9. Mention the differences between the costume of *Mwaghavul* and any other costume within the state?….....…….…….....

10. Is there any changes observed with the present festival costume?.....

11. Is it necessary to wear traditional festival costumes? If Yes or No Why?.....

12. Briefly explain why colours are added on some of the costumes?…….....

13. Mention your personal suggestion or recommendation on how these costume should be preserved against lost or damage?…….....

NDAM, James Peter.
Fine Art M. A (Art History)
Ahmadu Bello University Zaria

Sign.....**Date**.....

Appendices I: Field work (Non Participatory) oral interview



Researcher with Da Sunday Tuwan and Da Banwat John, during fieldwork at *Mararaban Pushit* district of *Mangu*



An oral interview with Na Bersheba Peter N. Dateeba a custodian of *Panyam* district in *Mangu* during fieldwork

Appendice II: Fieldwork (Participatory observation)



Researcher and two research assistants during the participatory fieldwork in Mangu Plateau State Photograph Ndam James Peter, 2017



Researcher and *kook mat kaah* (aged dance group) during participatory field work Photograph by Ndam James Peter, 2017.