

**AN APPRAISAL OF CULTURAL FESTIVAL OF *AFIZERE* (*JARAWA*) PEOPLE  
OF JOS EAST PLATEAU STATE, NIGERIA**

**BY**

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## DECLARATION

I hereby declare that this dissertation titled “ ‘ Appraisal of Cultural Festival of *Afizere* (*Jarawa*) Jos East, Plateau State, Nigeria” has been written by me in the Department of Fine Arts, Ahmadu Bello University Zaria. The information derived from this literature has been duly acknowledged in the text and a list of reference provided. No part of this dissertation has been previously presented for another degree at this or any university.

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Date

## CERTIFICATION

This dissertation titled AN APPRAISAL OF CULTURAL FESTIVAL OF *AFIZERE* (*JARAWA*) PEOPLE OF JOS EAST PLATEAU STATE, NIGERIA by Titus Haruna DUYIL meets 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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## **DEDICATION**

This work is dedicated to God Almighty, my wife Martha, children and family.

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## ABSTRACT

Cultural festivals are celebrated at different periods of the year in many communities in Nigeria. These traditional festivals vary from one culture to another. The study explores the activities of the *Afizere* cultural festival of Jos East, Plateau State, Nigeria. The problem of the study is centred on the lack of information on the cultural festival of *Afizere*. There is no comprehensive academic work to the knowledge of the researcher has been done in this direction. The aim of the study was to appraise the cultural festival of *Afizere*, while the objectives are to document their historical events, examine the roles of the cultural festival, analyse the various costumes used by this ethnic group and to assess the sustainability of the *Afizere* cultural festival. The study is justified in its capacity because of the current disturbances and crisis in Jos which did not allow people to hold the festival at the right time. This research, have make a documentation of the *Afizere* cultural festival and to bring out the basic elements enshrined in the cultural festival being practised. The review of relevant literature revealed the gaps existing in the previous studies, especially in the examination of the form, content and interpretation of *Afizere* cultural festival of Plateau State. The sample of this study was drawn from the population to represent the community. The historical and descriptive methods of data collection analysis and discussion were employed. The study found out that, elements of the traditional cultural festival of the *Afizere* like costumes, musical instruments and dance are influenced by the surrounding ethnic groups. The study recommends the need to carry out further studies in the areas of traditional values associated with cultural festival.

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**Figure1: Map of Nigeria Indicating various States of the Federation**

**Source: <http://www.comtonigeria.comshowing States>. Retrieved on February 7,2017.**



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**Source: [http/ Wikipedia.org/wiki/Plateau State](http://Wikipedia.org/wiki/Plateau_State). Retrieved onFebruary 7, 2017**

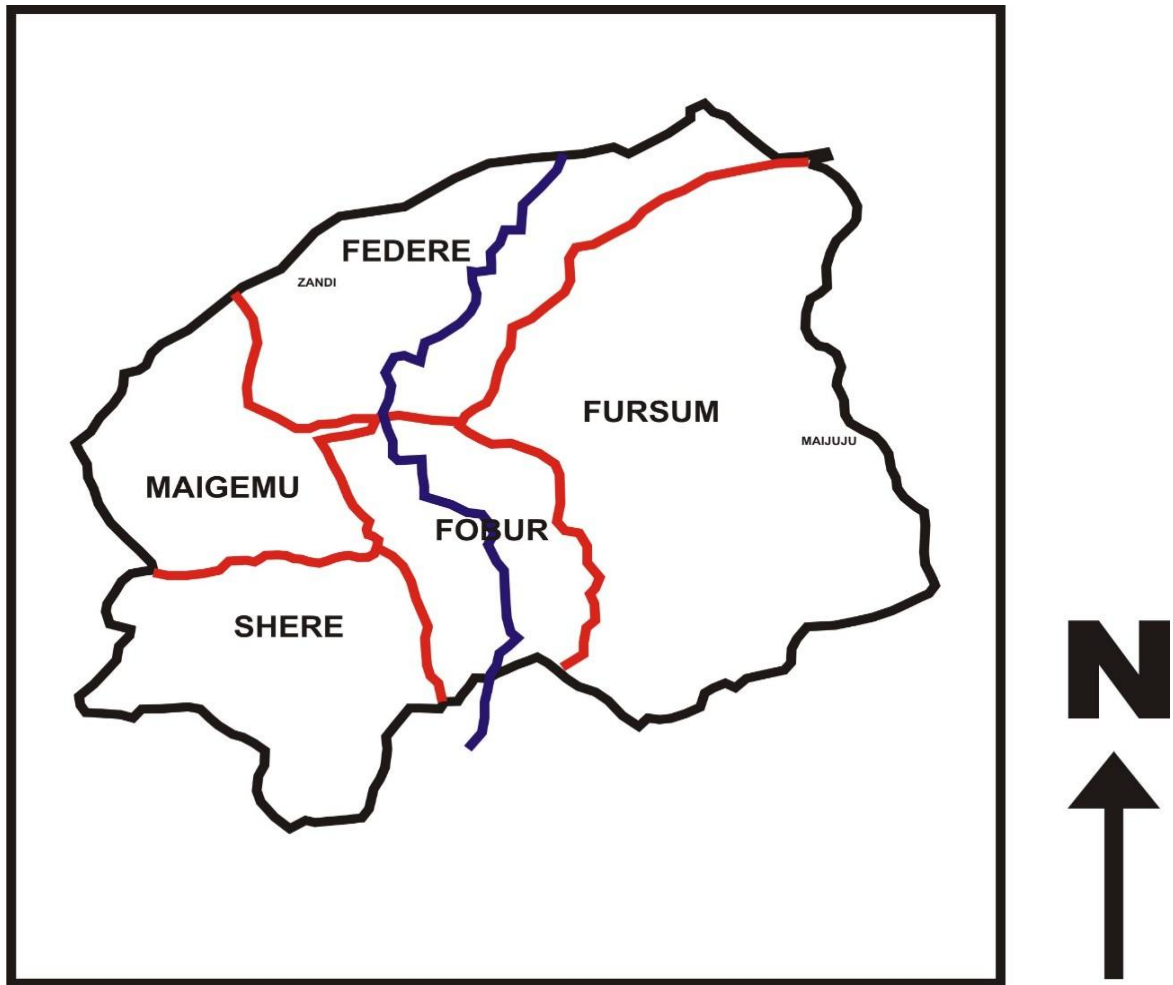


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Source:[http/ Wikipedia.org/wiki/Plateau State](http://Wikipedia.org/wiki/Plateau_State). Retrieved on February 7, 2017

River Niji ---~~~~~

Boundary--------



## CHAPTER ONE

### Introduction

Cultural festivals have been an integral part of human beings for a long period of time and have been practised in different parts of Africa. Such festivals are meant to celebrate some deities or ancestral gods to bring rain, prevent drought, bountiful harvest, to protect death fertility and among others (Banjoko, 2009). Despite the fact that, many of these festivals have religious origins they entwine cultural and religious significance in their practices. Christmas, Hanukkah, Diwali and Eid al-Adha are some of the most prominent religious festivals observed annually. In some parts of Africa, the end of the harvest is also celebrated for joy and abundant blessing (Robertson, 1992). Cultural festivals started as a religious celebration and evolved into celebrations of a specific theme usually as repeated events in one specific time of the year or an agreed season in a community. African traditional art in the social set up in African society, is characterised by ceremonial activities such as dances and festivals, in which the mask, costumes and body decorations are featured prominently (Saliu, 2010).

In Nigeria, there are three ethnic groups which are regarded as the majority due to their evident numerical size and these are; the Igbo, Yoruba and Hausa ethnic groups. According to Sale, Barry, Mark and Umar (2011), studies have been conducted on the three major cultural groups (Igbo, Yoruba and Hausa), while fewer studies have been carried out on the minority groups like the *Tal*, *Gwari*, *Pyem*, *Ngas* and *Afizere* of Plateau State. Oral tradition has it that, the people of *Afizere* are dispersedly settled on the Plateau.

The tradition of the ethnic group can be viewed in the way they live in the community and need to be documented.

In Nigeria, festivals date back to the period before the coming of the two major religions (Christianity and Islam) in the eighteenth century (1800C). These festivals display dance, masquerades and beautifully adorned costumes, all which possess visual artistic features. The festivals cover enormous range of events from harvesting of crops, initiation, hunting, fishing, coronation of chief and funeral ceremonies. Most of these festivals are celebrated annually, while some have intervals of four to five years as the occasion or tradition may demand (MacDonald, 1992). Some of the most celebrated cultural festivals include Argungu fishing festival, Eyo festival, Osun festival, Sharo and Shadi festival, harvest festival, Durbar festival and many more. Despite Nigeria's many ethnic groups, there are similarities in the practice of traditional dance. There are however, stylistic differences between one ethnic group and another. Language texts play an important role in dance as such tends to influence musical style and texts belonging to different ethnic groups (Omojola, 2006). According to Magaji in Samuel (2015):

...Atyap engaged in several ceremonial activities, some of such were social activities during the dry season believed to be resting period. This necessitated the production of various musical instruments used by various age grades, the young, middle aged, the palace praise singers and religious Abwai cult for diverse cultural events.

Cultural festival is a special occasion organized and observed by people to commemorate certain aspects of the culture of a community. Festivals which are culturally related are usually embraced by every member of the community, and are referred to as traditional or festival theatre. This is because it involves the employment of dramatic methods and conventions in achieving the desired purposes. Nasiru (2009) states that, such methods and

conventions include rehearsals, use of costumes and props, dances, stylized movements, rituals, gestures and displays. For Banjoko (2009), he opines that “cultural festival is to create an opportunity for people to celebrate, worship as well as perform different cultural traits of the society”.

Nigerian cultural festivals, owned origin from the traditional religion, however, before any festival takes place in Nigeria, there are rituals performed by the chief priest, some of which are monthly, annual and seasonal. Various cultural festivals in Nigeria, are celebrated with reasons to meet the needs of the society. Drumming and dancing are common features in every ethnic group during such festivals. The Yam festival of Igbo of Enugu for example, is usually organised for one celebration or the other, the chief priest makes some sacrifices to the gods of the festival before any festival takes place. It is also around this time that the members of the community will invite friends and relations from other communities to come to the feast (Omojola, 2006).

*Oshun* is another festival that is held at the end of the rainy season at the Oshogbo sacred forest usually in August. The festival is a weeklong celebration in honour of the river goddess *Oshun*, which is an important Yoruba deity. During the festival ceremonies, the priest seeks protection for the communities through sacrifices to the goddess (Robin, Monica and Cole, 2008). Another Nigerian festival, according to Ademola (1970), is the *Orisapopo* festival dance that is held annually. The festival of *Orisapopo* is not only celebrated by the *Orisa* worshippers alone, as the non-worshippers too enjoy the glamour of the occasion. The author further states that, the festival brings about the assembly of many celebrants from different parts of the country.

Similarly, the cultural festival is a traditional festival of the *Afizere* of Jos East, Plateau State, which is celebrated with laid down rules and regulations of the customs and traditions guiding the people. Though the festival is not widely recognised as the other festivals mentioned above, the ancient tradition and culture of the people still plays a major role in the festival. The cultural festival showcases similar activities like dances, songs, display of masquerades and costumes of the *Afizere*.

### **Background of the study**

The *Afizere*, like most African ethnic groups, do not have any written information of their migratory history. This is as to when and where the people originated from to the present location, because most historical origins are based on oral traditions. These claims are backed with artifacts, religion, culture and customs of the people. According to Azi (1976), the name *Afizere* is derived from “*Izere*” which is a yellow flowery and highly scented edible herb that grows around their households, usually around the month of September. The people are called *Afizere*, while the *Hausanick* named them as *Jarawa* because of the feet dragging movement while dancing.

To trace the origin of the *Afizere*, Azi (1976) observes that, the people have links with the people of China and India, while Abok (1988) highlights that, there are three main myths surrounding the traditions of origin of the *Afizere*. The first claim of the origin is from Chawai in Zaria province, the second is from North East of Borno, while the third is from mysterious holes and lake in *Afizere*land. The most commonly acclaimed origin is from the Chawai in Southern Zaria in the ancient times (present day Southern

Kaduna), in the area around Kafrihana. According to Abok (1988), the *Afizer* remained there for some time (about one to two generations).

Another legend also says that, the *Afizer* came from Gobir in Borno as hunters and settled around the hills of Shere, Fobur and later left to settle at Kavambana, and then to Pengana (Afan, and Abus, 2005). From Pengana, the *Afizer* left for the valleys of Toro, and they later broke off from Toro section and retraced footsteps westwards, which seemed to be a more permanent and secure abode for them. This westwards movement, is said to have given birth to the *Afizer* settlement of Jos. They settled in Jos, on a hill at the very place where the National Museum is currently situated in Jos (Azi, 1976). The *Afizer* moved to the Eastern part of Jos and settle there, occupying a large part of Jos North. Presently, they dominantly occupy the Jos East which is 1200 square kilometers, with a population of about 124, 661, and a home to other ethnic groups as well, (Population Commission Statistics, <http://www.citypopulation>). To the North-West are the *Bujel*, *Ribina*, *Duguza*, *Anaguta* and *Buji*; to the South-West are the *Berom* and *Irigwe*, the *Rukuba* lay out in the West, and at the Eastern part are the *Sayawa* of Botto in Bauchi, and *Pyem* in Mangu Local Government Area of Plateau State (Abok, 1988).

Presently, the group that occupies the area of Pengana in Plateau State are called *Afizer*. The *Afizer* ceremonies are called “*Izhak*” for circumcision, “*Igasang*” for puberty, “*Nyam*” for hunting and “*Unet*” for burial. While the major annual festival in *Afizer* is the *Igoon-Izere* cultural festival, held in January of every year (Azi, 1976).

## Statement of the problem

In the Nigerian society, cultural festivals exist among ethnic groups. There is hardly any ethnic group in Nigeria that does not hold one form of cultural festivals or the other. The cultural festivals generally have important functions attached to them however, the gradual dominance of western civilization on most Nigerian cultural heritages and values is alarming. Cultural festival in *Afizere* have existed for decades, but are gradually mixing up with other ethnic groups. Again, civilization is part of what is affecting the cultural festival. This means that, if no adequate researches are conducted and made available for generations to come, the younger generations may not have historical records of their cultural festival, as some cultural festivals are gradually fading out.

Most cultural activities such as masquerading, dances, music, costume display and others which could have helped in sustaining these cultural festivals are being marginalized and not given adequate attention in recent times. As such, there is a missing link that has been created due to the non-promotion of cultural activities, most especially cultural festival practised by *Afizere* people of Plateau State. The non-explorations of these diverse Nigerian festivals have contributed immensely to the stagnation of the nation, against other western nations which have extremely benefited from several cultural festivals and carnivals. There is also, no or little documentation on many cultural festivals in Nigeria, and the cultural festival celebrated by the *Afizere* of Plateau State is not left out. The problem of this study is the insufficient information available on the cultural festival of *Afizere* ethnic group of Plateau State and the need to document the study for further scholarly studies and posterity.

## **Aim and objectives of the study**

The aim of this study is to appraise the cultural festival of the *Afizere*, while the objectives are to:

1. document the historical events of the cultural festival of *Afizere* of Plateau State,
2. examine the roles of the cultural festival of the *Afizere*,
3. analyse the various art costumes and instruments used by *Afizere* ethnic group during the cultural festival and
4. assess the sustainability of the *Afizere* cultural festival.

## **Research Questions**

1. What are the historical events surrounding the cultural festival of *Afizere* of Plateau State?
2. Find out the roles of the cultural festival of *Afizere*?
3. What are the various art costumes and instruments used by *Afizere* ethnic group during the cultural festival?
4. How sustainable is the *Afizere* cultural festival?

## **Justification of the study**

There are quite a number of people in Nigeria, who have only heard of the festival existing in *Afizere*, but have not witnessed the cultural festival. This may be due to the current disturbances and crisis in Plateau State which have affected the official festival time which is meant to hold in January of every year. The *Afizere* ethnic group are known to describe their cultural festival orally, as such, there are limited literature kept

specifically on the cultural festival of the *Afizere* ethnic group of Plateau State. This research is therefore meant to raise awareness on the cultural festival and artistic heritage of the *Afizere* ethnic group, and to document the basic elements enshrined in the cultural festival being practised. Looking at the trend of events in Nigeria, in the near future, there might be challenges in sustaining the cultural festival activities of *Afizere*, thus the justification of this study.

### **Significance of the study**

Generally, cultural festivals have specific reasons why such are performed, and mostly serve as social and aesthetic functions in different societies. The research has found out the historical events of the *Afizere*, and suggests possible ways to revive and maintain the festival in contemporary times. The study is significant because it is necessary for the coming generations to have the knowledge about the cultural festival in their society before they become extinct. It also aids in reviving the *Afizere* cultural festival by elucidating its benefits. It is equally significant because it will help in correcting misconceptions held by individuals towards the masquerades performances and dance participation in the festival. It will also add to the body of knowledge on the cultural festivals in Nigeria and further help in documenting the history of cultural festivals, which will serve as bedrock for academic researchers and the upcoming generation of the *Afizere* and the indigenes of Plateau State.

### **Scope and Delimitation of the study**

*Afizere* occupies Jos North and Kanam Local Government Areas of Plateau State, and are also found in Bauchi and Kaduna States respectively. The research is therefore,



limited to the *Afizere* domiciled in Jos East, where their rich cultural festival are analysed and appraised. In cognizance to the fact that there have been studies on *Afizere* art practices, this research dwells on the cultural festival which involves most of the ceremonies of the *Afizere*. These ceremonies include circumcision, puberty, hunting and burial ceremonies of the *Afizere* in Jos East, Plateau State and the impact of the festival on the society with a population of about 124, 661 individuals (National Population Commission Statistic, 2017, [http: citypopulation.com](http://citypopulation.com)). The art costumes used during the festival were also sampled and analysed. This is purposely done to have a thorough investigation to reveal the aesthetic traits in the various elements used in the practice. Due to traditional rules and taboos, the researcher was not able to gain access to all important ritual materials used for the cultural festival. As a result, some important information on this festival is limited.

### **Conceptual Framework**

The conceptual framework for this study is hinged on the ideas of Okachi (2015), whose concept is on semiotics of sign as propounded by Saussure (1857-1913) who defines sign as being composed of the signifier and signified. The 'sign' being the whole results from the association of the signifier with the signified and the 'signifier' as the form which the sign takes. The 'signified' is the concept or content it represents, while the relationship between the 'signifier' and 'signified' is referred to as 'signification'. The signifier, signified and signification as applied in his study means the form, contents and significance or interpretation of Carnival in River State. Semiotics is the concept of the production of interpretation and meaning. This basic principle is that, meaning is made by the deployment of acts and objects which function as "signs" in relation to the other signs.

The concept of 'sign' was used as the major theory for the realization of this research. According to Okachi (2015), the outcome reveals that the 'sign' is the form (culture), 'signifier' the context (carnival), the 'signified' content (Artistic elements) and the signification the interpretation of the area of study.

The culture as 'sign' therefore, becomes the main pulling factor which influences visitors' initial decision to travel to destination in different parts of the world. It is not in doubt therefore, that the sign displayed by culture and traditions of the various ethnic groups that participated in the carnivals which reveal the context within the content such as the artistic elements (masquerades, dances, and mask) and branded events took center stage. The content which is the signified represent the inherent in the festival celebration, are the artistic elements in the cultural festival. This is showcased through masquerades performance and dance. Okachi (2015) states that, the relationship between the signifier and the signified refers to the interpretation and significance of the festival as indicated by the respondents in carrying out the study. The analogy of the festival performance and dancers permits the researcher to view the interpretation of this study from various angles. The events in turn are seen as important tool for attracting visitors, tourists and building image within different communities. The event promotes a level of interaction with the revelers and audiences, which leads to spectators participation.

The relevance of this concept to the research is to appraise and examine the role of the *Afizere* cultural festival and the impact of the festival on the society. The conceptual framework is therefore used to analyse the forms, contents in the cultural festival, which is the interpretation the ceremonies within the cultural festival will climax the appraisal of the festival of *Afizere* people of Jos East Plateau State.

## Meanings of Terms

### Terms Associated with the *Afizere (Jarawa)*

<b>Agwom</b>	-	King
<b>Acham</b>	-	Youth
<b>Agwong Kuwop</b>	-	Chief Priest
<b>Atsi</b>	-	Priest
<b>Azhar</b>	-	Rattle
<b>Ajankai</b>	-	Masquerade
<b>Abage</b>	-	Fierce masquerade
<b>Aner-katsiba</b>	-	Town crier
<b>Atakanu</b>	-	Lead dancer with ponytail or horse whip
<b>Asharwa</b>	-	Flute
<b>Adakunom</b>	-	Supreme Being
<b>Aware</b>	-	Person in charge of circumcision
<b>Atarkai</b>	-	Anklet
<b>Abiko</b>	-	Drummers
<b>Ashirmi</b>	-	Medium drum
<b>Akalangu</b>	-	Talking drum
<b>Agbang-iben</b>	-	Big drum
<b>Agbah</b>	-	Elderly dance for royalty
<b>Akwam-icha</b>	-	Prepared food
<b>Asirik-icha</b>	-	Gruel made of acha
<b>Akpi</b>	-	Leaves
<b>Adokoko</b>	-	Crown cap

<b>Agafu</b>	-	Elderly men dancer
<b>Amata-orin</b>	-	Elderly women dance
<b>Atum-itorop</b>	-	Dangling ponytail or horse whip
<b>Igoon-Izere</b>	-	Cultural festival
<b>Izhak</b>	-	Circumcision
<b>Igasang</b>	-	Puberty
<b>Isah-ashon</b>	-	Ceremony for deceased grand father
<b>Iyak-abuko</b>	-	Ceremony for deceased grand mother
<b>Ijak</b>	-	Meat
<b>Itang</b>	-	Flying belt
<b>Ite-rigwom</b>	-	Longhorn
<b>Iben</b>	-	Drum
<b>Itop</b>	-	Small flute (as whistle)
<b>Ikirbi</b>	-	Cowries
<b>Izem-kafak</b>	-	Back belt
<b>Izem-atak</b>	-	Right and left hand band
<b>Iben-tson</b>	-	Twin-gong
<b>Kugpwa-ibon</b>	-	Goat skin
<b>Kufe-be-agura</b>	-	Wooden tray
<b>Kuseh</b>	-	Stem of bamboo
<b>Kukon ibin</b>	-	Drum's stick
<b>Ma-itang</b>	-	Circumcision ash
<b>Nagwong</b>	-	Hand ponytail or horse whip
<b>Nagong-ibok</b>	-	Arm band
<b>Nyam</b>	-	Hunting

- Nanamang** - Young female
- Ntoo** - Dance
- Rigbah** - Short horn
- Soyir** - (spiritualLeader)
- Unet** - Burial

**Other Terms are:**

- Argungu** - Festival to commemorate the Sultan's fondly visit to Katsina emirate after protracted hostility between Sokoto caliphates and Kebbi kingdom.
- Durba** - Royal procession of artistic expression made by different people with various cultures, and also horsemanship and preparedness for war.
- Egungu** - Generic name given to all masks as spirit of departed relative (ancestors who came down from heaven to visit and pray for them).
- Eyo** - Masquerade to honour the deceased Oba of Lagos or any worthy indigene of Lagos during final burial rites.
- Sharo and Shadi** - Flogging to test man endurance, for a young man who desires a bride and also for naming of first child and honour a chief.
- Sango** - gods celebrated in Yoruba land in honour of the deified Yoruba king (who is called god of thunder and lightning)

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### Introduction

This chapter reviewed related literature, which discuss the relevance and functions of cultural festivals in Africa, Nigeria and Plateau State so as to appraise the cultural festival of *Afizere* people of Jos East Plateau State. There are negative and positive history that accompanied situations in Africa that man had gone through, from the colonial period to independence. Many imperialist historians of Africa, during the colonial period based their writing on their European prejudices and personal feelings, which made them to assert that Africans had no history and art objects. This could be the reason why the American missionary, Stone in Thompson (1983), states:

In the nineteenth century ascended a lofty granite boulder and looked down upon the Yoruba city of Abeokuta. What I saw disabused my mind of many errors in regard to Africa. The city extends along the bank of the Ogun for nearly six miles and has a population approximately two hundred thousand (200,000). Instead of being lazy, naked savages, living on the spontaneous productions of the earth, they were dressed and were industrious (providing) everything that their physical comfort required. Men are builders, blacksmiths, iron-smelters, carpenters, calabash-carvers, weavers, basket-makers, hat-makers, mat-makers, traders, barbers, tanners, tailors, farmers and workers in leather and morocco...they make razors swords, knives, hoes, bill hooks, axes, arrow-heads, and stirrups. Women most diligently follow the pursuits which custom has allotted to them. They also make soap, dyes, palm oil, nut-oil, the entire native earthward and many other things used in the country.

This also seem to be an expression of art found in most societies around Africa, which gives evidence of the creative impetus of the artists. The Europeans had always attributed the stylistic roots of African art to near eastern or western civilization, and even

to ancient Egypt and Greece. This might be because, they were more at home with the ideas of such civilizations.

### **Definitions of Festival (Cultural Festival)**

Cultural Festival, according to Laopodi (2003), is a special day or period, usually in memory of an event with its social activities, food or ceremonies or an organized set of special events such as musical dance or play, usually happening in one place. The essence of staging cultural festivals therefore, suggests that their role in any society is fundamental in contributing to the everyday existence of that society. Festival is an occasion when people come together for the celebration of their culture. Bayo (2010) also states that, cultural festivals are social occasions where members of dancing groups and people come from different communities for the enjoyment of leisure, recreational activities and cultural rite. However, Banjoko (2009) view cultural festival as a way to create an opportunity for people to celebrate, worship as well as perform different cultural traits of the society.

Cultural festival, according to Hornby (2005), “is a series of performances of music, plays, films and others, usually organized in the same place once a year, and also a series of public events connected with particular activity or idea”, while Merriam (2016), defines festival ‘as an event or community gathering, usually staged by a local community, which centers on some themes, so as to display the unique aspects of the community’.

## **Origin of Festival**

The origin of festival can be traced to the Stone Age period in the five hundred BC (500BC). It is a time where the ancient people come together to roast meat and also celebrate the killing of an animal in the bush. Cultural festivals practiced in Africa are said to have started as a re-enactment which has always served the purposes of religious celebration, socialization and the cultural re-integration of the society (MacDonald, 1992). Festivals in Africa started with magical dance of the ancient people, which is the imitation of animal movements by styles. MacDonald further states that, today cultural festivals does not strictly mean adhering to the past, but summarises the present and projects the future of the society, which is reflected in the style and form of the cultural festival. He further states that, the preparations for a festival began long before its date in any part of Africa.

The essence of staging festivals therefore, suggests that their role in any society is fundamental in contributing to the everyday existence of that society culturally. Some of such festivals welcome the seasons of the year, such as the harvest, rains, the full moon, religious occasions, and others. Similarly, the end of the year has begun to witness the hosting of cultural festivals in some state in Nigeria in particular and Africa as a whole. It starts when elders in the society make consultation with the spirit through the chief priest. Cultural festivals are one of the few consistently positive foray for indigenous communities to forge and assert a more constructive view of themselves both intergenerational and as part of their drive for respect as distinct cultures in broader national and international communities. Cultural festivals today offer exciting varieties of dances, and people showcase dance for different reasons and in different ways. Some



dances can express feelings like sadness or happiness. In any part of Africa, dancing is part of celebration. According to Colin (1976),

...children are also being taught things they never knew before, the same things are reinforced for the men, for all adult men of the village are expected to take part in the teaching, singing and the dancing. Throughout Africa, dance is an integral part of religious life, and is used even on occasions that have a purely festival appearance, to reinforce beliefs and values.

This is an event celebrated with magnificent masked dance and song, which sometimes reaches a climax in wild celebrations. According to Stokstand (2008), dance probably has been around, as long as people live. The cave paintings, thousands of years old, show what look like dancing figures. Furthermore, through dance, societies asked their gods for good crops or bravery in battle. All people dance, because the human body is made to move.

The people then used the time for cultural festival to appease the gods, and thus secure happiness. It was one of the highest cultural expressions of art which revealed the enriched man's spirit. Thus, the chief priest and the elders would make announcement of the day for the festival (Bayo, 2010). According to Hassan (1994), Africa, and particularly in Nigeria, 'cultural festivals own their origin to the traditional religion'. Festivals in Nigeria, as in other parts of Africa, are celebrated throughout the year, and are celebrated with reason for success and protection.

### **Festivals in Africa**

In many African communities, life cycle events such as birth, puberty, marriage, procreation, eldership and death are accompanied by varieties of ritual celebrations, in which participants dance, sing and perform in order to make the occasion exhilarating and

memorable. African societies have masquerades which appear during burial ceremonies performed for all dead adults. Leuzinger (1976), states that, 'in most cases, the aim of the performance is not only to imbibe religious awe or to seek ancestral protection, although these play a part, but to entertain the mourners and bring glory to the memory of the dead man and his successor'.

In many African societies, death is not considered an end, but rather another transition. The passing of a respected elder is a time of grief and lamentation, but also a celebration. In this final rite of passage, the deceased joins the realm of the honoured ancestors. While the dead are buried soon after death, a formal funeral often takes place at a later time. Funeral ceremonies with masked performances, serve to celebrate the life of an individual, and to assist the soul of the deceased in his or her passage from the human realm to that of the spirits. Such ceremonies generally mark the end of a period of mourning and may be collective, honouring the lives of the deceased over a number of years. For dancers, it is the mask that matter and for this reason, the personality of the dancers is entirely subordinate to that of the mask. According to Stokstand (2008) when the masquerade of the *GuroBuafra* people of Coted'Ivoire appears, women and young children retire. Subsequently, the women dressed in rags and vegetation, present their own version of the masquerade at a different time and place. Masquerades normally perform as an element of a larger ritual, especially rituals of human passage, the passing of seasons or the stages of the agricultural year.

The *Itul* festival of Kuba, according to Stokstand (2008), entails preparations that are long and detailed, lasting in some cases for several months and involving many people. On the first day, a dance is displayed in the evening by women, wearing wrapper around skirts of

red colour for mourning among the Kuba of Central Africa. The principal element of the wrapper, is a tunic made of interlaced strips of raffia cloth, covered with an abundance of beads and cowries. A chorus of women kneel at the center, performing the song and supplying the rhythmical accompaniment, the latter partly achieved by beating calabashes on the sandy ground.

Stokstand (2008) also notes that, the Apo festival at Tanosu in Ghana, comes at the season of sowing and planting. Nana Ameyaa Ampromfi's black stool, the shrine of her divine soul (*kra*), is still carried to *Takyiman*, and when it reaches the outskirts of the town, a sword-bearer is sent to the *Bono-Takyimanhene*, who then comes in person to welcome the stool, which always have to arrive on Monday, the day of the moon before the Apo.

Another documented African festival is the *Mbuti* circumcision festival of Zaire which begins by sending youth, who are up to the age of circumcision into the forest for initiation. To Colin (1976), it is often dismissed as a rite de passage, admitting a child into adulthood takes place every three years, taking boys between the ages of nine and twelve for circumcision. It follows a period of several days of schooling during which the boys gain strength and courage, and become versed in the traditional lore that they are expected to maintain as adults. The *Mbuti* communities of Zaire go out for hunting during dry season. The families in the community gather together for the hunting festival, but soon splited into age groups. The men set up the nets and stand on guard with their spears. The youth, stand farther back to shoot any game that escapes the men with bows and arrows, or catch it with bare hands.

The Mbuti circumcision festival share similarity with MacDonald (1992) who notes that, on deer hunting during the *Effutu* festival in Ghana where two groups of one hundred and fifty people each stage a deer hunt. The groups are divided into ten sub-groups according to age groups. All the participants appear in new costumes wearing the colours of their groups. Drums communicate calls everyone to the hunt and amid drumming, dancing and bell ringing, the hunt begins. The first deer being caught, is brought to the paramount chief alive, and carried back to town along with dancing and drumming. It is important that the gods *PancheOtu*, be placated on this day, and the hunt goes on well to insure a bountiful year.

Puberty festival is another organised festival in Zaire for the youth who are up to the age of initiation. They are separated from those who are below the age of initiation, and taken to the forest. Membership in sacred societies can only be acquired through initiation, according to MacDonald (1992), which is given to those considered most fit. Initiation into a society unites new members in obligations towards each other.



**Figure 4: Celebration for Initiation of Southern Kenya (Robin, 2008: 460)**

The *Maasai* procession of Kenya to celebrate a period in the training of Moran or warriors is a spectacular and unforgettable preparation for the initiation, which they escorted by the girls. It is the initiation of the youth to become adults. Their performances serve diverse purposes to the boys about their future social role, to impress upon them respect for authority, to entertain and relieve stress. The initiation of girls rarely include the use of wooden masks, but focusing more on transforming the body through application of pigment (Robin, 2008).



**Figure5: Zulu Reed Dance by Zulu women, South Africa, by Amos, k. (2009) <http://www.southafrica.netthearticle-zulu-reed-dance>,**

The Zulu people from South Africa, joining friends and relatives of thousands of young girls attired in traditional Zulu dress to watch them sing, dance and celebrate their culture, is a powerful and moving experience. This annual ceremony, known as the *Mkhosiwomhlanga* Zulu Reed Dance, is a century-old tradition. Girls from all over the country arrive at the venue for the traditional Zulu festivities. The costumes are symbolic, but they also serve to conceal the identity of the dancers, and attention is focused on the spiritual essence of the dance rather than the personality and skill of the dancer (MacDonald, 1992)



**Figure 6: Zulu Reed Dance by Zulu Men, South Africa, by Amos, K. (2009)**  
<http://www.southafrica.netthearticle-zulu-reed-dance>

The Zulu festival, according to MacDonald (1992), is a well-known annual minstrels' carnival in South Africa particularly in Cape Town. The author explains that, the carnival is an old institution in Cape Town, and originated under the influence of the black singers of America, who dressed and displayed themselves in a similar fashion. Every year, bands are organised, each with its own leader's name and meeting place. During the year, members pay dues, out of which costume materials are purchased. The design and colours of the costume are closely guarded secrets; as such competition between the groups is keen. Before the festival, dolls are taken out of boxes in which they had been stored, and carefully unwrapped and dusted for the festival. Tiers of shelf-like steps, are built up against a wall of the room and covered with cloth of scarlet, the colour of vigour and good fortune. On the next step are the five court musicians, the "*goninbayashi*," orchestra, who were said to be young women, selected for their beauty and

are mostly looking like boys. They play the large and small hand drums “*tsutsumi*”, the flat drum ‘*taiko*’ and the flute ‘*fue*’, to sing a congratulatory ballad.

*Nja* festival of Cameroon, as described by Christraud (1988), is one of the most important annual festival at the royal court, Bamun of Cameroon, celebrated during the dry season in December or early January of every year. The *Nja* festival is a display of royal riches, and a visual representation of the Bamun political and social structure. The groups of dancers and musicians, representing particular segments in the Bamun hierarchy, perform in elaborate masquerades that feature zoomorphic and anthropomorphic events of the year. On the day of the *Nja* celebration, the royal wives, all the seeds of the royal house and the court guards, adorn themselves and go dancing. All over Bamun province, people assemble in the dancing field. They are clad in their most beautiful finery and adorned with emblems of rank. The beaded thrones of the king and the queen mother, are placed in front of the central entrance of the palace, and soon, both of them emerged to take their position. The king is usually dressed in his *Nja* costume, the most luxurious and lavish ensemble of cloth, beaded jewelry and prestige weapons.

### **Festivals in Nigeria**

The *Olojo* festival is a festival in Ife, Osun State, Nigeria. On this day, the Ooni appears after several days of seclusion and denial, communing with the ancestors and praying for his people. The *Olojo* festival, as explained by William (1987), is held for three days with series of ceremonies by the Osun people. The author further notes that, Osun people observe *Olojo* festival which takes place at mid night, to be led by the chief priest, Ogugbede accompanied by the Ooni dressed in his traditional paraphernalia with the



sacred beaded royal crown, which is believed to have been empowered by the deities. In support of this statement, Robin et al (2008), mention that *Egungu* festivals remain fairly close to the Yoruba roots, even though they admit men and women of many other ethnic and religious backgrounds. Similarly, people come from all walks of life to participate in the cultural festival which is usually done to foster togetherness.

Commenting on the *Uholo* festival of Dabai, in Kebbi State, Ebewo (1987) states that, from the first day of the festival, all the *Dakkarkari* living in neighbouring towns and in the far land, beginning to troop into the old town amidst music, dancing and merry making. Some participants appeared in comic attire to amuse the spectators and they then move on to the village square to dance and sing satirical songs. The songs shower well aimed barbs at their mates who have not lived up to the expectations in the community to come and participate. Socio-political issues are not left out either. However, one of the high points of the festival, Ebewo said, is the divination rite that will determine the destiny of the life of the community, especially the success or failure of crops in the following year. To this end, one of the recently harvested corn is taken and divided into two parts for the priest and the ancestral spirit. An important part of this dance during the festival is the procession of the dancers and masquerades. Generally, festival is a communal affair. However, Sale et al (2011) is of the view that,

...although it is the men who initiate and regulate its activities, the women are much involved in its successful celebration. Women cook the food and provide other edibles during the festival, during the dramatic performances, they function as chorus performers and sometimes as spectators. The costumes are made largely from plant fiber, leaves, beads, raffia, reeds, cowries, grass and feathers. Furthermore, in the opening phase, the costumes generally look fresh and elegant. However, weeks after the festival, the costumes begin to fade and dry.

In the article “The *Argungu* fishing festival,” Nasiru (2009) states that the festival is an annual four-day event in the town of *Argungu* festival in the North-Western Nigeria, of Kebbi State. The event witnesses the simultaneous role of art in each of the events. The festival is held at the Sokoto River in February or March. The festival witnesses the simultaneous celebration of cultural activities such as entertainment by wrestlers, magicians, musicians and the animal skinning game. Leather works are also on display for potential buyers from home and abroad. Thousands of fishermen equip themselves with nets and compete to catch the largest fish, whereby people from different parts of the world come to witness.

The *Leboku* festival is held in Ugep, a town in Cross River State, in Southern Nigeria. It is the annual maiden festival which takes place annually in the month of August in honor of the earth goddess and the ancestral spirits of the land. Bayo (2010), while commenting on the general state of the festival, states that, “the festival is a celebration of womanhood and the virtue of chastity”. *Leboku* festival is the coming of age of the female gender, thus, families proudly present their young virgin maidens who are ripe for marriage, and ultimately find suitors. The maidens are exquisitely adorned with beautiful costumes. These rings make rhythmic sounds as the maidens gracefully work their way out of spinsterhood. During the festival, people keep away from intense activities, and exchange visits with their families. The *Leboku* is also meant to usher in peace, good health and prosperity. Every neighbourhood has its own group, which is directed by an adult, who also teaches them songs and dance. *Leboku* is a period for celebration and offering thanks to gods and ancestral spirits of the land for granting them a successful year in Ugep.



**Figure 7: Leboku Festival in Cross-River, Nigeria, by Yvonne, W. (2011)**  
<https://www.bing.com/images, Lebokufestival-Nigeria>

Similarly, Hackett in MacDonald (1992), points out that, the Ndok of Ibibio, River State, is also a cultural society in which only men are initiated. Masquerade display marks the annual arrival of the season which comes every year. The masqueraders applied some pipe covered at one end with the soft membranous wing of a bat to their lips. This changed the voice to something hoarse, and moonlight is the most favourable time for them. Women could only listen to the singing and funny stories told by the masquerades from inside their yards on the last day of the year when the season is ending. Certain traditional rites are also observed in every family around the village and the masquerade would dance from street to street picking all the pieces of wood thrown away the previous night.

Beier in MacDonald (1992), explains that when all the masks come to the market place to dance for the time, it is a magnificent occasion, where some masqueraders, in colourful costumes dance simultaneously. Each masquerade has its own orchestra of drums, surrounded by young men holding whips and followed by chanting women and

girls. Furthermore, there is a constant movement and cross movement in the market place. Some *Egungun* may dance on one spot for a while and others will suddenly burst forward in one direction making the drummers to hastily back away from them but still drumming and facing young men with whip to prevent people from coming close to the masquerade.

The celebration of *Egungun Elewe* festival of Kwara State, according to Babalola (1998), stands as carrier of messages of prayers, wishes and thanks-giving from the living to the ancestors. However, the masquerades as an entertainer as well as educator of its adepts. Women are directly concerned with this, for they get ready for the festival by buying beautiful attires. The memorable activities of this festival are the poetic songs being sung by the chief and the community around the town in jubilation of the festival in advance.

The above mentioned statement on *Egungun Elewe* festival of Kwara State is similar to that of *Ngas* in Plateau State. Goshit (1980) states that during the festival observed around March/April, a local brew is prepared and used in ritual, during which the people request the blessings of the gods for a good harvest. The second festival is performed around September to give thanks for a successful farming season. The *Elewe* and *Ngas* festivals pray for blessing amongst others.

The *Sango* festival celebrated by Yoruba in Oyo, as described by Bayo (2010), is identified with the god of thunder and lighting. Lasting about twenty days, sacrifices are made at the shrine of the god in the compound of the hereditary priest. On the final day, the priest becomes possessed by the god and gains magical powers as he eats fire and swallows gunpowder. The procession then returns to the Oba's palace and the feast begins, accompanied by palm wine, roasted meat, and more dancing during the festival.

Similarly, Dandura (2016) mentioned that, the Mada Dynasty in Akwanga Local Government Council, Nasarawa State is endowed with rich cultural heritage as seen in their dance steps, costumes and food. At the commencement of *NzehMada* festival, as early as 7:am on the festival day, the king climbs up the hill top to consult the ancestors for a peaceful celebration in company of warriors and other traditional rulers. The descending of the king at the foot of the rock signals the start of the festival.



**Figure8: Eyo Festival, Lagos, Nigeria, by Titilayo, O.(2010)**

**festival-online Nigeria.com.htm**

The *Eyo* festival is held in Lagos, which is also called the ‘Boat festival’ usually on Lagos Island. According to Bayo (2010), the masquerades come out during this festival period and no one is expected to wear hats beside the masquerades. The *Eyo* masquerade’s appearance, because of its white flowing gown, elicits some mixed feelings from an

onlooker seeing it for the first time. The wide brimmed fedora hat signifies five clans that participate in the masquerade festival. During the festival, all the five clans also carry wooden planks, measuring about 180cm long, perhaps used to drive off evil. The *Eyo* festival takes place whenever occasions and tradition demand, but it is usually held as the final burial rites for a highly regarded chief. The season is also marked by communal worship in the community.

Nigeria has many festivals that date back to the time before the arrival of the major religions, which are still occasions for masquerade appearance and dance. Mang in Samuel (2015) states that:

...there is the *Akursang*, 'masquerade' which is believed to be an ancestral spirit with ability to appear physically in the form of a masquerade. In some communities, like Ham, there are male masquerades. It is commonly believed by the Atyap people of Kaduna State that the masquerade being an ancestral spirit emerges from under the ground with all its masks, costume and raffia decorations. Masquerades appear to entertain the public therefore serving a theatrical function.

Azeez in Samuel (2015) also states that;

...different communities may feature different masquerades in different festivals for different purposes; the essence remains the same for all. While in a community, a masquerade may be seen as a link between the dead and the living, and in another as a link between a god and the people. They could represent the gods, spirit, village heroes and the dead.

The Ogoni people of East of Port-Harcourt in Rivers State also have distinctive horned animal mask, *Takpotakporo*, which represents the agile antelope; and the Saimon a composite entity, combining human and animal qualities. The masquerades perform acrobatic dances for the community in front of the sacred village drum, and are hailed as heroes. Salami (2011), supporting the above statement, mentions that, *Eche-Ane* festival of

the Ebira in Kogi State, is an annual masquerade festival celebrated in rotation from one district to the other in Ebira land (between April–June). In the past, it was only held during the period of the festival that betrothed girls were given away in marriage to their suitors. That is why the festival is called '*Eche-Ane*' (women festival). The masquerades, though carry long canes, come out primarily to entertain people and receive gifts in return. The masquerades usually appear dressed in colourful costumes.

Salami (2011) adds that;

...*Ech-Ane* is a night masquerade festival which marks the end of the Ebira calendar year and the beginning of a new one. Ododo is popularly acclaimed to be the initiator of this masquerade festival. The '*Akatapa*' masquerade in heralding the beginning of the festival often says "*Irayi ododo osi gu, Irayi abaji osi gu eeh! Osa yeeeh!*" which means "the year of the Ododo has ended; the year of Obaji has ended.



**Figure 9: Ebira Masquerades, Online by Moulid, A. (2012) Nigeria masquerade, <http://1.bp.blogspot.com>**

Similarly, the ethnic groups that live in the Niger Delta hold the *Ikwerre*, *Kalabari*, and *Okrika* festivals to celebrate the water spirits of their region. The masqueraders wear



carved headdresses that imitate the heads of fish or water birds. Typically, the festival begins with a divination by the priest of the deity concerned and this is followed by ritual sacrifices, then a song and dance performance, depicting aspects of the deity. The climax of the festival is usually a masquerader appearing disguised as the deity (Poynor, 2001).

The indigenous people of Imufu Community in Enugu Ezike, Igboeze North Local Government Area of Enugu State, according to Chinenyeh (2016), are known for their unity and oneness, in spite of their religious differences. Enugu- Ezike autonomous community celebrates its rich culture, the *Omabe* Masquerade Festival amid pomp and ceremony. In Igbo land, masquerades have been in existence for several centuries and are seen as a sacred club for adult males alone, as it is a taboo for a woman to come near a masquerade. Some of them are seen to possess some mystical powers and however, the ceremony which is normally celebrated by non- Christians, is today witnessed by thousands of tourists from far and wide because of the unique features of the masquerades.

Chinenyeh (ibid) adds that,

...*Omabe* masquerade, celebrated every five years. As early as 5:am smaller masquerades took to the streets of the community to signal the return of *Omabe* festival after five years of being kept in abeyance. Spectators who trooped from different parts of the country were busy watching the minor masquerades, *obelemowu*, unknown to them that the bigger masquerades, *mukwumonwu*, would later take their turns during the festival until about 3:pm when all the entry and exit points of the community were flooded with human traffic moving to the village square, for the big show of the day. The masquerade is not to beat any person but to entertain the community, adding that the festival was for fun as youths would never cash on it to carry out evil acts in the community.

In the Igbo culture, masquerades are spirits, and they can go back to the spirit world after one year on earth with mortals, explains Chinenyeh (opcit). The significance was to



celebrate peace and unity in the community, and also rejoice with the ancestors for taking care of their descendants on earth.

In line with the above statements, Mang (1983) gives an instance of a masquerade in “*Abwai*” society in Jama’ a Local Government Area of Kaduna State which is believed to be an ancestral spirit with the ability to appear physically in the form of a masquerade. Mang also identifies a special kind of masquerade among the Moro *Answop* that appears once every four to five years. Furthermore, this masquerade emerges from the ground along with its masks and costumes as well as raffia decorations. Masquerades appear in accordance with requisite community festival calendar, burial rites and other social events. The masquerades are adorned in colourful robes and masks made of wood or fabric. Some masks appeared in one festival only, but the majority appear in as many times as possible. Masquerades are commonly associated with spiritual elements. According to Bayo (2010), the Igbos believe that they represent images of deities or sometimes even dead relatives. The identity of the masquerade is kept secret, in a society populated mostly by men and performed exclusively by men.

In the past, masquerades were regarded as the means for maintaining peace and order and were primarily used to enforce laws governing the community (Sale et al, 2011). The whole village would come out for the ceremony of the colourful masquerades, while entertaining through dances and exhibiting extra-ordinary human feats. The masquerades would walk up to certain individuals and loudly expose any criminal deeds, bad habits or behaviour of that person. He further states that, as people would always take corrections from these exposures, the masquerades were effective in keeping up with traditional norms and values in the communities.

According to Moulid (2012), the *Igue* festival is an annual event in Benin City, the capital of Edo State, which is in honour of the Oba of Benin, during which indigenes pay homage to him because the Oba is held as a god in Benin kingdom. This affords the Oba and Edo people the opportunity to make rituals to the ancestors for the prosperity of the land, as well as to remove evil from the land which special cloths are worn during the festival.

Brain (1980) also reports that:

...even the *Bororo*Fulani, the *gerewol* is an initiation rite which may involve *sado-masochistic* test of endurance. During the tests of endurance, a boy chooses a challenger to whip him while the challenger deals vicious cut across his ochre-painted ribs, he expresses his man hood by submitting without flinching holding his arms above his head or languidly fingering a necklace gazing at his painted face in a mirror.

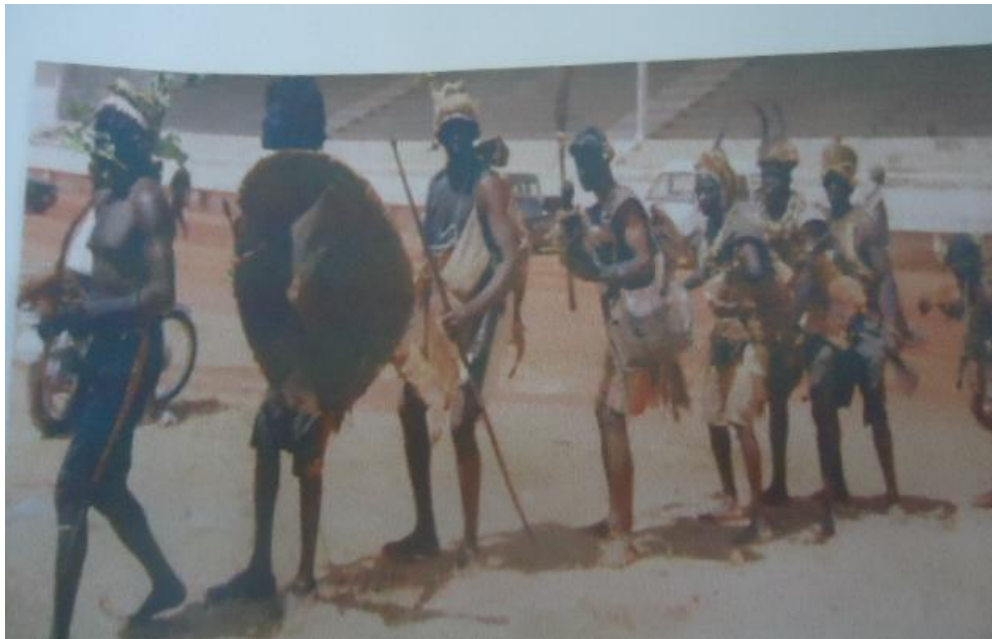
The season is also marked by communal worship in the community. Sale etal (2011), supporting the above statement, states that on the first day of the festival, all initiated members assemble on top of a designated rock. A fire is set up with logs of wood, which is allowed to burn into red-charcoal before the test of knowing what the year has for the people is carried out.



**Figure 10: The Sharo or Shadi, Jaby Jafun Fulani from Taraba State. Titilayo, O. (2010) festival-online Nigeria.com.htm**

The *Sharo* or *Shadi* festival, celebrated in Taraba State is a flogging competition which is a traditional rite of passage for *Jafun* Fulani man. The youth, escorted by girls are led into the ring of spectators bare chested and armed 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 dry season particularly during guinea corn harvest and also during the festival of Id-el-Kabir. The festival of *Sharo* is similar to that of *Vulma*, which Wubila (2007), “asserts 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 and thirty years. A year before the commencement of the festival, the consent of the *Nwanwa* (chief priest) must be obtained, particularly to determine the brave ones among each age group, by flogging”.

A festival celebrated in Enugu State, described by Amankulor (1985), is the *Odo* festival of the Igbo people that comes up once every two years, a farewell party for the dead. Elaborate preparations are made by family units, and kindred have to receive their departed relations. Men are said to make elaborate artistic and ritual preparations to receive the *Odo*. Women on their part are responsible for providing plenty food for the *Odo* and visitors who may come to watch the performance during the festival, which usually takes place in April with a grand celebration. After this celebration, *Odo* will climb the Ukehe hills in an atmosphere of great distress and disappointment, and descend once more into the land of the dead. The people provide plenty food for the celebration, take time off their usual active farm work and expect the merry occasion stopped by rain. In addition new costumes are provided for its return journey, because the costumes brought back by the *Odo* from the land of the dead are worn and torn at this time.



**Figure 11: Hunters from Kagoro, Collection by Hassan, (1994)**

Hunting is a respected profession among the people of Kagoro of Kaduna State. This may be due to the dual role of the hunters as providers of meat and community warriors. Hassan (1994) notes that,

...the priest lineage fixes the day on which the first hunt of the season would take place. At the appointed day fire would be set on the rock, and this was done by every village in Kagoro. Then all the males of the community move up to the rock behind the fire, shooting animals that try to escape.

The Kagoro people perform “Aboi,” as their initiation of young boys into adulthood which is a celebration period for members of families whose children are initiated (Hassan, 1994). He further states that, on the first day of the festival, all initiated members assemble on top of a designated rock. The initiation is done to prepare the young boys to become brave, and be able to face any difficulties they encounter in life. The initiation is to make them become responsible men in the society.

Brain (1980) also remarks that hunting is primarily a group activity of great hunters with their special powers with the aid of their spirit *hamba*. In a similar context, Samuel (2015), reports that, the *Ayet* festivals of Atyap of Zangon Kataf, begin with an adventure when men are said to mount their horses for a hunting expedition. The actual *Ayet* festival is held when the band hunters of Abin-Atyap mount their horses with their catches hung over the horses saddles. They lead the procession, with the Zungan Atyap accompanying the hunters with women singing praises.



**Figure 12:Kuku Dance, Ayet Festival Zongon Atyap, Photo by Caleb Samuel,(2010).**

The festival of Atyap, according to Samuel (2015), features the Kuku dance, one of those folk dances usually held by elderly women who are versed in *Atyap* language, proverbial saying and oratory. Kuku dance in Atyap, is performed by women as an avenue to express their feelings on issues bothering them like the ills of the society, men and children's attitudes which are considered wrong. They performed this to provoke the thoughts and emotions of listeners, either for moral purposes or as a sort of criticism of the community. Furthermore, Kuku music is specifically designated as women's music, and when performed on official occasions, no other instruments are used and the songs relate to the history either of the group or of an important man. The original functions was thus to instill into a girl her social responsibilities on attaining marital status.



**Figure 13: Tiv Dance of Benue by Tolu, B.(2012) festival Online Nigeria.com**

The Tiv of Benue State, as asserted by Downes (1980), have a rich history associated with their existence. The culture and tradition of Tiv people is one that is envied by many who come in contact with them. Furthermore, dancing during festival in Tiv tradition must be accomplished with a sound of music. However, music and dance in Tiv society are inseparable because the two go together. This is because, a Tiv man or woman traditionally responds to a good music by dancing to the tune of the music. If he or she did not dance to the tune of the music then the music is not a good one. They also have their own styles of dancing by twisting the body into different forms.

Dance is a mechanism by which society is integrated, according to Duba (1987) states that, the Za'ar people of Bauchi State use cowrie shells twisted together with strings in rows and tied on the outer part of the gourd which they shake up and down as tambourine while dancing. The Za'ar conducts their cultural dance in groups, which involves the

movement of all parts of the body. The *Lawurba* dance is an annual festival organized by the Za'ar people. The dance is featured during the dry season, especially at the appearance of every new moon of October to mark the *Za'ar* New Year. Most of the participants of the dance during the festival are men and the dance is to externalize their inner feelings through body language. The dance during the festival is used as a form of expression, social interaction in a spiritual setting.

Festivals is a great occasion in the life of an African man. This is exactly the case of the *Afizere* people who incorporate dance in almost all their endeavours. The festival organised in *Afizere* is in terms of the various forms of celebration practiced, which evolved costumes, dance, puberty, circumcision, hunting, burial and masquerade ceremonies.

### **Festivals in Plateau State**

In Plateau State, which have over thirty (30) ethnic groups with various cultural festivals and no single group large enough to claim majority of the people have similar cultural celebration, tradition and way of life (Sale, et al 2011). Some of the ethnic groups in the state among others are *Pyem, Goemi, Youm, Montol, Kwagalak, Piapung, Mushere, Amo, Afizere Ronand Mupun*. The diverse people of the state, who are predominantly farmers, have very rich cultural festivals, results in many celebrations that provide entertainments to the people and visitors throughout the year. These also act as vital tools of unity for the various ethnic groups. Such festivals are the *Zem Berom, Pusdum of Ngas, Puska'akat of Mwachavul, Igoon-Izere, Ngong hji o' Tarok, Vwang of Mupun* among others. The



festivals offers the people of Plateau State the best contemporary drama, masquerades, music, visual art, streets arts and free community events.



**Figure 14: Mupun Hunters, Collection by John Nanpan, (2014)**

The *Mupun* hunting festival of Pankshin in Plateau State is done during the dry season and only the men participate (Sale, et al, 2011). They appoint a leader who would suggest which direction or bush path to follow. He blows a trumpet in the early hours of the morning for women to wake up and prepare breakfast for the men and to get their hunting implements and get themselves ready for the start of the journey. They go out early in the morning till evening. While in the bush, no one is allowed to make unnecessary noise unless he wants to signal others, that he has seen an animal in order to draw people's attention to kill it. According to Sale et al (2011):

...hunting (*kwat*) season commences with the secret performance of some rituals by (*kum*) traditional or indigenous religious chief priests. The priest responsible knows the time to contact a diviner who gives a day on which to perform the ritual. During hunting, those who kill a game (wild animal) take part of the meat to the chief priest “*miskahamkum*” to show their appreciation.

The Plateau State festivals are an expression of the city’s uniqueness, celebrating different community, youthful energy, tropical climate and great life style. Festivals around Africa, Nigeria and Plateau State are similar to that of the *Afizere* in terms of the various forms of festivals practiced, such as puberty, circumcision, hunting, burial ceremonies, masquerade performance and dance displayed. The *Igoon-zere* cultural festival of *Afizere* is not left behind. It should however, be noted that the costumes, make-up and a host of visually inspired art forms, are usually used in festivals, and the *Afizere* festival is not an exception. The jubilation in this celebration is the beginning of the New Year. Though, celebrated all over *Afizere*, which they come together for the celebration, that makes the day colourful.

In conclusion, the review indicates that African societies participate in cultural festivities seasonally or annually so as to bring people together for social interaction and to be knowledgeable about the norms of the community. These also highlights the role which festivals play in promoting art, in such celebrations such as dance, music and performance which are usually exciting events in the lives of the people in various communities, costumes, musical instruments and decorations used.

## CHAPTER THREE

### RESEARCH METHODOLOGY AND PROCEDURE

#### Introduction

This research is an appraisal of cultural festival of *Afizere(Jarawa)* people of Jos East Plateau State. This chapter therefore, specifies the procedure employed in carrying out the study. This procedure includes research design, methods of data collection, research instruments and tools, research population and sample and methods of data analysis. Sullivim (2005) states 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, plan, guide or roadmap for achieving a good result”.

#### Research Design

This research is an attempt to identify, document and analyse the forms, roles and significance of the cultural festival of the *Afizere* people of Jos East Local Government in Plateau State. For the purpose of achieving this goal, the researcher adopted a qualitative procedure. Sambo (2005) states that, “the usefulness of qualitative method which describes social phenomena or events, as they occur to individual in particular or to culture in general”. However, to enhance the effectiveness of the research, historical and descriptive methods are employed. Historical method is described by Adogbo and Ojo (2003) as unfolding what is not known as well as recording cultural development of a people, while Yusuf (2013) observes that, the descriptive method of research is generally considered as a method of systematic collection of data through information obtained by the use of examination of records, interactions, among others. In a research procedure, discussions

are made on the researcher's observation. Adogbo and Ojo (2003), agreed by stating that, the descriptive approach is all about attempts to create a real or vivid picture of an object or events in the mind of the reader. Through these methods, the researcher effectively provides a clearly detailed analysis of the cultural festival of *Afizere* with the aid of pictures and records.

### **Research Population and Sample**

In research population and sample, according to Adogbo and Ojo (2003) the number of people living in a place". The population of Jos East in Plateau State is about 124,661 (National Population Commission Statistic (2017) <http://www.citypopulation.com>), and a sample of the population was used for the study. The custodians, audience and the general *Afizere* people constitute the population of this study. These are dancers, and people who participated in the cultural festival as well as the general populace in the area. In view of the fact that the population size was quite large, there was need to reduce it to a manageable level. Simple random sampling was employed where each member of the targeted population had equal opportunity of being selected. Using the above sampling methods (simple random sampling), a total number of one hundred and twenty-five (125) members of the population were selected for this study. Fifteen (15) young dancers, twenty (20) adult dancers, thirteen (13) elders, twelve (12) custodians, forty (40) audience and twenty-five (25) respondents from the general populace were interviewed for the purpose of collecting data.

In view of Yusuf (2013), assertion that, when a large population cannot be managed within the time of study, it becomes impossible to include the whole

population sampling technique was therefore used to select a portion of the population. This means that, the population was determined by the number of audience, custodians, and people participating in the dance groups of the cultural festival as well as the people who live in the area of study.

### **Sources of Data**

The researcher used two main sources of data for the study, which are primary and secondary sources. Primary information, according to Mamza (2008), are the original materials or testimony of an eye witness. The primary sources of data include information gathered from the people involved in the *Afizere* cultural festival, through observation, photography and interviews. The secondary source includes relevant literature, seminar papers, magazines, theses and internet sources on cultural festivals. Danjuma (2010) and Samuila (2014) used these methods to guide their research.

### **Method of Data Collection**

The main technique employed in the collection of data was field work. According to Okpoko and Eze (2011), fieldwork is considered as research exercise undertaken outside school, office, or laboratory setting in order to gain knowledge, through direct contact and observation on the subject matter. This involved the movement of the researcher from his base to the field for the purpose of collecting research information. The fieldwork approach has been successfully used by various researchers such as Muhammad (2006), Jari (2007), Danjuma (2010) and Okachi (2015). In carrying out the fieldwork, various instruments were employed for the study. These were observation, oral and structured interviews, photographs as well as documented materials.

## **Research Instruments and Tools**

In undertaking the field work, unstructured and structural interview guides were used. Other research tools such as digital camera and audio recording devices were employed as well. Digital camera was used to capture images of dancers as well as costumes and instruments used during the festival. This tool has been successfully used by Saliu (1994), Lawal (2006) Duniya (2009) and Samuila (2014). The recording devices and interview guides were used for the interview.

## **Observation**

The researcher applied the personal observation technique by being at the venue of the cultural events. The researcher also used observation to identify, describe, interpret and evaluate the different forms of cultural festival of the *AfizereJarawa*. Observation approaches have been articulated by Okoli (2008) Saliu (2010) and Okachi (2015). These researchers made use of this approach for effective result. Personal visits were also made to the youth, elders, people and dancers during the *Afizere* festival. Photographs were also taken during the visits

## **Interview**

The interview was conducted on identified key persons who are the custodians of the *Afizere* cultural festival (Village heads, elders, and the youth.) The interview was conducted, using both the structured and unstructured questionnaire guide due to the nature and category of people the researcher interviewed. Some of the interviewees were literates, while others were not. Depending on the literate level of the interviewees, the researcher alternated the nature of questioning, the literate respondents filled their

questionnaires themselves, while those illiterates had theirs administered to them orally. According to Ndagi (1999), there are four main types of interview (i) Structured (ii) Unstructured (iii) Nondirective and (iv) Focused. The researcher utilized both the structured and unstructured interview schedules in order to follow the standardised structure of the interview. Two sets of open-ended questions marked “A” and “B” were designed to collect information from youth, elders and participants in the various festival activities. The questions were drawn in line with the stated objectives of the study.

### **Photography**

Photography has been used in research to source for information on the past. According to Malven (1980), photography allows the researcher to convert rapidly, changing activity into detailed parcels of information, which are permanent in nature. The author further states that, photography may be used and reused in a variety of ways beyond those originally anticipated. Muhammad (2006), Duniya (2009), Samuel (2015) and Agada (2015) have made use of photography in obtaining information for their studies. Photographs of the *Afizere* cultural festival were taken to enhance the analysis and interpretation of the works. Photographs were taken of the chief priest, and his escorts, masquerades, dancers, audience, elders, and youths alike.

### **Method of Data Analysis**

In data analysis, the researcher adopted historical and descriptive approaches for the discussion of the cultural festival. For appropriateness and accurate interpretation of data, the researcher utilized photographs as supporting materials. Historical approach assisted the researcher in obtaining accurate facts of the past, as well as gaining the present

condition of the cultural festival celebrated by *Afizere* people of Jos East Local Government Area of Plateau State. Historical research involves critical and objective method of inquiry, with generalization made from organised knowledge as adopted by Duniya (2000), Lawal (2006) and Mamza (2008). Descriptive approach makes a reader to fully grasp the art forms that are in the festival, how they appear and how they are expressed, a critical study and interpretation of the artistic component in the dance is needed. The artistic forms, costumes, and musical instruments are the data for this study. The study covered different groups that participated in the cultural festival and the impact of the festival on the society. These are discussed using the descriptive approach. Data collected from the field were analysed and discussed, using these approaches to provide detailed information on cultural festival celebrated by *Afizere* people of Plateau State.



## CHAPTER FOUR

### DATA ANALYSIS AND DISCUSSION

#### Introduction

This chapter presents findings from the field on the cultural festival of *Afizere* people of Plateau State. Visual elements and aesthetic features were considered with sources of influence and roles also taken into account. The analysis and discussion of the cultural festival are presented based on the objectives of the study, under the following sub-headings: origin, location, festival, masquerades, custodians, dancers, dancing styles, audience, costumes, musical instruments and significance of the cultural festival.

#### The Origin of *Afizere* (*Jarawa*)

In an interview with Ada John Isha<sup>1</sup> an elder in the community, mentioned that, the ancestors of the *Afizere* come from *Chawai* in Kaduna State. The *Izere* chiefdom of *Afizere* people migrated to Plateau State which retain many features of the people's culture that remain dear to them, including a festival which makes even the paramount ruler dance. They are known to be a very peaceful people and one of the ethnic groups in Plateau state. Ada Bitrus Dabo<sup>2</sup> also an elder states that, the first settled at Shere, Plateau State and due to their rapid cattle expansion, they moved South ward to *Afuwozi* and later to *Fobur* plains.

At present, there are five district heads representing five clans of the royal families. The five district heads also happen to be the king makers and the districts of Jos East include Federe, Fobur, Maigemu, Shere, and Fursum. Also based on legend, Ada John<sup>3</sup> affirms that, "a man and a woman are said to emerge from a hole at a place called

Fegwom near Fobur and commenced breeding with remarkable rapidity to have formed the origin of the *Afizere* ethnic group. Another legend also says that the *Afizere* came from Gobir in Borno as hunters and settled around the hills of Shere and Fobur”.

### ***Afizere* Location**

During an interview with Ada Jonathan Izang <sup>4</sup>, one of the kingmakers mentioned that, the beginning of their sojourn in what is Plateau State today at the Jos city centre and particularly where the Jos museum is located currently, is duly identified at the museum where the original settlement is preserved and marked by gate on which the sign, ‘100 steps to *Afizere* Settlement’ is inscribed.



**Plate I: Palace Gate to the Mountain, Photograph by Duyil (2016)**

Plate I above, shows the Palace gate of Ada *GwomIzere*, the chief and the way to the mountain where the chief priest usually made consultation with the ancestors for the commencement of the festival. The *Afizere*, like the Ashante of Ghana, take decision

inside the Palace with elders and the chief priest. However, every decision is taken in the Palace, before the commencement of the cultural festival. The chief priest *Atsi* plays a leadership role in the religious affairs and a mediator between the people and the *Kunom* the god of the sun. The cultural festival takes place at the Museum's surrounding and the *Afizere* as a family, tracing their common ancestor, to the settlement hamlet or village from where the elders elect a head as the chief.

### **The Cultural Festival Celebrated by *Afizere* (Jarawa)**

The cultural festival usually involves a series of performances, music, and drama. During an interview with Ada Gwong Ajik<sup>5</sup> an elder in the community mentioned that, the *Afizere* are endowed with many ceremonies among which are: *Izhak* (circumcision), *Igasang* (puberty), *Unet* (burial) and *Nyam* (hunting) ceremonies. The cultural festival is a medium of communication, and one of the expressive modes of culture in *Afizere* land. It expresses a way of life, with its accepted values, and exposes some spectacular dance steps with rhythm in dramatic form. The dance in *Afizere*, during the cultural festival is rich in the message it communicates, on 'peace and togetherness'. The cultural festival uses songs that reflect on the society's happenings. This communicates moral teaching to the young ones to, respect their elders, be obedient on the norms of the society and also have the fear of God, otherwise they die young.

The cultural festival groups appear in their colourful cultural costumes which are worn by the dancers. The costumes add beauty and glamour to the festival, and it is also essential to be in the right attire that best fit the dance. In addition, the costumes used by women, comprise of a leather skin made from animal skin with white cowries, carved wood sealed with animal skin called *kugpwa-ibon*. The animal skin is left with its fur or

shaved, and when the cowries are added on it, they give white patterns on brown background. The entire composition gives the viewer a radiant contrast of colour. The men dress in their dancing costumes using animal skin with cowries, reed and bamboo. As the men dance, the skin dangles on the waists, which gives a contrast movement of white colour with the rattles on the ankles. One basic element which cannot be ignored during the cultural festival, is the concept of ritual which is a tradition. *Afizere* men therefore in their quest to appease ancestral spirits were compelled to carry out once in a while during the festival, an expensive ceremony of libations. The elders feel that the cultural festival must be sustained and not neglected by the younger generation. The idea of ritual sacrifice of a fowl and goat to the ancestors, is made for inquiring on the festival for sustenance to the next generation.

The *Igoon-Izere* is a New Year celebration, which is the major festival performed by the *Afizere* community. The festival brings together, people especially the sons and daughters of the *Afizere* community from all works of life. During the cultural festival, people travel home to celebrate the season with relations in the villages. This brings about unity and togetherness among the people. The *Afizere* annual cultural festival usually ushers in a lot of activities such as group dance display and many other activities at the events.

### **Circumcision Ceremony “Izhak”**

Circumcision is a sign and seal of membership in the society and among the age group of nineteenth years. In an interview with Ada Abashi Yakubu<sup>6</sup> an elder in the community, it was explained that circumcision ceremony, is the surgical removal of the foreskin of boys' male organ which includes the female excision (the surgical removal of

the clitoris). Furthermore, circumcised young boys are initiated into adulthood, while excised young girls are prepared for sexual maturity and married life. The boys wear shorts as they take their journey to the circumcision forest. During the circumcision ceremony, the boys are taken to the *Aware* (the person in charge of circumcision). The boys' heads are shaved bald and they wear leather skin shorts, and after the circumcision, they are kept in the camp for three months until the wounds heal up completely. The end of the circumcision period which is like a graduation from school, the parents prepare different dishes and buy new clothes for their children.



**Plate II: *Izhak*-Young Boys for Circumcision, Photograph by Duyil (2015)**

Plate II, shows the procession for *Izhak* (circumcision) ceremony as young boys are being taken to the forest for circumcision and training into adulthood. The boys wear strands made of dead palm leaves, one crosses from the left shoulder down to the right, while another strand crosses from the opposite direction. A similar strand is worn round the head, and bunch of it is tied round the two legs. This ceremony

attracts celebration, since circumcision is regarded as a mark of cleansing. In an interview with Ada Bulus Enoch<sup>7</sup>, also an elder in the community added that, the parents of each circumcised boy donates a goat, and in the case of parents with more than one child to be circumcised at a given circumcision year, they will have to provide at least a goat in respect of each child. The meat of the animals donated is cooked by males for the big circumcision (*Izhak*) ceremony. After the feast, all circumcised candidates advance forward in turn to be marked with ashes from the fire used in cooking the circumcision *Ijak* meat by the *Atsi* (high priest). Anyone marked, could swear by the circumcision ash *maitang*, a vow which is considered very solemn.

### **Puberty Ceremony “Igasang”**

Puberty ceremony (*Igasang*) is an initiation ceremony of the *Afizere*, whereby boys are initiated into adulthood. Ada Joseph Ajiji<sup>8</sup> an elder in the community mentioned that, boys to be initiated are taken away from the village to a hut for seven days in the forest. The boys' hair will be shaved, and they are ritually bathed. In this festival, the boys are not adorned as those of circumcision. They are without shirts, on the head is a cap made of leaves, so also wrapper is worn in place of animal skin. The transition during this *Igasang* initiation, is a period which the boy is no longer part of his old life as he is taught the knowledge needed to become a full-fledged member of that group. The elder would impart on the initiate what it means to be a man, and how the boy is to conduct himself once he becomes one. The boys would participate in ritual ceremonies which involve pain, and thus requires endurance. Re-incorporation of this initiation is to introduce the boys into the community, which recognise and honours the new status within the group of men. In all these, it is the men who have gone through the ritual that guide the young initiates

on the journey to becoming adults. This puberty rite and initiation of young boys into full adulthood to be considered as men comes with celebration. This also calls for celebration when the boys must have spent seven days in the forest and passed through a lot of torture (Plate III).



**Plate III: Puberty Initiation *Igasang*, Photograph by Duyil (2015)**

Ada Ajiji<sup>9</sup> further said that, the *Afizere* puberty indeed, marked the beginning of adulthood, since male prerogatives of the *Afizere* are far reaching than those of the women. Much importance is attached to this period in the case of the boys, hence the significance of the necessary “rites de passage” to adulthood for the boys. Puberty rites are performed seven years after circumcision festival. The initiates wear green leaves of specie of the locust bean tree, and at dawn they bath in a holy river *Niji* in Fobur Plateau State from which no one fetches water for domestic use. After the holy bath, each initiate ties a piece of cloth round his waist. They all assemble in an open space (at camp) where they squat and stay quite.

The *Atsi* (priest) dips a bunch of the locust bean specie into the holy water and sprinkles on each initiate who is now free to talk. For the seven days in the bush, they would be subjected to rigorous training of various leadership posts which include the ability to bear the torture without even blinking. Another form of torture, is the spraying of hot sand on the initiates and constant beating by the “*ajankai*” (masquerade).

### **Burial Ceremony “Unet”**

The burial (*unet*) of an elderly person as narrated by Ada Azi Atsi<sup>10</sup> an *Afizere* elder from Fursum community of Jos East stated that, this takes place when an old man or woman dies (*Isahashon* or *Inyakabuko*). Before the song for the dead, preparations from the fore-bears and well-wishers would be done so that, the occasion would be of merriment and not of mourning in every sense. The songs chanted are satirical ones “he or she is good and have gone with the good works for ever” performed during the burial ceremony, and young and old would come out in a procession. The procession shows young and old, women and men without shirts which reveals women’s breasts. They wear leaves to cover the lower part of the body. It is a form of celebration of life of the elderly person who dies at the age of ninety years and above, and had made a lot of achievements during his or her life time. Such deceased persons must have been qualified to be called an ancestor before this honour is given. That means, the burial ceremony is only observed when an elderly person dies. The burial ceremony is called *unet*, similar to that of Ashanti of Ghana where a burial festival known as *Odwira* is celebrated. The head of the family announces the festival through the town crier *AnerKatsiba*. By this announcement, no one is expected to go to the farm, hunt or engage in any work that day.



The *Afizere* believe that, to live long and have many children and grandchildren are great assets and blessings,so when an elder dies, there would be jubilation and festivity organised a year after his or her burial by the grand children and great grandchildren. The *iterigwom*(longhorn)which is usually blown for royalty is also used for the veneration of an old man or woman after one year after death. Thisceremony is known as “*Isah ashon*” (for deceased grandfather) or “*Inyak abuko*” (for deceased grandmother).



**Plate IV: Burial Procession-(Unet),Photographby Duyil (2015)**

The procession for the burial (*unet*) ceremonyincludes women, because it usuallyaccompanied with songs of praise. The leader, “*Soyir*” leads the procession (see Plate IV). She runs out to the place of the ritual, and it is believed that she has gone to bring back the soul of the “*Isahashon* or *Inyak abuko*”, the deceased. Ada Atsi<sup>11</sup>, stated that, after the *Soyir*’s demonstration, follows lavish entertainment with food and beer (local wine) at the expense of the grand-children and great grandchildren of the deceased. Furthermore, sacrificial “*sadaka*” ceremony to “*Isah ashon*” or *Inyak abuko*” which means

old man or old woman is performed by the deceased's children who could afford it on their play ground. A cow or two goats, depending on the social status of the celebrant, would be slaughtered and food is prepared to feast the village. The beer is drunk only after pouring libations on the family shrine, and this ceremony is to invoke the spirit of the dead family's head to bless his children who have thrown a party in his remembrance. It will be a shameful thing for one not to perform the sacrificial ceremony for one's dead father or mother; hence some even borrow money and foodstuff to meet this important social obligation.

### **Hunting Ceremony “Nyam”**

Hunting is a profession known for only those who are trained to sacrifice their lives. In an interview, Ada Azi Abok <sup>12</sup>an elder from Maigemu among the hunters narrated that, hunters get set for the hunting ceremony. The selected adventurous men are said to go to the mountain for the hunting expedition. The hunters finally return with the game on the shoulder or inside bags and are brought out for all to see that they are real men. The actual ceremony is then held while the bands of hunters lead the procession with the chief priest accompanying them with bows and arrows in their hands. They demonstrate how the shooting is done, and the women also accompany them with shouts of praises.



**Plate V: Afizere Hunters(Nyam), Photographby Duyil (2016)**

The hunters rally round the Jos museum after coming back with catch from the hunting (Plate V). Ada Azi Abok <sup>13</sup> states that, hunting is a respected profession among the *Afizere*. This may be due to the dual roles of the hunters, because they provide meat for the community and at the same time serve as community warriors. As a result, the profession is a guild and members appear in both hunting and warrior attire, and are proud of the profession. Their attire comprises of animal skin, shield, spear, and hunting bag, with red iron ore smeared on their faces for disguise. The hunting ceremony of the *Afizere* is a special day assigned by the Chief Priest who gives the hunters permission to hunt on the hills. Ada Azi <sup>14</sup>, informed that, hunting is today restricted to marginal regions in Africa, although this has not always been so. Hunters once roamed freely over the entire continent in the once fertile desert across orchards, bushes and the savannah and in the equatorial forest of central Africa.

Ada Azi Abok <sup>15</sup> explained that, the priest makes consultation with the aid of the diviner to find out what time and day will be suitable for the hunting festival, because it is a

communal affair. Although, it is the men who initiate and regulate its activities, the women are very much involved in its successful celebration. Women cook the food and provide other meals during the ceremony, and during the dramatic performances, they function as singers and sometimes spectators.

The costumes for the ceremony are made largely from plant fiber, leaves, beads, raffia, reeds, cowries, grass and feathers. At the opening phase, these costumes generally look fresh and elegant. However, weeks after the hunters' return, the costumes begin to fade and dry up. During the festival the indigenes that reside far away from the village come home to make contact with their roots and pledge their solidarity to the hunters.

### ***Afizere* Masquerades**

The masquerade is known as *Ajankai* in *Afizere*. Ada Musa James<sup>16</sup> from Fursum, an elder, explained that the costume of *Ajankai* is made of woven raffia, arranged in line with a circular flat wood and sack with holes for the eyes, mouth and nose. The other parts cover with raffia from the shoulder down to the feet but in strips. The masquerade is regarded as a spiritual representation in the realm of the ancestral spirits of the people.



**Plate VI: Masquerade(Ajankai),Photograph by Duyil (2015)**

The masquerade (*Ajankai*) of the *Afizere* community performs during the *Afizere* cultural festival (Plate VI). The masquerades are of two types, *Abage* and *Ajankai*, both of which feature at circumcision and puberty rites. Though *Abage* is a fierce masquerade than the “*Ajankai*”, the *Ajankai* masquerade is always involved in public festival that controls the movement of people who interrupt the dancers. The masquerade dresses in pieces of raffia strands. However, the masquerade is not a police in the society nor is it seen as a means of dominating women and children as it is wrongly perceived sometimes, but a principal actor during the festival which the children want to see. *Ajankai* also appears at public funerals of elders and royals as well as during agricultural ceremonies.

### ***Afizere* Masks**

The cultural festival, has different forms of social and cultural display. Some of such displays include the use of cow horn type of masks by social spirits. The mask is made

from the horn of a slaughtered cow with painted body using dots and wearing white canvas. The mask is used to create humour during the cultural festival.



**Plate VII: Mask as Spirit, Photograph by Duyil (2015)**

In Plate VII, shows the social spirit which appears haggard and half naked with tiny spots all over his body. The head is dressed with an animal horn looking fearful. Masquerades were generally believed to be ancestral spirits which emerged from the ground with their masks, costume and the anklet rattles tied to the ankle of both legs to make sounds as they move about. Any revelations that art objects were man-made, betrayed the myth of the masquerades. To this effect, makers of these objects were never disclosed to the public. It is believed that the spirits of the dead were reincarnated in the form of masquerades. Ada Yohanna Atang<sup>17</sup>, an elder in the community said that, *Afizere* believed that the living and the dead remain closely linked. The spirit of the departed must be revered by their descendants in order to continue their lives quietly in the

other world. In return, they protect the living and grant them access to a realm of higher powers.

Masquerades dance during the *Igoon-Izere* cultural festival with masks, which gives joy to the young ones who have never seen masks. The figure in Plate VII stands for spiritual beauty and purity of a benevolent ancestor. It challenges the living to dedicate their lives to the service of their community. By so doing, they will immortalize their ancestors.

### **Custodians of *Afizere (Jarawa)* Cultural Festival**

Ada Nyam Atsen<sup>18</sup> member of the chief priest escorts from Fobur mentioned that, the chief priest *Agwom* gives order for the commencement of the cultural festival in which he appears in his priestly attire as the chief priest *Agwom*, dresses in white animal skin without any shirt on his body. However, tied on his ankle and round his waist, is an animal skin full of its hair as seen in Plate VIII. Round his elbow and chest is also tied the animal skin, while on his both arms he ties brown leather skin and covers his head with part of it.





**Plate VIII: Chief Priest(Agwom), Photograph by Duyil (2016)**

Each ceremony has its own method of preparation, but certain basic things are common to most ceremonies. The oracle must be consulted not only to know the exact date of the festival, but to ask for permission which also includes sacrifice time. The chief priest of the festival will perform his usual duties of sacrifice, using animal, food and other items. After this, the general announcement is made around the community.

The *Afizere* security is vital to *Afizere*, and the members are very conscious about the safety and survival of lives of the Chief which leads to taking necessary proactive steps to ensure that all goes well. Security consciousness and awareness are synonymous and can come from instinct, haunch, previous experiences or security education about unforeseen and probable threats to life and property.



**Plate IX: Procession of Chief Priest entourage, Photograph by Duyil (2015)**



The processions of the Chief priest and his entourage on Plate IX, shows item moving to the field where the cultural festival takes place. This particular group carry sticks during the cultural festival procession of the Chief priest and masquerade. This is a situation where every participant is rushing to move with the masquerade, and this is the dance of the *Afizere* procession which is done severally when moving out with the masquerade to the festival ground. Such procession gives many the opportunities to escort the King *Agwong*. However, the youth of these days that have not seen the masquerade before because they do not run after the entourage to see it.



**Plate X: Chief Security, Photograph by Duyil (2016)**

Plate X shows the security officer of the King (*Agwong*) during cultural festival in his attire. The body guards of the king wear white caps for shade, and are dressed in white singlet and leather skin. The guard ties leather skin around the waist and on the arm is animal skin, and holds a spear and shield in hand ready for war. The guard is always in front of the king during the festival. In the right hand shoulder of the guard is bow and

arrow hungas additional weapons in case of attacks. As the king stands to dance, the guard follows him behind.

### **Categories of Dancing Groups**

The *Afizere* annual cultural festival usually ushers in activities such as group dance performance, amongst others at the events. In an interview with Ada Arin Azi<sup>19</sup> a youth mentioned that, *Afizere* cultural festival is a medium of communication, and the dance is one of the expressive modes of culture in *Afizere* land. It is an accepted value, which expresses a way of life, as well as exposing the spectators to some spectacular dance steps with rhythm in dramatic form. Dance in *Afizere* cultural festival, communicates different important messages to appease the gods, “remained bless, we need bountiful harvest, good health and protection as we witness another new year”. He further states that, dancers in *Afizere* cultural festival, appear in their cultural costumes and added colour to the festival. However, it is essential to be in the right costumes that best fit the dance. In addition, the costumes used by women comprise of a leather skin decorated with cowries, two ponytail seals with animal skin known as *kugpwa-ibon*, wrapper tied round the waist, while the men used animal skin decorated with cowries, reed, ponytail and bamboo cut short. Round the ankle is traditionally produced raffia palm rattles within which are pebbles that enhance the cataract sound of the rattles that create rhythm. The festival is an indigenous cultural institution, which expresses the delight of life and its inclinations for such life rather than life to come, and this is expressed in the stories, myths and dance that

accompany the festivities. The dance groups come out during the festival to make presentations. Few of the dancers were selected from the groups for analysis by the researcher.



**Plate XI: Lead Dancer, Ponytails (Atakanu), Photograph by Duyil (2015)**

The lead dancer on Plate XI shows him directing the members in the step he takes. The *Atakanu* (ponytails) is used by the lead dancer as his props to signal his fellow dancers to a particular direction. It also signifies the hunting talent of the dancer. The lead dancer uses ponytail as his own prop since he doesn't use flute like his members. The flutists watch the step and styles he does so that they follow him. He is the expert who knows the dance steps and how they are choreographed, and so has vast knowledge of the songs. He either squats to change songs or stands in a vertical position waving the ponytails in an up and down direction to stop both flutist and the drummer. This gives rhythm to the dance both in movement, sound formation and colours.



**Plate XII: Male Flutists (Asharwa-kusch), Photograph by Duyil (2015)**

The male flutist is important in the dance because, the dancers follow their lead dancer, who dictates the tune of the songs for them (Plate XII). Ada Friday Manja<sup>20a</sup> youth mentioned that, the flutes render and the drummer's beat, give the dancers joy and enthusiasm in the dance. The ensemble normally nominates the lead flutists who always give a clue or tune of the song to be sung with the flute before others can follow. They moved in straight or parallel lines because they are usually twelve in number. After they form a circle, the leader with the flute, controls the tune of the flutists, and the leader with two ponytails in hand controls the dance. The leader with the flute, watches the style and step the main leader with ponytail takes so as to join him with the other dancers follow.

The participants equally join in the celebration dance. A lot of display is done during the festival where many young men look for wives for themselves. Young girls can be attracted by the competent display of some of the dancers. The participants also cheer the dancers up, as to dance is a form of expression of ideas, feelings and emotions.

The human body is the main medium of expression that expresses what the dance is all about. The celebration brings a lot of joy and pleasure to *Afizere* people. The celebration of the festival makes some of the boys dress in women wears because of the joy of the festivity.



**Plate XIII: Flute Dancers, Photograph by Duyil (2016)**

Plate XIII, shows the male dancers in position ready to dance. The *Afizere* flute, according to Ada Nyam<sup>21</sup> a member of the dance group, is usually played in a vertical position. In this composition yellow dominates the dress which signifies joy and unity. The groups of dancers dance in their costume or attire. No single or double flute that can play a complete melody on its own. The ensemble adopts a unique system of play where in fragments of a melody are shared among the various flute in a complementary dance manner in a normal circular formation while the drummer is in the centre. Their dance steps are always fast and go in line with the songs. A strong philosophy about the *Afizere* flute ensemble is that it is not played during raining season because “it prevents

the rain from falling,” being religious men who respect and worship the Supreme Being *Adakunom* whole heartedly, they adhere to the norm. All this is to avoid any calamity or wrath from the Supreme Being. The dancers being the centre of attraction and main performers wear their dance costumes which is usually short knickers for convenience, skins with network of cowries, leg rattles and horse tails on their arms.



**Plate XIV: Flute Dancers in Circle, Photograph by Duyil (201)5**

The male dancers in Plate XIV, shows them in a circular form dancing and blowing their flutes. Ada Istifanus Waziri<sup>22</sup> a youth narrated that, the dance assumes the feature of a full circle which goes on round in an endless fashion. They dance in a circular form so that they can be seeing one another display the pattern in play in order to avoid mistakes. The circular form also gives a sense of togetherness and joy as the dancers go on and also clearly hear the sound and drum bits of the drummers who are at the centre. The circular form also serves as a medium for a dancer to signal his colleague to adjust his steps when dancing, because it is not in uniform with other dancers.



This also justifies the fact that the dance is a rigorous dance in nature which demands good health and good food to a certain level to be able to dance well. The *Afizereman* as a person, loves and cherishes dance a lot. They pick songs from history, religion or other ethnic groups that can be composed by someone among the members. They adopt or translate the songs by singing the tune using flute. The dancers smear their faces with red iron ore pigment obtained from the stream which give change of colour to the face. It is also believed to protect one against any charm or evil that somebody may plan against a dancer.

African traditional art explain how artand art works playsan important part in the interaction of the people. These involve the design and production of works and symbols used in ceremonial events like festivals, coronations, dances, marriages, funerals, initiations and many other social roles.Ada Nyam<sup>23</sup>mentioned that, much of the prominence of the *Afizere* people is derived from their love for dance.



**PlateXV:Drummers(Abiko),Photographedby Duyil (2015)**

The drummers take their positions on Plate XV, beating the drums for their dancers, using the drum's stick, called *kukonibin*. The drums are in three forms, big, medium and small. The person playing the big drum is the chief drummer, called *Abiko*, he leads other two drummers by giving a starting signal to every dancing step. 'The smaller drum called *Ashirmi* similar to the big drum called *Agbangiben*, but with a lighter skin is used in making it which produces a lighter sound compared to the big drum while the third drum is called talking drum *Akalangu*'. It also has the shape of a cylinder from the outer appearance, and a network of robes or strings all round it. It has the sharpest sound which the three drummers work in unity with the flutists who are instrumentalists and dancers as well to produce entertaining music during the festival. This is to create harmony and rhythm in the dance.



**Plate XVI: Young Dancers (Asharwa-acham), Photograph by Duyil (2016)**

Plate XVI, shows the young male dancers ready to take their positions for dancing. The festival is in procession where by the big drummer moves forward before the other two drummers follow and then the dancers in a straight line. The flute ensemble is also



being accompanied by three membrane drums. All these three drums provide rich orchestral background to the flutes. The young dancers step into the dancing ground with joy by jumping up and down. These form of dance come out of creativity or suggestions from members of the dance group. The dance steps, formed as a result of some one's mistake and it becomes style to them. The shout or ululation as a characteristic of African dance also comes to play when the female folks rally round to encourage the young dancers. This is common at occasions that bring the male and female together



**Plate XVII: Elderly Dancers (Agafu), Photographed by Duyil (2015)**

The *Agafu* elderly dance group on Plate XVII, with instrument made from thick strong grass. The instrument used during this dance is cut short in various sizes just as *itop* with a round form, flat top and bottom. A hole is created in the centre of both top and bottom. The dancers give wider space because of the steps taking when running round. This group of dancers used only one drum with a leader in the centre of the circle. Ada John Ishah<sup>24</sup> an elder in the community mentioned that, the elders put on T-shirts, caps,

socks, shoes and waist belts as their costumes. One of the legs is up while the right one is down supporting. The right hand holds the *Agafu* and blows using the normal air breathing. The drummers open leg for balance to give a sound to the drum whenever he hits it. He further states that, dancers no longer dance with traditional costume, there by distorting the beauty and uniform costume of the *Afizere* cultural musical heritage.



**Plate XVIII: Young Female Dancers(Nanamang), Photographby Duyil (2016)**

The *nanamang* young females' dancers in Plate XVIII, shows the dancers in a round position dancing. Ana Rose John<sup>25</sup> a member of the dancing group mentioned that, this is a new development at the *Afizere* cultural festival, where women are seen wearing white T-shirts and wrappers. However, there is change from traditional costumes as a result of modification on costumes because of acculturation. The costumes worn by *nanamang* young girls group have gone under innovation, from green leaves to wrapper. The girls dance in a circular formation. On their left ankle are rattles made from raffia, while leaves

tied round their waist fly on bottom. They have head bandstied round their foreheads, while each person has a ponytail in their hands.



**PlateXIX:Elderly Women Dance(Amata-Orin), Photograph by Duyil (2015)**

The elderly dance in Plate XIX, shows the elderly women dance narrated by Ana Anya Timothy<sup>26</sup>, an elderly woman in the community of Lamingo mentioned that, dance songs among the *Afizere* are important aspects of the natives' social lives. For every festival, there are dance songs involved where women also participate for the dancing. The women *amataorin* of *Afizere* have different dance steps from the men, yet it goes in line with the songs, depending on the context of the performance. They come out in a parallel line because of the number up to twenty-three involved in the dance. The two lines hold an improvised hand ponytail made from sack pieces. They dress in singlet and also tie wrapper with leaves around their waist for dancing. However, they dance barefooted, with anklet rattle around their right ankle, which hands move up and down, showing appreciation to the Almighty.



**PlateXX:Women Dancing,Photographby Duyil (2015)**

The women dance *Amataorinon* Plate XX, which is a dance form where women express their joy during the festival. The body moves consciously to the rhythm of the drum. The dance may be slowly from left to right in a straightline or circular form. This group dress in white T-shirts and red wrapper with strips round. Each woman has two improvisedponytails in her hands,and only two menbeat the drum. Ana Ladi Ishaku<sup>27</sup> an elderly woman mentioned that, in the centre of the circle, a woman leads the dance group using the two ponytails moving up and down whileother women dance,along and also a woman as part of the dance group carried a wooden tray *kufe be agura* on her head. On the wooden tray is a calabash, which is carriedduring the festival to provide water or gruel to those working or dancing to drink when thirsty.



**Plate XXI: Elderly Dance for Royalty (Agbah), Photograph by Duyil (2015)**

The elderly dance in Plate XXI, using the *ite-rigwom* horn which is usually blown for royalty. The cultural festival dances of the *Afizere* vary according to age groups. Only the elders blow the horn during their dance. They stand in an upright position with a step movement. They move in a straight line with two drummers ahead of those blowing the horn. Ada Bitrus Dabo<sup>28</sup> elder in the community mentioned that, *ite-rigwom* horns are not used for every occasion, only for the celebration of the royal father of the community and during *Igoon-Izere* cultural festival. This dance is done in a curved line, however, the movement is always slow, using two drums, big and medium.

### **Dancing Styles**

The dance styles of the *Afizere* are usually an acrobatic type of dance styles done by men because it requires energy and stamina. *Afizere* dancers drag feet on the ground both men and women do such styles of dancing. It is characterised by first a swing to the right, then to the left hand side and a backward movement combined with a pea-cock like spread of the dancers' gown. The girls also practice this type of dance known as the

*Nto* dance and other associated dances as they surround the men in the dancing. Ululation as a characteristic of African tradition also comes to play when the female around to ginger the male dancers. This dance form is an ancient ritual which is danced exclusively by monks, and is frequently performed outside of monasteries or during multi-day religious festival. In most, if not all instances, during the dance, the dancers do count the number of steps by heart, in harmony to the beating of drum. The lead ponytail gives sign that change the steps and direction of the dancers. In the same vein, the flutes, are used by lead dancer to change the tune according to the steps taking. Besides the melody played by the flutists, a great deal of foot stamping and body movements compliment the sound of the flutes. The dancers soon assume several bodily positions from squatting, bending, swaying from side to side and hopping. To create a circle, the two parallel lines take a step backward. The men sometimes change direction by moving in a single line to run round to create a circle.

### **Audience**

The participants at this festival are people of different status, the elderly people and the traditional rulers who are given special seats, men, women, youths, and children. They appear mainly in traditional attires and different types of cultural dishes such as *Akwamicha* food prepared, *Asirikicha* gruel made of acha, *Ikamitson* (*tuwonacha* in Hausa), water yam, goat meat and others are prepared and served to the people. A lot of displays are made during the festival much to the excitement of the audience. The audience plays a very significant role as they cheer the dancers up. The audience are not left behind in the celebration of this festival. Everyone rushes to see the dancers and join them in the celebration.





**Plate XXII: Procession of Audiencies, Photograph by Duyil(2015)**

### **Afizere Dancing Costumes and Instruments**

A costume is the distinctive style of dress of an individual or group that reflects their class, gender, profession ethnicity, nationality, activity or epoch. Ada Jonathan Ayuba<sup>29</sup> an elder in the community affirmed that, the general usage has gradually been replaced by terms like dress or attire and usage of costume has become more limited to unusual or cut-of-date clothing and attire intended to evoke a change in identity such as theatrical and Halloween costumes. Before the advent of ready-to-wear apparel, clothing was made by hand. Apart from the one they wear, the dancing costume is important to the *Afizere* man which gives him identification to his culture. The dance attire not everyone, yet the animal skin covered with cowries is sometimes used by women too. The costume and the musical instruments of the *Afizere* showcases and justifies the inherent nature of Africans in term of cultural festivals appearances.



**Plate XXIII: Leaves Dress(Akpi), Photographby Duyil (2016)**

The girls in Plate XXIII, shows young girls who tie on *Akpi* leaves, to beautify their costume. The girls tie bunch of leaves round their waists. Ana Ladi<sup>30</sup> an elderly woman narrated that, green leaves are tied round both back and front, for the women. The two young girls standing in a vertical position in Plate XXIII, tied leaves around their waist both front and back and so also wearing shirt. This also signifies the joy of the festival in the heart of the young ones. The significance of tying the green leaves is in remembrance of the traditional mode of dressing of the people when modern clothes were not in circulation. In the past the young girls who took part in the festival traditionally wore no clothing, but because of modernity, where nudity is frowned at, special cloths are worn during the festival. The main parts of the girls display is the bangles, armlets and anklets. The girls' hairs are intricately plaited with beautiful styles. Both boys and girls have elaborate temporary body decoration.





**Plate XXIV: Crown Cap(Adokoko), Photographby Duyil (2016)**

A head band (cap) in Plate XXIV, is called *adokoko*, Ada Arin<sup>31</sup> a participant of the dancing group mentioned that, the cap is made linearly from brown tanned leather skin from animal and decorated with white cowries *ikirbi*. The linear round each cowries has two holes where needle is used to fix on the leather skin shape is criss-crossed pattern by two skin belts which is usually worn by the dancers as cap. It is produced in a way that it will fit each dancer's head as a dancing costume.



**Plate XXV: Hand Ponytail(Nagwong), Photographby Duyil (2016)**

Plate XXV, is a ponytail gotten from white cow tail. It is a hand ponytail used by the lead male dancer and others. Ada Arin<sup>32</sup> also stated that, the hand ponytail *nagwong* is used during dancing. Only a person among the dancing group holds the tail to direct his members both the drummers and flutist. The shape is in a triangular form of a tree, though flexible because of the ponytail. The handles are covered with leather skin and sewn with thread and needle using back stitch method so as not to come out easily.



**PlateXXVI: Arm Band (Nagong-ibok)Photographby Duyil (2016)**

The arm band called *nagong-ibok* is a part of an animal skin gotten from sheep that is well prepared and also cut out leaving the hair on the skin (Plate XXVII). Ada Luka Atu<sup>33</sup> a member of the dancing group mentioned that, the arm band is made in a circular form so that it has a round shape to be able to tie on the arm. This gives an identification of *Afizere* dancers from other ethnic groups. This is similar to the dancing costume of the Zulu ethnic groups of South Africa.



**Plate XXVII: Dangling Ponytail (Atum-itorop), Photograph by Duyil (2016)**

The dangling ponytail on Plate XXVII, is used by dancers. Ada John Jatau<sup>34</sup> member in the community mentioned that, the dangling belt called *atumitorop* is also a design made on the flying skin tied on the waist. They are usually three in number, in form of a tree with a flexible triangular shape. Leather skin is also used for the handle of the ponytail which is sewn with thread and needle and tied around the waist, on a flying belt so that it will be dangling on the dancer's body.



**PlateXXVIII:Back and ChestBelt(Izem-Kafak), Photographby Duyil (2016)**

In Plate XXVIII, shows the back belt and chest belt used by the dancers. Ada Peter Amos<sup>35</sup> a member of the dance group affirmed that, the leather skin is cut in an x-shape and in vertical form but flat in shape, decorated with white cowries. It is tied at the back of the dancers as a cross belt for dancing as part of the costume. The chest belt and the back belt is called *Izem-Kafak* belt. The chest belt and back belt hold the both side which is flat and made of tanned leather skin. This is beautifully decorated using white cowries. It assumes a small 't' shape with long robes for tying at the back.



**PlateXXIX:Right and Left Hand Band(Izem-atak),Photographby Duyil (2016)**

The right and left hand bandon Plate XXIX isused for dancing. Ada Sunday Yakubu<sup>36</sup>a member of the dance group mentioned that, the right and left hand band called*Izem-atak* is flat in shape been decorated with white cowries well arrange systematically. It is used as hand wristbandor bangles for dancers. This gives identityto the *Afizere* dancers. It is extended with leather skin at the end to be tied together.



**Plate XXX: Flying Belt - (Itang), Photograph by Duyil (2016)**

Plate XXX, shows the flying belt called *itang* is made out of goat skin *Kugpwaibon* and it is always tied at the waist of any dancer who wears it as a costume. Ada Sunday<sup>37</sup> affirmed that, the larger *itang* above is triangular in shape with well decorated white cowries on the leather skin leaving stripes of leather skins dangling. While the upper belt is also beautifully decorated with white cowries but the stripes are decorated with cowries unlike the lower *itang* stripes.

To the *Afizere* community, cultural festival is a corporate part of their lives during which costumes are used to express affiliation and traditional values. For every dance done by *Afizere*, there is a set of costume that is strictly adhered to, giving a kind of uniformity and orderliness, there by becoming an aesthetic object. The significance of these costumes to *Afizere* people is to maintain unity and to preserve culture from extinction.





**Plate XXXI: Wooden Tray-(Kufe be Agura), Photograph by Duyil (2015)**

The elderly woman in Plate XXXI, is dressed in the costume and carrying a wooden tray on her head. The object on the head is of importance to any *Afizere* tradition. This is a wooden tray called *kufebeagura* used for carrying items. The object inside is a calabash made from gourd. The calabash is round with long mouth or protruding side while the wooden tray is flat at the bottom and curve in shape. A strong rope is used to tie the wooden tray and the water calabash so that it can stand in a vertical position for easy carrying and movement. The woman puts on necklaces and wrapper. Across, is a tanned leather skin with marooncolour which served as a belt from the chest to the waist with green leaves in front and ponytail tail in her left hand. Ana Anya Timothy<sup>38</sup> an elderly woman in Lamingo narrated that, the calabash is usually filled up with water or gruel for those who are thirsty. Usually during occasions, the wooden tray and water calabash is



carried around. In addition, the wooden tray is used for carrying fire wood from the bush by women. The wooden object is related to that of the Asante of Ghana which is also in the form of a tray used to carry or keep items.

### **Musical Instruments**

Musical instruments are basically a part of many festivals in Africa. These instruments to some extent dictate the dance movement on many occasions, as well as unaccompanied vocal dance. The rhythms produced by these instruments range in clarity and pitch. The predominant categories of dance however, consist of those in which voices and instruments are combined. They include farm implements, utensils, ornaments, musical instruments, religious objects and others. Ada Jonathan Azi<sup>39</sup>, an elder in the community stated that, an *Afizere* man cannot dance without instruments, because they motivate him to dance.



**Plate XXXII: Twin-gong-(Iben-tsom), Photograph by Duyil (2015)**

The twin-gong is used for sound making in the community for announcement. The *Afizere* are not left behind in their art. Blacksmithing is also a field of specialization to the *Afizere* man who smelt iron to create axes, machetes, gong and others. The twin-gong *Iben tsom* (Plate XXXII) is in a triangular form joined together with a curve metal. A short metal of 20cm which is straight is used for hitting the gong *Iben tsom* to make a sound to draw the community's attention to the announcement from the town crier. It is also used on the festival day to make people know that the masquerade is present.



**Plate XXXIII: Horn-(Rigbah), Photograph by Duyil (2016)**

The horn on Plate XXXIII, is used by elders to make sound for the king when he is coming out. The physical appearance of the horn is characterized by multiple spiral lines which appear like a necklace. Ada Jonathan Izang<sup>40</sup> mentioned that, horns gathered from buffalo animal were usually converted for music making sound for dancers and other important functions among the people are in various sizes. The horn is made with deep hole and round shape. It has the shape of a new moon, with a circle design. It is only blown when a chief priest or king *Agwom* is coming out to attend the festival or carry out one function or the other in the community. The horn *rigbah* has a spiral design with a cut ending. Close to the ending, there is a small oval shape curve for blowing which sound is controlled by the big thumb placed on the cut off point. The two sides are cut to give a

round shape. The blowing of the horn is a sign to usher in the royal father, especially during coronations, ceremonies and after the festival. In addition, the horn is blown to signal or alert the communities that war is about to commence and also during the farming season. The sound of the horn then meant, signal of war to take covers, retreats or advance depending on the sound produced. The horn today plays multiple roles in the African traditional society. It serves the purpose of communication, and functions as religious objects, for rituals in shrines and for music.



**Plate XXXIV:Rattle-(Azhar), Photographby Duyil (2016)**

In Plate XXXIV, shows a rattle made from gourd, twine and olive seeds. The rattle *azhar* is an instrument used in *Afizere* festival dance. This rattle is made up of twine and broken olive seed which is carefully fixed on the gourd that gives out an aesthetic texture of the rattle. Those textures are olive seeds cut into pieces that have holes, where threads are fixed inside the hole to create a zigzag line on the surface of the gourd. The smooth ending or mouth of the gourd is used as a handle. The *azhar* rattle is used during masquerade dance

and when women are dancing. The women use this because it gives a unique sound among the dancers. Among the women, they use it to control dancing apart from the drum. They change the sound of the rattle to signify the end of a song, when a new song is to be taken. It is also used for the masquerade to make sounds of joy.



**Plate XXXV: Anklet-(Atarkai), Photographby Duyil (2016)**

The anklet rattle *atarkai* made of palm leaves contain some selected gravels inside which are brown and black in colour called *Ishishang* (Plate XXXV). It is made in a round shape with long robe for tying on the ankle. Every dancer ties the two anklet rattle made of palm leaves on ankle. The anklet rattles are made in large quantity and in prism forms so that those smaller gravels will be inside. In an interview with Ada Arin Azi<sup>41</sup> a member of the dance group mentioned that, the anklet rattles compliment the drums and the flutes by adding quality to the ensemble where the harmony and melody affects one's emotion. The anklet rattle *Atarkai* produces sound in line with the dance step of the *Asharwa* and *Amata*, (men and women) dancers respectively.

## The Drums

The *Afizere* generally are expert drummers and flutists. Ada Nyam John<sup>42</sup> an elder in the community mentioned that, they have a host of drums which vary in sizes. Each drum has its sound and function to the dancers. It is an important instrument for any cultural festival. It is carved in a round form. There is the standing one (membrane drum), the big drum *Agbang-iben* which is hit with sticks or the palm of the hands. This drum is usually sounded at the start of most festivities. It is prevalent in most of the celebrations. There is another one membrane drum which is unlike others which are attached to the hollow of a wooden log.



**Plate XXXVI: Drums-(Iben), Photographby Duyil (2015)**

The set of drums on Plate XXXVI, is used by the *Afizere* dancers which is another art form. There is the standing one (three membrane drum) which can be played with hands or sticks. The medium drum *Ashirmi* is like the big one *Agbangibenin* design but smaller in size. The smallest drum *Akalangu* is the talking drum. They are all constructed out of log of wood in a round form. The wood is cut to size and hollowed. The opening is covered with a leather skin at the top and bottom mostly that of a goat. Strong ropes, mostly from animal skin, are used to tie the skin to the top and bottom of the drum. A twine is tied across the leather skin to create melodic sound and rhythms. The big drum is also adorned with skin decorated with white cowries also having some dangling belts in a vertical form. There is also a handle or flat rope through which the drummer hangs the drum to his shoulder. The drummer uses a curved stick *kukaniben* with a round flat shape to play the drum. This method of making drum and decorating is similar to that of Kuba of Congo, they also cover their standing drum with beads and cowries.

## **Flute**

The flute is an instrument which is made from a bamboo and accompanied by three or two drums mainly. The flute is cut to 40cm long while the punch circles are close to an end where the flutists use to blow. The flute ranges from one hollow flute to four hollowed flutes. Ada Arin <sup>43</sup> stated that,

...the bamboo trumpet played as flutes is by blowing air into it. The four hollowed flute is mostly used by loners' people whose wives have deserted them. Such persons while mourning their wives climb either tree top or hill tops singing with the flute and at times, they may burst into tears.

The tune is full of sorrow and every song rendered has a message in it which pierces into the village serenity and may even reach the village of the wife. The songs

sung are also used for practice by youth, as dancing tune because of the rhythm through the use of flutes. But because of the way the cultural festival are changing, few youth go into practicing the flute. The flute from its name signifies joy of celebration. Therefore, most of the songs played by the flutist, are festival and ceremonial songs for joy.



**Plate XXXVII: Flute-(Asharwa-Kuseh), Photograph by Duyil (2016)**

The flute is made from bamboo, shaped cylindrical form (Plate XXXVII). The centre of the bamboo is hollowed. On the flute, about four holes are drilled to produce different sound when playing. The flute is in a vertical shape up and down covered from top to bottom with animal skin, beautifully decorated with white cowries which give the flute an aesthetic texture. At the brim, an arch shape is cut out which the flutist blows in



air. The fingers of the flutists are also used to manipulate the holes variably to create melodious sound.



**Plate XXXVIII: Smaller Flute (like Whistle) (Itop), Photograph by Duyil (2016)**

The smaller flute blown by the dancers is called *itop* in (Plate XXXVIII). The cultural festival have various groups of dancers with their styles of dancing. They move in a straight line and then form a circle. The dancers hold ponytail in their right hand and *itop* smaller flute on the left hand for dancing. During cultural festival, Garba Ibrahim<sup>44</sup> a member of the dance group narrated that, the *itop* is a group dance that is always done by young men without any female in their midst. Their smaller flutes vary in size, and are grouped because the dancers are only twelve or thirteen in number with the two drummers. The rhythm and melody from *itop* is highly sensational with a strong feeling that makes the dancers run round jumping up and down. It is a dance group for the youth. They use their breathing air to blow through the pipes, blowing of the *itop* is achieved by special placing of the mouth on the opening. The sound can also vary by changing the position of the mouth placed on the *itop* smaller flute, while dancing. The young men wear



singlets and shorts for convenience as they jump up and down with rattles around their right ankle that gives out sound as they jump.

### **Significance of the *Afizere*(*Jarawa*)Cultural Festival**

The *Afizere*cultural festival is important because, citizens residing in the diaspora come home to make contact with their people and their root. The cultural festival is being celebrated annually as it is believed that it bestows fertility, prosperity and healing on the people. During the cultural festival, all and sundry that live in all the districts of *Afizere* land, come to celebrate the festival to make offerings of foods including the guinea corn wine.

The cultural festival serves to meet specific purposes, especially for commemoration of thanksgiving. They are associated with celebration and may also provide entertainment, which was particularly important to local communities before the advent of mass-produced entertainment. These celebrations offered a sense of belonging for religious, social, or geographical groups. Cultural festival that focus on cultural or specifically ethnic topics also seek to inform members of their traditions and the involvement of community. *Afizere*elders share stories and experiences which provides a means for unity among families, while the Festival also serve as a means of community assembly and unity. This is also a way of placing the *Afizere*people at the heart of their culture and social environment.

Another cultural significance is that the festival serves as an avenue for people to serve their motherland. The king in one of his speeches after the festival acknowledged the contributions of the age grades to his domain when he said, “we are pleased to see a

healthy rivalry among them in their efforts to do something tangible for our society so as to immortalize their names in the annals of *Afizere* history” (*Afizere* Chiefdom, 2016).

The cultural festival promotes contact with people from other communities, which is usually graced by people from all walks of life. Other ethnic groups in Nigeria also participate in the festival whereas people from neighboring countries are not left out. The festival promotes peace, tranquility, and harmony, which contribute to the socio-economic development and integration. The festival brings unique visitors that inject new revenue into the economy, continuity and evaluation of the communities. The celebration is of great significance to the *Afizere* because it is a time to give thanks to the Almighty God for making the people witness a new year. The cultural festival is a special occasion organized and observed by people to commune with one another for the celebration of the new beginning of their lives. Festivals are usually occasions that characterize and embrace every member of a community with mass participation of all and sundry and to sustain the festival. The festival is also an opportunity for people to celebrate, worship, as well as to perform different rituals that are associated with societal norms, for the general wellbeing of the people. *Afizere* festival plays an important role in individual relationships such that a specific year or an agreed season is set in the community for sustainability of the festival.

## CHAPTER FIVE

### SUMMARY, FINDINGS, CONCLUSION AND RECOMMENDATIONS

#### Introduction

From the discussion in the first four chapters, there were attempts made to see the various aspects of the cultural festival of *Afizere* and its artistic forms. Issues were raised and discussed in the body of the works. Chapter five is the concluding aspect of this research, where by, findings are drawn out of the summarised work. This is done under the following subtopics; summary, finding, conclusion and recommendations.

#### Summary

The study explored cultural festivals around Africa and in particular the activities of *Afizere* cultural festival, defining what they are by name. The study also discussed the historical background of the *Afizere (Jarawa)* of Plateau State, Nigeria. The problem of this study was the insufficient information available on the *Afizere* cultural festival ethnic group of Plateau State. It was stated that no comprehensive academic work, to the knowledge of the researcher, has been done in this direction. The study appraises the cultural festival of the *Afizere*. The objectives of the study were to document the historical events of the cultural festival of *Afizere* of Plateau State, examine the roles of the cultural festival, analyse the various costumes and instruments, used by this ethnic group and assesses the sustainability of the *Afizere* cultural heritage, which were achieved. The study was justified because a documentation of the cultural festival to bring out the elements enshrined in the cultural festival being practiced is made available in this study. The study also focused on the review of relevant literatures which further reveals the gaps existing in

the previous studies, especially in the examination of the form, content, and interpretation of *Afizere* cultural festival of Jos East Plateau State, Nigeria.

The methodology designed was from the suggestion of other experts cited. Such as unstructured questionnaire which were administered to the custodians, audience and dancers. Interview was carried out. The historical and descriptive methods of data analysis were used in this research. The various methods used in this research include, fieldtrip, oral interview and photographs. These methods, helped in the analysis of the data collected from the observation and interviews during field work which were organised under specific headings for documentation.

## **Findings**

Based on the study the following findings are advanced.

1. The *Afizere* cultural festival also known as *Igoon-Izere*, brings the various communities together to display their culture, to maintain peace, unity, and also to preserve the festival from extinction. Visitors from outside the communities also come to witness the *Afizere* festival.
2. The roles played by the various groups that participate in the *Afizere* festival are: the chief custodian (chief priest) introduces the cultural festival, performers who are the dancers and masquerades that entertain the people at the festival and audience which constitute the villagers and visitors that witness the festival and add colour to the festival. The different categories of dancers that is, the male dance group, male lead dancer, male flutist, drummers, the young female dancers, and elderly women dancers.

3. There are different form and kinds of musical instruments such as twin-gong, horn, rattles, drums, and flutes, while costumes include; cross belt, singlet, hand ponytail, hand band, head band, fly belt, wrappers for women and short nickers for men, as well as a wooden tray with a gourd on top (to serve water to people who are thirsty) usually carried by an elderly *Afizere* woman.
4. The study found out that, ritual sacrifice of fowl and goat to the ancestors for the festival of *Afizere*, have active participating categories which are the custodians, performers and audience. The groups consist specifically of the chief priest and his escorts, village heads, elders, youth, dancers, masquerades and the general populace for sustainability.
5. The study also found out that, the traditional cultural festival of the *Afizere*, costumes and dance are influenced by the different ethnic groups surrounding them due to the change from traditional attires to western ones because of acculturation.
6. The *ajankai* masqueradedancers are masculine, and they appear seasonally depending on the kind of roles in which they are to perform. The *ajankai* masquerade has several sounds like whispering pine. *Afizere* believes that the *ajankai* masquerade emerges from the spiritual world of the ancestors. Some of the functions of the *ajankai* masquerade include theatrical entertainment. The *abage* is a fierce masquerade than the *ajankai*, which is not allowed to come out in public. It only comes out during circumcision and puberty ceremony.

## **Conclusion**

In conclusion, contrary to western popular belief that Africans had no civilization, there were varieties of highly advanced civilizations. Slavery did some level of damage to

some of the cultures of Africa. However, these original festivals were able to survive the brutality of such earlier scholars. One could say that as rich as the African culture is, the colonialists did not only rob Africa economically but also culturally. They wanted Africans to abandon their rich cultural heritage which include festivals, ceremonies, rites and dances, so as to embrace their own culture. In general terms, cultural festival has played an important role in individual relationship. Festivals started as religious celebrations and evolved into celebrations of a specific theme usually as repeated events in one specific time of the year or an agreed season in a community.

The *Afizere Jarawa* of Jos East Plateau State Nigeria, as other African societies, such as the Zulu people of South Africa and the Ashanti of Ghana, do participate in festivities throughout the year on the basis that, their ways of life was adapted to the rhythms of nature. These cultural festivals bring people together for social interaction and to have knowledge on the norms of the community. The circumcision ceremony, for instance, is a sign of membership in the society and among the age group who had undergone surgical removal of the foreskin of boys' male organ, the female excision. During puberty ceremony, boys are initiated into adult in the forest and are back for ceremony. Burial ceremony of elderly persons above ninety years of age that die, so also hunting, is only trained person who sacrifice their lives to go to the mountain for hunting.

The annual cultural festival for instance, usually ushers in a lot of activities such as group dancing, auguries verification, cultural display, drama, beauty contest, and many other activities at the event. Dance is a medium of communication and one of the expressive modes of culture in cultural festival. It expresses a way of life with its accepted values and exposes them to some spectacular dance steps with rhythm in dramatic form. In

the *Afizere* communities, during these cultural festival, messages are communicated in various forms through songs that reflect of the society's happenings. Some songs are satirical in content, while others are praises of indigenes, who in some ways have contributed to the progress of the community.

The cultural festival procession is done in line from district to district. Therefore, each group is adorned with cultural costumes which are to some extent, rich and gorgeous. The dancers move in line in their colourful costumes which add a glow to the dance, and it is also very essential to wear the right costumes that best fit the dance steps. The *Afizere* as any ethnic group has a tradition, which is largely practiced among the people and the ethnic group that exists within *Afizere* with different art forms and activities during their cultural festival. They display their culture during the cultural festival occasions such as the circumcision, puberty, burial and hunting ceremony. The demonstration of the dance styles in various forms to also showcase to the young generation the importance of coming together. The practice of the cultural festival is the same with other part of African cultures that existed long ago. Most Nigeria cultures express their artistic activities during cultural festival organized by the diverse ethnic groups we have in the country. These cultural festival is an evidence that Nigeria does not only have the cultural festivals as historical document but are still celebrating them to kept the rich traditional heritage alive.

### **Recommendations**

It is important for the Nigerian society to be educated about the importance of their arts, particularly in the area of cultural festivals beyond seeing the cultural festivals as fetish and primitive. This study, "An Appraisal of cultural festival of *Afizere*(*Jarawa*)

People of Plateau State”, has brought to the fore, possible areas of the festival which need cultural sustainance.For the *Afizere* cultural festival to remain competitive and sustainable based on the following recommendations are given;

1. The preservation methods of the *Afizere* cultural festival should be made to address the decay and dwindling nature of the indigenous technology used in the production of musical instruments and costumes.
2. The *Afizere* should promote the cultural heritage by encouraging the use of original songs, dance, costumes and instruments during the festival for sustainable development.
3. There should be further studies on the areas of costume and instrument used during the *Afizere* cultural festival such as tanning leather skin and drum
4. The youths should be educated on their cultural heritage, and encouraged to document the historical events of the cultural festival.For that, the researcher is not advocating a return to the worship of the *Afizere* traditional religion, but that the festival, which brings all young and old within and in diaspora, should be encouraged.

### **Contributions to Knowledge**

1. The study established that, traditional values associated with cultural festival are panacea to national development.
2. The study confirms that the formation of cultural groups, cutting across all age grades with practical demonstration and orientation, has maintained the values of the *Afizere* cultural festival.



## Notes

1. Ada John Ishah (2015) is a member of the Maigemu community who explain more on the origin of the *Afizere*. Ada John is sixty-three years old. The interview by the Researcher was conducted in his resident, on the 12/26/2015.
2. Ada Bitrus Dabo, (2015) from Fursum community also added more light on the origin. He is sixty-five years, which the interviewed was done in John resident on the 12/26/2015.
3. Ada John Ishah (2015) made more contribution on the origin same dates.
4. Ada Jonathan Izang (2016) from Katon Rikkos a kingmaker in the community with an age of sixty-seven years was interviewed on the 01/02/2016. Talks more on *Afizere* location and their sojourn.
5. Ada Gwong Ajik (2016) an old man from Lamingo, age seventy was also interviewed same dates 01/2/2016. The old man explain *Afizere* festival and ceremonies celebrated during this programme.
6. Ada Abashi Yakubu (2015) from Shere community age fifty-five years. An elder in the community who narrates the circumcision ceremony of the *Afizere*. 11/17/2015
7. Ada Bulus Enoch, (2015) fifty-six years, also added more on Abashi statement on the circumcision of the young boys
8. Ada Joseph Ajiji (2015) an elder in the community of Kyan Rikkos age sixty-five, explain puberty ceremony of *Afizere*, which marked the beginning of adulthood. 03/17/2015
9. Ada Joseph Ajiji(2015), continue to elaborate more on the initiation of *Afizere* that same dates.

10. In an interviewed with Ada Azi Atsi (2015), from Zandi community, age sixty-eight years, was narrating the burial ceremony of the *Afizere*. 05/7/2015
11. Ada Azi Atsi, (2015), explaining more on the burial ceremony of the old man and woman at the age of ninety to hundred years.
12. During an interweaved with Ada Azi Abok (2016) from Zakim, age fifty-two years narrating the beginning of the hunting festival after which the ceremony comes in. 05/16/2016.
13. Ada Azi Abok, (2016), continue to elaborate on the hunting festival.
14. Ada Azi Abok (2016), shade more light on the hunting festival
15. Ada Azi Abok (2016),discloses how the celebrations of the hunting look like.
16. In an interviewed with Ada Musa James (2015), from Fursum on the 05/20/2015 age fifty-five years. Musa explain the activities of the masquerade during festival and ceremonies.
17. Ada Yohana Atang (2015), an elder added on the masquerade as a spirit. 05/20/2015
18. In an interviewed with Ada Nyam Atsen(2016), age fifty-four years a member of the chief priest escorts from Fobur community. 03/15/2016.
19. Ada Arin Azi (2015),is the group leader for young dancers, age forty-three years. The interviewed conducted by the researcher at the Lamingo primary school playground, venue of the festival 12/26/2015.
20. Ada Friday Manja (2015), age forty-one years, contributed more on the dance of the *Afizere*.
21. Ada Nyam Atsen(2016),also shared his experience on the dancing using flute of the *Afizere*.

22. Ada Istifanus Waziri (2016), from Fobur age fifty-eight years, also shared his own experience of the dancing
23. Ada Nyam Atsen (2016),also added to the performance of the dancing groups during the festival.
24. Ada John Ishah, (2015), during the interviewed was narrating more stories about the elderly dance group.
25. Ana Rose John(2016), in an interviewed, in her resident at Katon Rikkos on the 02/03 2016. She was narrating on young female dance
26. Ana Anna Anya Timothy(2015), age fifty-three years narrating the elderly women dance at her resident in Lamingo. 12/28/2015
27. Ana Ladi Ishaku (2015), also contributed on the women dance of the *Afizere*
28. Ada Bitrus Dabo(2015),in an interviewed with Ada Bitrus Dabo, age sixty-five in Fursum community explaining the elderly dance for royalty (Agbah).
29. Ada Jonathan Ayuba(2015), age fifty-six years from Federe narrating on attires used by dancers during the festival.
30. Ana Ladi Ishaku (2016), narrating on the tying of the green leaves is in remembrance of the traditional dressing of the *Afizere* when modern clothes were not in circulation.
31. Ada Arin Azi (2016), who is also a member of the dancing group explain the costume used.
32. Ada Arin Azi (2016),continues to shade more light on the costumes and their used.
33. Ada Luka Atu (2016), contributed more on the arm band used by the dancers

34. Ada John Jatau (2016), also explain the dangling ponytail moving left and right of the dancer
35. Ada Peter Amos, (2016), also narrate more on the back and chest belt of the dancer.
36. Ada Sunday Yakubu (2016), also contributed on one of the costume the right and left hand band of the dancer
37. Ada Sunday Yakubu (2016),also mentioned the flying belt of the dancer which move from left to right while dancing.
38. Ana Anna Anya Timothy (2015), an elderly woman narrating the important of the wooden tray used by *Afizere*
39. Ada Jonathan Azi(2015), an elder in Fursum community, age fifty-eighty mentioned that, twin-gong is used for sound making in the community for announcement.  
08/22/15
40. Ada Jonathan Izang (2016), explain the used of horn gotten from buffalo animal as musical instrument
41. Ada Arin Azi(2016), explain that, both men and women used anklet rattle for dancing.
42. Ada Nyam John (2015), fifty-five years, mentioned that, the *Afizere* young men used a set of three drums for dancers except women used two drums
43. Ada Arin Azi(2016), in an interviewed with him explaining that, flute is made from bamboo stuck of at list twenty centimeter with four holes used by the flutist.  
02/28/2016
44. In an interviewed with Garba Ibrahim from Maigemu, age fourty-five member of the dancing group among the smaller flute (*itop*) like whistle. 02/20/2016

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## **Appendix I**

### **SAMPLE OF THE RESEARCH INTERVIEW QUESTIONS SCHEDULE WITH YOUNG DANCERS, ADULTS, AND ELDERS.**

The aim of the study is to appraise the cultural festival, and document the historical events of the cultural festival of *Afizere*. For the award of Master of Arts (M.A) degree of Ahmadu Bello University, Zaria. All information provided is for this academic purpose only.

#### **SECTION A**

1. What is your name?
2. How old are you?
3. What is your position and academic qualification?
4. Which clan do you belong to in *Afizere* land?
5. What are you doing for your livelihood?

#### **SECTION B**

1. What is the origin of *Afizere* cultural festival?
2. Have you been involved in any of the *Afizere* festival ?
3. How long have you been participating in the *Afizere* cultural festival?
4. Which of the group in the festival do you belong to?
5. Can you give a brief history of the group as possible as you can?

6. What are the instruments of music in *Afizere* festival?
7. What is the significance of each musical instrument in the cultural festival?
8. Are there musical instruments generally to the Jos East ethnic groups or specific to the *Afizere*?
9. Who are the group involved as stated in number two above?
10. Have the cultural festival art forms any socio- cultural relevance to the *Afizere*?
11. Is there any new development the cultural festival musical groups?
12. What are the challenges believers faced by the cultural festival today?
13. Are the audiences or people enjoying the cultural festival?
14. If yes, what are those aspects of the festival that people enjoy?
15. Do women have different groups during the cultural festival?
16. What role do women played in the cultural festival?
17. Is there any particular dressing for women during the cultural festival?

### **SECTION C**

1. Can you identify the different performance and musical groups in *Afizere*?
2. Briefly, can you give a concise history behind the formation of any of them?
3. Please identify the artistic forms displayed in each of the group
4. What are the functions of the art forms or symbols found on the dancers?

5. What is the significance of the dancers in each group in the *Afizere* cultural festival?
6. Is there any preparation made before the festival? if any, how was it made?
7. Is there other festival in the *Afizere* land? What are they?
8. Which festival is the most popular among the *Afizere* people?
9. Do the *Afizere* people have Masquerade for cultural festival?
10. If yes in 9 above, what categories of Masquerade are there for the cultural festival?
11. What are their roles or significance in the cultural festival?
12. Are there other things in the festival that have not been asked of? If there are, please say something you know on them.

**Titus Haruna DUYIL**

**P14EVFA801**

## APPENDIX II



**Plate XXXIX:** Duyil Titus conducting interviewed with Ada Nyam Bitrus in his house.



**Plate XL:**Duyil Titusconducting interviewed with Anna Anya Timothy in her house.



**PlateXLI:**Duyil Titus, standing in the middle with young men, after an interviewed



**Plate XLII:**Duyil Titus, discussingwith *Afizere* young men in their house

### Notes

1. Contained in the Thompson (1983) *Flash of the Spirit, African and Afro-America on the Africa civilization*. p, 3
2. Contained in Daniel Ola Babalola, *Igbomna Art and Culture An Introduction*, first published 1998. PPP, 27, 28, and 49.
3. Samuel Caleb (2015) discussed on the Atyap Performing Arts during Ayet festival
4. Discussed on festival in MacDonald R. (1992) *The Folklore of World Holidays*. PPPP, 245,360,368,470
5. Azi (1976) discussed on *The History of the Jarawa (Afizere) Speaking People*.
6. Contained in Colin M. Turnbull (1976) *Man in Africa*, discussed on celebration. PPP,53, 156, 159.
7. Australian Festival, Tahitian dance [http//www](http://www) Image 2016
8. Idian, Harvest Festival [http//www](http://www) Image 2016
9. Robin et al (2008) discussed on the Maasai procession and initiation, *A History of Art in Africa* p 450, 460.
10. Zulu dance South Africa [http//www](http://www) South Africa 2016
11. Olojo festival contained in Willian (1987) *The Olojo Festival at Ife*.
12. Nigeria Festival Online [nig.com.htm](http://nig.com).
13. Notes compiled by Salami,S. S. (edited by Isaac, H.) on sketch history of Ebira-Itopa-[http-](http://)ebira-html and Ebira Masquerades Online [http//](http://) 2016
14. Discussed by Sale et al (2011) *Towards a Mwaghavul History*, on festival. PPPP, 2,155,159,160
15. Contained in Hassan, A. (1994) *A Survey History of Kadara People of Kaduna*. PPP, 28,45,51.
16. Magazines, Minarik, (2013) *Christianity Replaces Kum in Kagu*, Kagu Mirror.



Figure 1: Tahitian Dance, Australian Festival, by Lilinoe, H. (2011)

<http://www.bing.com/image>,



Figure 2: Harvest Festival, by Dilip, M. (2013) India, <http://www.bing.com/image>

