GLOBALIZATION AND CULTURE IN THE TWENTY-FIRST CENTURY: A STUDY OF NKADIOKA *IGBU-ICHI* CULTURAL FESTIVAL

BY

EZENNE, DONATUS CHUKWUDI
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DECLARATION

I hereby declare that this thesis has been written by me and that it is a record of my own work. It has not been presented in any previous application for a higher degree. All quotations are indicated and the source of information acknowledged by means of references. All the plates for illustrations, were taken by the me during the Nkadioka Cultural Festival in November 1999.

_____

Donatus Chukwudi Ezenne
Student

The above declaration is confirmed by me

_____

Prof. Y.A. Nasidi
Supervisor

_____

Prof. S.O Abah
Supervisor

CERTIFICATION

The dissertation entitled "Globalization and culture in the twenty-first century: A study of Nkadioka *igbu-ichi* Cultural Festival in Umudioka community Neni Town, Anambra State" by **DONATUS CHUKWUDI EZENNE** meets the regulations governing the award of the degree of Master of Arts (Drama) of Ahmadu Bello University, Zaria and it is approved for its contribution to knowledge and literary presentation

_____ _____

Chairman, Supervisory Committee Date

_____ _____

Member, Supervisory Committee Date

_____ _____

Member, Supervisory Committee Date

_____ _____

Head of Department Date

_____ _____

Dean, Postgraduate School Date

DEDICATION

This work is passionately dedicated to the memory of my immediate elder brother, **Late Barrister Emmanuel Kanayochukuwu Ezenne** who until his death led others in encouraging me and to my father **Late Luke Ekejulu Ezenne.**

God bless their humble souls, Amen.

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ABSTRACT

This study attempts to understand the cultural dynamic of the contemporary world. It is in this context that an African cultural festival, is discussed. The study is also a contribution to the on-going debate or inquiry by many scholars on the fate of African ways of life in the context of globalization. Consequently, the concept and process of globalization and its implications on cultural practices such as Nkadioka cultural festivals are carefully examined. The work is divided into five chapters. The first chapter is the introduction. It covers some of the theoretical issues relating to the thesis. Basic concepts such as culture, festival, drama/theatre African drama, performance theory and globalization are defined. There is also a discussion on the historical origin of the Umudioka community where the festival is practiced. The next chapter contains the review of related works on the festival and other related practices. Works on culture, drama/theatre and globalization are also reviewed. Chapter three is the analytical chapter. It discusses the origin and practice of Nkadioka cultural festival, which is our case study. Also discussed in this chapter are the Ijele Masquerade, dramatic and directorial patterns of this festival, the distinction between the director in modern threatre and social significance of Nkadioka cultural festival how it can contribute to national identity and development. The fourth chapter is on the concept and process of globalization, its implications on cultural practices such as Nkadioka festival practices. Chapter five is the concluding chapter. It summarizes the findings of the work and examines to what extent local cultures are resistant to the pressures of globalization.

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CHAPTER ONE

1.1 Introduction

Cultural practices such as festivals have in recent times been under severe pressure. This has been as a result of globalization. This work is primarily on Nkadioka Cultural Festival practices as it responds to the pressures of globalization.

The conscious denial of the relevance or significance of African culture and its practices by the Euro-American scholars who do not understand African history and culture have formed the basis for judging and interpreting African cultural practices. This attitude has led to the misinterpretation of some aspects of African ways of life. For instance, African traditional religion is seen as idol worshipping. The attitude is also common among some African scholars. Ngugi Wa Thiong'o captures this attitude when he says:

> The Europeans had attacked the Primitive rites of our people, had condemned our beautiful African dances, the image of our gods, recoiling from their suggestion of satanic sensuality. The early African convert did the same, often with greater zeal, for he had to prove how Christian he was through his rejection of his past and roots[1].

This much criticized and condemned African ways of life constitute their world view and social thoughts and can be located within their cultural experience. Like the cultures in every human society, the world over, these social thoughts of Africans have been directing and governing the interpersonal relationship of the Africans.

However, this idea of culture is subject to people's interpretations, and is based on their view points. Take for instance, a theatre scholar would want to see culture as a rich store of ideas where most of his literary themes could

be drawn from. He believes that these themes will serve his creative imaginations in reshaping the present and the future lives of the people.

Over the centuries, history has shown that certain days or periods in the life of man have been set aside either to commemorate, ritually celebrate or reenact certain events or seasons believed to be significant to man and his community. Such days or periods generally have religious or ritual significance, which usually result in celebrations. These celebrations include sacred communal meals and it is from such meals that the idea of feasts or festival developed. Festivals are therefore celebrations involving eating or drinking or both in connection to specific kind of rite. Such rites include sacrificial rites, seasonal rites or commemorative observances or rites celebrating some recorded victories. Festivals such as Nkadioka, include not only feasting but also, dramatic dancing and other artistic display. Depending on the central purpose of a festival, the celebration may be solemn or merry and festive. Having originated from man's religious and historical past, these festivals are significantly rich in the cultural values of the community.

The study of these festivals and their importance to man by scholars will not only elucidate the mythological, ritualistic, doctrinal, aesthetic and psychic motifs and themes beneath most of them, but will also provide educative insight into the fate of culture in the current globalization process. Festivals in this work are taken to mean dramas of their kind. It is pertinent to note that the question of whether festival is drama or not, should no longer arise because most references to the origin of drama have been the festivals of Dionysus, a Greek god and also Osiris an Egyptian god. This is evident from the fact that in Egypt a ritual known as:

> Abydos passion play was performed from about 2500-550 BC enacting the death rites of the mythical figure Osiris[2]

Recognizing the masquerade festival, Ruth Finnegan says;

> There are however, certain Dramatic and quasi-dramatic phenomena to be found in West Africa that many are of

> great interest in themselves particularly, perhaps the celebrated Masquerades of southern Nigeria[3]

Some African scholars have also argued that festivals provide the historical basis for understanding African drama. Others argue that though the festivals involve imitation, such imitations are not conscious. Nkadioka cultural festival, which is our focus of study regarding the fate of African culture in the current globalization process is not an exception. The festival is done yearly in order to remember what has been with the Umudioka people before the advent of colonization. The festival is not without dances , masquerade performances, story telling and all these assent to the dramatic nature of the festival. Since festivals such as Nkadioka cultural festival is important in the dimensions of Igbo culture, it can be used to evaluate the position of culture, African culture in particular in the current globalization process.

The concept and process of globalization lies in the idea that due to the improved information and communication technology, the world has become so small that it is regarded as a global village. This is because any change either in structure, attitude or idea, whether positive or not in one part of the world especially the Western World usually affects other parts of the world in particular, including. This global process has continued to increase interdependence in the world system. It is affecting virtually everyone and everything. It is this global system in which a particular idea or attitude from one part of the world which influences the social, political and economic ideas in other parts of the world is called globalization process. This process depicts among others, the transformation of the relations between states, institutions, groups and individuals; the universalisation of certain practices such as Nkadioka practice, identities and structures.

What this means is that no society on earth now lives in complete separation from others. This situation of the world system, which has been seen as a globalization process no doubt, has brought numerous benefits especially in economic terms. It is also a fact that we are now all caught up in this web (the global oneness) for it has created some of the most serious problems now confronting man. For instance, the World Order is still ridden with inequalities and frictions most especially where the world is divided up into separate states with divergent interests. There is no real indication of political convergence or economic integration that will overcome the

conflicting interest of these separate states in the future which necessitates this call for globalization. For example, the attempts at a single government as envisaged in the United Nations Organization (UNO), the European Union (EU), the Africa Union and Arab League, which is the increasing idea of globalization, have failed to bring about full political and economic integration. Rather, what we have is a continued widening of the gap between the rich and poor, thus creating domination inequality and conflict of ideas.

Globalization, however, is a reality of the new age, but how beneficial is it to everybody? Or is it merely an instrument in the exercise of political power for the continued exploitation and domination of the Third World? As Tunde Obadina states:

> It is a philosophy of market profitability and economic efficiency that is driving globalization and not the concern for human development or global balance[4].

We are not trying to be pessimistically prognostic about globalisation, but a close look at history, re-calling such things as slavery and colonialism, the story will justify this point.

Obadina's statement in this regard is quite obvious because globalization is a design aimed at benefiting the western world and also boosting their control of the world economy, telecommunication and information technology. This is done through campaign for market liberalisation, privatisation and commercialisation of the economies of the world and mass media coverage of activities through advertisement of what is western in their powerful Radio and television programmes (CNN, Sky One, BBC network etc) internet and the computer revolution. Obadina' is therefore right to say that the West has no concern for genuine human development.

What is now alarming is that some people have either refused or tend to ignore this point. Truly speaking, as it has been pointed out, globalization is a dominant class ideology just like colonialism (its predecessor) especially, where most African nations are being made to undergo serious economic, political and social re- structuring.

The cultural consequences of these are obvious. As attested to by Ngugi Wa Thiong'o:

> ***Christian education has tended to infuse in Africans exposed to it, a deep sense of unease about traditional African religion because it is depicted as primitive and obscure[5].***

Presently, Christianity as contended by Ngugi Wa Thiong'o has affected the full realization of most African traditional practices such as Nkadioka cultural practice.

1.2 Umudioka Community: Neni Town Anambra State

Neni town belong to a larger clan called Aguinyi clan. This clan comprises Ichida, Obeledu, Adazi-nnukwu, Adazi-Ani, Adazi-Enu, Neni and Akwaeze.

These seven towns that make up the Aguinyi clan are however autonomous in their political, Economic and social structures.

Neni is among the eleven thickly populated towns that make up Anaocha local government council in Anambra State and it is the headquarters of the local government council. The town is made up of ten communities or villages, and these villages or communities are also made up of large families or what is called Umuna. Umu- means Children and Nna

means father, that is those children believed to have descended from one ancestral father. Within these large families, there are the unit families.
The population of this town, Neni is well estimated to be between twenty to twenty five thousand people and at present, they are predominantly Christians. How they came to be is not certain, but records show that one of the village, Okofia is claiming to be the aborigines and this means that the town did not migrate from anywhere to join any group but rather, groups like Umudioka came to join them.

Umudiaka community is one of ten villages or communities that make up Neni town in Anambra state. This community has four large families namely, Umueze-imeke, Umu ojiaku, Umu-akolom and Obu-one.
'Umu' in Igbo languages means children therefore these large families are grand and great grandchildren of those four sons of the first man, Akikpo that came to join Neni people. Other communities in the town include Umuri with two large families Ozo and Elighinkita, Umuabani community with four families Obimbioha, Obimkpam, Obiezealo, and Ofones. Ezeani with four families namely Umuezeani, Umuowa, Uhuekile and UmuezeOnyia. Ugwudunu is made up of Obiezeanianya, Obieyisi and Obiamakabam, Umueze community is up of Umuowa, Uhu ezenebo, Uhuana and Umueze Ideke, Eziaja community with four large families- Umuezeikwele, Umuenibe, Amakwa and Umuikweliti, Etitnabo with Obike, Akaoya Umuezuzo and

Okafia community has three large families namely, Umumbeyi Umuanisi and Umukobi.

Umudioka community is the owner of this cultural festival, the Nkadioka cultural festival which is the main concern of this work. The Umudioka people is said to be the descendants of Akikpo their ancestral father whom history said, migrated from Umudioka town to settle in Neni a very long time ago. These people are known to be wanderers with the art of scarification (Igbu-ichi) as their major work.

Umudioka people are also found in other towns other than Neni and their ancestral home. Awka and Awkuzu in Anambra State, Nsukka in Enugu State, Orlu in Imo state. Etim Ichi in Akwa-Ibon and Akara Igbo in Oyo State are other places where these people are found.

Nkadioka cultural festival is only done in Neni town but most of the times Umudiokas from these other places will come to grace the occasion.

1.3 Definition of Relevant Terms

The terms relevant to this study are culture, festival, Drama/ theatre African Drama and Globalization. The need arises for the definitions of these terms so as to establish the basis from which the theoretical framework will be analysed.

1.4 Culture

The concept of culture is very broad, in fact it varies to the extent that every academic discipline has its own way of interpreting and applying the term. This implies that culture has been defined in different ways and yet there still seems to be controversy as to a precise definition of culture. Culture in the anthropological sense reads a more general, more descriptive and less regular meaning into the term.

After an initial period in which culture was thought of just a collection of unrelated customs, it gained currency as a term meaning the social possession or the characteristic of a particular group.

The generally accepted anthropological meaning attributed to the term has seen culture and civilization as one and that it is a whole subject which must include: Knowledge, belief, art, laws, morals, customs and any habit(s) or ability that is acquired by a member of a particular group. This means that anthropology sees culture as a way of life of a people in a particular society. As Odetola and Ademola maintain:

Culture refers to configuration of learned and shared patterns of behaviour and understandings concerning the meaning and values of things, ideas, emotions and actions[6].

The stand of Odetola and Ademola on what culture means is not too far from the opinions of most scholars over the concept of culture. We can understand that man has been positioned at the center of culture by their reference to behaviour and understanding and that society is the social composition where culture can be found, nurtured and grown.

In their attempt for a proper conceptualisation of the concept of culture Sule Bello and Yakubu Nasidi cited Mallinowski where, culture is partly human , partly spiritual and partly materialistic. In its humanistic aspect,

culture consist of ideas, values, knowledge, philosophy, laws, morals and so on. In its spiritual aspect, it consists of a system of belief and religious practices. While in its materialistic aspect, it consists of artefacts and consumer goods made by man as opposed to things found in nature. Culture is a distinguishing factor between man and man. [7].

This conceptualization of culture is so powerfully built that it has made culture the sole important aspect of man's existence and development of his social environment.

Bello's division of culture into three important parts confirms all embracing nature of culture. And if culture is really believed to have this wide range of acceptability, then such cultural components as festival should be seen to be vital to man and his society because festivals are the manifestations of man's cultural, religious, economic and political life which are in the fore front in the development of a society .

Culture no doubt is man made but the intention was for man to find favour with his natural environment and at the same time to appreciate the good work of nature to him. Culture is unique and peculiar especially in the African system because of the heterogeneous nature of the continent, but this has not made it to live wholly independent of one another. For instance, the belief system seems to be the same and that is why the worship of nature God seems to be all over Africa at least before the Euro-American invasion.

1.5 Festivals

Festivals are days or periods of time set aside either to commemorate or to celebrate an event claimed to be of value to those who are celebrating it. In effect festivals are very important to man both now and then. In the remote past, it was a kind of entreaty or thanksgiving through which human beings appreciate the goodness of nature for the provisions of their basic needs of life.

Hunting and Agriculture carry the largest portion of these festivals which our forbearers did. Festival celebrations could be found within other activities of man. It could be found to exist in the traditional belief system which is no doubt associated with rituals and in the present system of man's religious belief such as in Christianity and Islam. It could also be found to exist far beyond these areas as in the case of historical events. Most festivals are closely connected to the seasonal cycle of the year. There are those that are done to mark the various development stages in man's life such as rites of passages which includes, birth rites, initiation rites, either into adulthood or cult and death.

Festivals in the context and content of our work are Oral dramatic performances. They perform dramatic functions like other dramatic performances. They are usually in a communal manner, either of some past or present events to which special significance is attached. It could be to ritually celebrate events or time periods as noted above which give meanings and cohesiveness to an individual and his community.

These festivals are Oral dramatic performances that have originated in religious celebrations or ritual commemorations. They include some sacred communal meals and other entertainment events. Most festivals are annual

festivals which possess both educational and social, as well as religious importance.

In this context of our study, one basic fact about these festival performances is that there are evidences of dramatic or theatrical happenings. Beside this, scholars have for many years advanced the fact that theatre and or drama seems to have originated from festival performances. One such claim was that of Diana Delvin:

> ***In Ancient Greece dramatic festivals and competitions were major events. The most famous was the city Dionysos in Athens founded and performed as an annual spring festival in honour of the god Dionysus…the rich theatrical traditional strongly influenced the development of the theatre in Roman Empire, spreading throughout Europe [8].***

Depending upon the central purpose of these performances, the celebration may be solemn or joyful, merry, festive and it is, in this mode that theatre is claimed to have emerged from festival celebrations.

1.6 Drama and Theatre Defined

Drama and theatre are brother words that are most often used interchangeably depending upon the contextual usage, but they are still of distinctive functional dramatic expression. In the course of this study therefore, drama could be taken to mean theatre or theatre to be drama. Grolier Family Encyclopedia Volume 6 defined drama as.

> A word derived from Greek verb "dran" meaning "To act" or "to do" relating to actions or deeds as they are performed in a theatrical setting for the benefit of a body of spectators. It is more limited than the related concept of theatre which also comprehend such forms as opera and dance. Theatre is from Greek verb "theastai" "to view" or to see… theatre could not only be defined as a structure where dramatic performances are given. But a sum total of all the arts required for the production of a dramatic or imitative action…[9]

From the foregoing, drama could be seen as a literary composition while theatre is the actual performance that may or may not emanate from literary composition. Theatre involves live performance with actions planned to create a coherent and significant dramatic impression.

Drama at the same time, could be said to posses the basic elements of a theatrical performance, theatre is not primarily a literary art but uses element of other arts such as songs, dance, designs and mime in addition to dialogue and spectacle. Drama could reach its graduation point when it is interpreted on the stage (theatre) by actors and this means that without actors, there is no theatrical performance.

Within the concept of the origin and meaning, drama lies heavily on imitation of an action done or supposed to have been done. The purpose being to re-enact the event or events that is deemed to be of significance to a people. Therefore imitation is central to drama and this accounted for its rise far beyond the Greek comprehension.

In this sense, drama is as old as man because it must not be forgotten that the early man, like all his succeeding generation was an imitative creator, and that within the sphere of everyday life, he may have seen happenings of his fellows and events which awakened either his concern or his ridicule, and these he doubtlessly narrated to his companions with appropriate gestures.

The word drama therefore as is being used in the theatre implies a co-operative act of make- believe by which it becomes possible for an imitator to

present and for a spectator to receive an explanatory image of those physical and or spiritual (psychological) conflicts which govern human conducts.

1.7 African Drama

Whether it is of African origin or not, drama is the product of man's intellectual and imaginative activities. It is also a product of conflicts and contradictions at the very centre of a community, an expression of the relationship between man, society and nature. This is the situation with drama. But whenever African drama is mentioned, the issue of classification comes in, that is whether it is "ritual drama," "festival drama" or "traditional drama." What then constitutes drama in African context? In response to these issues posed by the classification problems, notable writers like Yemi Ogunbiyi have tried to bring together the ideas of writers like Enekwe, Echeruo, Uka and Rotimi on the issue of what is African drama. The answer is that no acceptable definition has been found. For instance, where Enekwe talked of African drama been relative and linked inextricably to rituals, Echeruo talked of African drama as traditional drama and therefore not yet drama, Kalu Uka says it is elements of drama because of the presence of rituals, Ola Rotimi says of "mimetic-impulse"[10] as present in African performing art and that it is a better yardstick for the classification of the drama. The problem of classification of African drama or its definition is not the end, because there is the issue of performance.

Ordinarily, there are various conventions or methods of performance. In Nigeria alone, the performance method of the Ibibio or the Efik performing arts may definitely defer from that of the Igbo performing arts or the Yoruba performing arts.

These notwithstanding, there is still the issue of origin. Even though, the evolutionary theory is more acceptable yet there is still the idea whether it is from ritual or alongside ritual. Looking at these contradictions, an acceptable definition of African drama becomes elusive. So whether we have a generally acceptable definition of what African drama is or not, the basic thing is that Africa has drama of its own and this can be taken to mean, that kind of drama that is found in the cultural activities and belief systems of the Africans which is dependent on performers – spectators participation method, using call – and – response patterns to achieve the desired dramatic effects. These cultural activities and belief systems contain the basic elements of drama such as impersonation, re-enactment, storylines, themes as well as performers and spectators. There are also those dramatic roles of entertainment, education, enlightment and information and all these attest to the fact that festivals are dramas of their own kind. The above assertion has been reaffirmed by Read when he says:

> That theatre existed in ancient Egypt is Often denied --- Black Africa is contested and Pre-colonial performance tradition throughout the Continent are redefined in terms of cult, Ceremonial, dances, spectacle, the plastic arts, Music, or rhetoric. These are issues of interpretation and perspective, made more complex both by the relative paucity of the historical record and by the privileging of literary reception and values. --- Mimesis and ritual have been found to be misleading and inappropriate concepts with which to define this theatre. The resort to such terms as ritual drama, ceremonial drama, festival drama, and dance-drama reflect this inadequacy of western categories in the face of different performance skills and expectations --- in ancient Egypt, the context for theatre practice was the festival [11].

Ogunba reaffirms this in his article "Traditional African Drama" when he says:

> In many communities in Africa today, except those already totally overran by foreign religions, traditional festivals are staged from time to time[12].

Also, Enekwe wants us be believe that: ---

> There is a vibrant, dynamic and fascinating traditional theatre all over Nigeria. That critics (including) Nigerians have generally either failed to recognized it, or have underrated it, mainly because it does not fit the theoretical model on which they build their opinions[13].

This debate whether festival drama is drama on its own, will definitely continue because, there seems to be a perfect purposeful denial of what African has as drama. Whether the argument is based on the authority of the drama oracle – Aristotle or not, we must remember that there is this question whether there is anything called universal drama that will be used as a

paradigm if not the components of such things as the stage, actors, themes, plots etc. If this is correct then there is, what is called African drama.

African drama simply means that kind of drama that is communal in nature, that means, it has to do with the communal life of the people which must include their religious, political, and social life this must be a embellished in dance and music, a be performer – audience in nature, with a round arena as its stage. Africa drama is not a sketch for minutes or hours but lasts for days or even weeks. So such performance as the festivals should be seen as such and also the masquerade performance which lacks linguistic content at least to the ordinary person.

1.8 Performance

The theoretical framework of this study is based on the fact that festival practices are performances of their kind. And those postulations of several theorists point to this summation.

Festival practices which are cultural behaviours have been seen by many as some thing too far from the concept of theatre and because of that, these aspects of human activities have suffered. In the unpublished research work of Sylavanus Dangoji, a lot has been taken into consideration regarding what should be called performance. He cited such theatre experts as Asutin, Derrida, Turner, Parker, Sedgwick and Dangoyi. He quoted Austin as saying that all human activities including marriage ceremonies whether modern or traditional religious marriage which involves a groom and a bride can be

called a performance. He also cited Turner as among those theorists who have seen a number of human activities as performance. Dangoji says that Turner is of the opinion that:

> Social situations like arguments, combats and rites of passages are dramatic because the people involved in them know that these situations naturally attract an audience [14].

Dangoji further summed up Turner's idea of social order saying that Turner has divided his social order concept into four cyclical stages of action namely, breach of the social order, crisis resulting from the breach, also redressive action such as medication, negotiation or adjudication and lastly, reintegration, which marks the return to the harmonious social order. What is striking in the above statement is that it is an idea that has gone far beyond what an ordinary man may wish to call a theatre performance. This has also reaffirmed that festival practices which many Euro-American and some African scholars have rejected, as not constituting a drama, is a drama of its kind, an oral dramatic performance. Dangoji has also evoked the opinions of Parker and Sedgwick so as to make clear his analysis of performance studies. He said that in their article on an editorial on performativity and performance, Parker and Sedgwick talk of performance in several human activities ranging from ritual to ceremonial and scripted behaviour, that Parker and Sedgwick in discussing performance cited many authorities such as Sue-Ellen, Michael Taussig, Victor Turner and Richard Schechner when they said that performance.

> Has moved well beyond the classical anthology of the black box model to embrace a myriad of performance practices ranging from stage to festival and everything in between ---[15].

All this points to the fact that many performance studies never rejected festival practices, be that cultural or not as been theatrical performance.

Richard Schechner, a great theatre scholar in his study of performances has come out with a broad based idea of what should be regarded as theatrical performances. He used a hand fan to represent the extent to which many human activities can be called performances.

> He observes:
> Performance is an inclusive term. Theatre is only one node on a continuum that reaches from the ritualization of animals to performance in everyday life-greetings, display of emotion--- through plays, sports theatre dance, ceremonies, rites and performances of great magnitude [16].

In his idea of a fan representing what we may, call performance, he listed such human activities as rites, ceremonies, shamanism, eruption and resolution of crisis, performance in everyday life, sports and entertainments, plays, art-making process and ritualization as real theatrical performances. Schechner's attempt to widen his readers horizon of what we should call dramatic performances seems to have ended our controversies over what fits to be called dramatic performances when he juxtaposes the idea of fan with what he called the web as another perspective from which one can see realities concerning dramatic performances.

Deducing from the above concerning the idea of performance, one will then conclude that cultural festivals such as Nkadioka Cultural festival is a

human activity, an oral dramatic performance therefore a drama of its kind and of African origin.

1.9 Globalization

Towards the last quarter of the last century, the issue of oneness of purpose, oneness of thought and of policy have taken the center stage in the world affairs. These have led into such ideas as “New world Order”. Global System and recently Globalization”. No matter the name tag, the global system is not just an environment within which particular societies, like Nigeria, United State of America or Ghana and South Africa developed and changed.

The general term for the increasing interdependence of world society is this globalization. What is this globalization and why the significance such a name has gained are questions that baffles most people.

As Nasidi puts it:

> …the notion of globalization captures what I would call the essential character of the age .Sometimes described in liberal terms as the increasing integration of national economies with that of the first World, the driving forces behind globalization are based mostly on the efforts of a few corporate giants that have acquired Earth-spanning technology…[17].

Globalization from the on going statement is not just an integration of national economic for the benefit of the world but a design by very few who are better off than others and ultimately, it is for them to still be better off.

Nasidi still went further to ask such question as, to what extent have we benefited, also what precisely is Globalization globalizing? [16].

He is not alone in this kind of question concerning globalization and it is our opinion, to note that it is the level of complexity and confusion of the context and process of globalization that generates such questions. In answer to this his question, he says:

> Globalization,…with its talk of free trade and Liberation, could easily become, for Many, the globalization of poverty, rather than prosperity… the insertion of developing societies into the global economy is a contradictory one. While the elites are plugged in and attuned to the comfort and conveniences of the latest information and communication technologies, the masses in particular the rural poor) still live an essentially prehistoric existence, so that instead of solving the problem of poverty, globalization has only succeeded in increasing the gap between the rich and poor. [18].

Nasidi's position is clear on the effect of this concept and process of globalization. He has not only pointed out the 'benefits' of the third world nations in relation to that of the industrialized world but also the position of the rich and that of the poor masses where the rich enjoys and therefore continue to advocate for this process while the poor become poorer, thus maintaining the rich- poor gap. Globalization therefore, in its most general and widest sense, is part of the movement of history itself.

It is therefore true that this issue of globalization is as old as man and therefore the threats, the celebrations, hues and cries about it seems to most people strange. What we should guard against is, history repeating itself. Just as Obadina Observed that, globalization is on the side of the rich, those that posses the financial, cultural and psychological capacities to prosper which the poor lack. He says:

> It is the philosophy of market profit ability and economic efficiency that is driving globalization and not the concern for human development or global balance[19].

Globalization can therefore be seen as the plurality of linkage and interconnections between the states and societies, which make up the present world system.

It describes the process by which events, decisions and activities in one part of the globe come to have significance consequences for individuals and communities in quite a distant part of the world. The high telecommunication network and information technologies have given credence to this idea. Globalization or the process of change has a comprehensive influence not only on economic and political matters but on the whole system of man, including man's socio-cultural life. As noted by Abubakar that:

> The literature on globalization suggests that the thrust of the discourse can be categorized into three clusters, namely: first "globalization as implying global culture and civilization" (ii) "globalization as referring to the global economy" the international division of labour, the new information technology revolution and global capitalism … and (iii) "globalization as the expression of the global political and military orders. From the foregoing he

> further noted, it is obvious that the concept of globalization has diverse usage[20].

However, our focus in this work is on globalization as implying global culture.

Whether it will either positively or negatively affect our world system, still remains the concern of many. Some have seen this process as the hope of the common man, others saw it as a means of oppression of the common man in that with it, the originality of most human activities and mode of life will be altered to the benefit of others.

It is a process of forceful transfer of surplus industrialized and technologically produced goods and ideas to other nations with less productive capacity.

In the relationship between culture, festival and globalization, it seem that while some are enhancing, others are forcing some to change.

For instance, culture facilitates festival and festival champion the existence of culture for it is one of its (culture) characteristics that can be seen, utilized and felt.

Drama tends to draw from both for its continued being by making culture a store of idea or themes. Globalization however, increases the pace of modification and change at a rate where it seems to be detrimental to the originality of both culture and drama.

Therefore globalisation is forcing them to change.

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CHAPTER TWO

2.1 Literature Review

From the on set, the researcher has found out that there is no sustained study of traditional African festival such as Nkadioka that is based on the effect of globalization in the contemporary world. What existed, were some studies on traditional African festival based on the significance of dramatic elements and its directorial pattern. The review therefore will be based on a critical perspective in the area of culture, globalization drama/ theatre and festival celebrations.

The term culture has severally and widely been defined by both scholars of social sciences and arts. Upon all the controversies arising from these definitions and the applications of the concept, most importantly, is that similarities have been noticed, that is, culture has society and man central to its conceptualization. Ordinarily, the word culture means the way of life of a people found within an identifiable geographical entity. But to some scholars, it means more than this. These scholars looked at it from the way people behave and that is why they see it as either civilized or primitive. Others see culture to mean the higher things of the mind such as art, literature, music and painting.

In their attempt to reconceptualize what culture means, Sule Bello and Yakubu Nasidi broadly define what culture means by incorporating other scholars' view. They first see culture as; the way of life of a people. Secondly, they took a look at Malinsski's idea of culture where:

> Culture is partly human, partly spiritual and partly material. In its humanistic aspect, culture consists of ideas, values, knowledge, philosophy, laws, morals and so no. In its spiritual aspect, it consist of system of belief and religious practices. In its material aspects it consists of artifacts and consumer goods, made by man as opposed to things found in nature. Culture is a distinguishing factor between man and man[1].

They also took a look at the stand the stand of the National policy on culture: where culture is defined as:

> The totality of the way of life, evolved by a people in their attempt, to meet the challenge of living in their environment, which gives order and meaning to their social, political economic, aesthetic and religious norms and modes of organization, thus distinguishing a people from their neighbours.[2]

They enumerated the characteristic of culture as comprising:

> Material, institutional, philosophical and creative aspects. The material, aspect has to do with artifact in its broadest form (namely: tools clothing, food, medicine, utensils, housing etc) the institutional deals with the political, social, legal and economic structure erected to help achieve material and spiritual objectives, while the philosphical is concerned with ideas, beliefs and values; the creative concern of a people's literature (oral or written) as well as their visual and performing arts which are normally molded by, as well as help to mould other aspect of culture[3].

This is an attempt to look at culture as the manifestations of all that man is and does within an environment to merit being seen as a way of life of a people. To Odetola and Ademola culture means.

> Configuration of learned and shared patterns of behaviour and of understanding concerning the meanings and values, of things, ideas emotions and actions. It is in general, the learned portion of human behaviour, the way of thinking. feelings and doing these things that man in his own capacity has developed as part of his environment[4].

Although this view is not as explicit as in the works of Sule Bello and Yakubu Nasidi, the fact still remains that man and his activities in his immediate surroundings are been defined. However, what Odetola and Ademola did, tend to restrict the researcher when discussing what culture means. The fact that in its precise and concise form of definition, culture is said to be the totality of the ways of life of a people, this way of life must be seen as all the activities of man whether, political, social, religious or economic, not minding how "crude" they may be, are still part of this way of life that is central to the definition of culture. Chris Jenks in his book Culture sees:

> Culture as symbolic, the learned ideational aspect of human society. A collective noun used to define that realm of human beings which marked its ontology off from the sphere of the natural [5].

He further sees culture through what he called a four-fold typology as a cerebral or a congnitive category, as a more embodied and colective category, as a descriptive and concrete category and as a social category [6].

In the first typology, where culture is seen as a cerebral or a cognitives category, he further states that, culture becomes intelligible as a general state of mind if it carries with it the idea of perfection , a goal or an aspiration of individual human achievements or emancipation…[7]. In the second typology, culture invokes a state of intellectual and/ or moral development in the society [8].

The third typology is where culture is seen as a descriptive and concrete category therefore, culture is viewed as the collective body of arts and intellectual works within any society [9]. The fourth typology where culture is seen as social category, he says, culture is regarded as the whole way of life of a people [10].

Culture in Jenks' frist category, where it is seen as cerebral or congnitive, the idea of the concept of culture is a reflection of a higher individual philosophical commitment and this tend to link culture to superiority of human kind, while in the second category, we see culture been linked to the idea of civilization and this means that culture can evolve. Where he sees culture as the collective body of arts and intellectual work, that is where culture can be said to carry with it a sense of particularity, talking of exculusivity, elitism and or specialist knowledge.

Chris Jenks' idea of culture is analytical and descriptive. I t is a study of symbolic representation of the origin and meaning and this tend to agree with that of Bello and Nasidi's views.

All the elements he brought within his four fold typology seem to have agreed to the ones contained in the three aspect- human, spiritual and material as mentioned in the edited works of Bello and Nasidi.

In his book, Understanding Other Culture, Ina corinne Brown, like many others sees cultures as:

> Peoples routine of doing things, the way they live, their live (sleeping, bathing, dressing, acting dancing, belief system) They way people regard issues in terms of right

> and wrong, good and bad, their material being, like tools objects, ceremonies and other habits that enhances environmental existence [11].

Brown has only expanded his vision of culture to mean that in all societies, members must come to have strong sentiments about various ideas, purposes and goals or values and these values must have some outlets for the expression of self and some ways of relating to the outsides world. Thus making culture man's procession. Ngugi in his own opinion sees culture as:

> A way of life, or fashion by a people in their collective endeavour to live, and come to terms with their total environmental, the sum of their arts, their science and all their social institutions, system of beliefs and rituals that involves a body of material and spiritual values which endow societies with unique ethos, … that such values are often expressed through the peoples songs, dances, folk-lores, drawing, sculpture rites and ceremonies [12].

He also link culture to history when he said: culture is a product of history, a reflection of history and embodiment of a whole set of values.[13] Ngugi's view in relating culture to history goes to suggest his long period of relationship with the struggle against what he may call the intrusion into and invasion of what a people have, therefore his view does not defer from that of other writers on this concept of culture. The New Encyclopedia Britainical Vol. 3 has defined culture thus:

> The integrated pattern of human knowledge, belief and behaviour, which consists of language, idea, techniques, works of art, rituals, ceremonies and other related components. [14].

Apparantly, the same pattern of view has been followed here in giving the full meaning of the term. That is, culture as it is defined in the encyclopedia took the views of many writers on this subject. Encyclopedia Americana, referred to an English anthropologist Sir Edward B Taylor who sees the term to mean:

> A complex whole of ideas and things produced by man in the historical experience, a distinctive group of traits characterizing particular tribal society.

The Encyclopedia also cited Ruth Benedict in the 1930s as having discussed culture to mean: a pattern of thinking and doing that runs through the activities of a people and distinquishes them from others [15].

For the definition of culture to be placed side by side with tribal societies, means that any group of people be that social or, political is a tribe since that group has some kind of behaviour or characteristics that distinquished it from others. Again those who see culture as such tend to see it as been primitive, sub-standard hence, something that need to be modified. Benjamin Wolman sums up his view about culture as:

> The way a certain society lives, the totality of manners, customs, values of a given society, inclusive of its socio-economic system, political structure, science, religion, education, arts and entertainment [16].

Although, Wolman has used society in his definition of this concept, it was not used to mean tribe but a group of people that ought to have peculiar attitude. This is quite unlike what the Encyclopedia Americana has sought to present. Aig- Imoukhede a one time Director, National Council for Arts and

Culture in his view of what culture means, tend to agree with scholars like Chris Jenks, Bello and Nasidi. Culture to him is:

> The technology by which a people come to term with its environment……. It consists of the material and the non-material, the tangible and intangible and is backed by a set of philosophies deriving from the learned and passes down values which have established a code of behaviours, laws and traditions, clothing, food, medicines, utensils, housing etc. Its institutional aspects deals with political, social, legal and economic structures erected to promote the material and spiritual progress of the people concerned. Its philosophical aspect is the ideas, ideals, beliefs and values while the creative aspect is the people's literature, their visual and performing arts…[17].

This agreement arises from the fact that they all have seen culture through what they called material and non-material, tangible and intangible and philosophical, institutional aspects and these views make the whole idea more elaborate. This does not in any way create division or difference from other peoples' view. But rather it tends to broaden the horizon. In his work No Life without Roots, Verhelsh see cultures as:

> The sum total of the original solutions a group of human beings tend to adopt to their natural and social environment. Culture is therefore every aspect of life,know how, technical knowledge, customs of food and dresses, religion, mentality, values, language, symbols, socio-political and economic behaviour indigenous method of taking decisions and exercising power, methods of productions and economic relations[18].

In Verhelsh's view, what ever solution man adopt in his natural and social environment as per solving the problems arising there to, or sort to help

in the expression of his state of being is his culture. It is a fact because what seems to guide this concept called culture is that man through the ages has been making series of attempt to own and control nature as he finds it within his reach. Anthony Giddens also refering to this concept says:

> It is the way of life of the members of a society or groups within a society. It includes how they dress, their marriages customs and family life, thier patterns of work, religious ceremonies and leisure pursuit[19].

Giddens went further to say that "no culture could exist without society and equally no society could exist without culture [20].

It is important to note here how Giddens places society as an important factor in conceptualizing culture and also that even within a society, that groups may exist and these groups are bound to have their own cultures. Supposedly, these groups may be what Encyclopedia Americana must have called tribes where Edward B Taylor was quoted as saying that culture is a complex whole of idea…, a distinctive group of traits characterizing particular tribal society [21]. We must understand that society should not be synonymous with tribe, that society is a term applicable to a space geopgraphically, poltically, economically identifiable and that space is made up of so many groups having one identified characteristic or the other. For instance, unversity community is a society or a group of traders found within a society can be said have their own way of behaviour not found within the other. Therefore, Culture in this context cannot be said to be characteristic of tribes.

No apparent difference has been noticed in the course of the review. However, differences in the conceptualization of culture is most often found in its usage (application) where sometimes it becomes ethical and spiritual thus expressing an ideal human perfection.

If viewed entirely from this perspective it tend to conflict with those views about culture which emphasize particularity and stresses difference in the way in which men find meanings and values in their lives which at the end seeks perfection itself.

In other words, the concept of culture still remains the way of life of a people found within an indentifiable entity. What is significant about this way of life of a people is that it represents the expressive means of people to understand their existence, enhancing continuity and relationship.

If what is fundamental to drama is imitation and the art of impersonation occasioned by the use of costumes, and if man is known to have involved himself in the act, thoroughout ages, therefore drama can be said to be as old as man.

What is central to the definition of drama then accounts for the rise of drama. The search into the communal life of man which is surrounded by religous, ritual and mythical ceremonies/festivals also give credence to the nature and rise of drama. If drama then is imitation and that it is as old as man, the origin, nature, definition and the application of this term, drama should no longer be a subject of controversy. This is true because man existed in every part of the world virtually at the same time. If for the fact that

the linguistic genealogy of the word “drama” is traced to the Greek, therefore, the origin and nature of drama must be of Greek tradition, the analogy then is misleading in its content and context. Since it is a fact that imitation is central to the meaning of drama that man has involved himself in this act throughout ages and that if drama of the Greek tradition is linked to the festival of Dionysus, then drama is everywhere as Oscar Brockett maintains:

> Theatrical and dramatic element are present in every society, no matter how complex or unsophisticated it is. These, elements are as evident in our own, political campaigns, parades, sports events, religious services, and ceremonies of primitive people [22].

He also maintained that the most persistent theory about the origin of theatre (drama) is that it developed from myth and ritual [23].

Echeruo in Ogunbiyi’s edited work argues in the same line with Oscar Brokett that every society has drama when he cited J.P Clark in “Aspects of Nigerian drama” saying:

> The origin of Nigeria drama lies where they have been found among other people of the earth, deep in the past of the race. We belief that as the roots of European drama go back to the Egyptain Osiris and the Greek Dionysius, so are the origins of the Nigeria drama likely to be found in the early religious and magical ceremonies and festivals of the people of the country [24].

Echeruo however, argues further that, Igbo drama cannot evolve until myth is freed from the ritual in which it is buried, therefore, there is a limit to which Igbo festival can be classified as drama [25].

Here, Echeruo’s rejection to accept Africa traditional festival as drama seems to contradict what is his major concern in citing J.P Clark. We are

made to understand that his quarrel is that the presence of myth and ritual in a festival need to be reconsidered because it makes drama sacred and that it should be built into " proper plot" and allowed to develop as the Greeks have developed. But the argument seems to be unrealistic especially when the question why the comparison with Greek concept of drama is asked. Since Greek drama evolved the way it did because of Greek tradition and because Africa has a history and culture/tradition peculiar to it, should be allowed to grow as such.

What we are saying is that the classical Greek drama should not be used as a paradigm for every dramatic development.

Finnegan and M..M. Mahood have also maintained the same position like Echeruo in viewing the existence and validity of African drama in their various capacities. They have questioned the dramatic import of what is called African drama while Ruth Finnegan sees African drama as quasi-dramatic phenomena" [26]. Mahood regards it as "predrama which remains unpurified" [27]. Finnegan and Mahood's views are Euro-centric.

This attitude of Euro-American scholars on the origin, nature and content of African drma/theatre is what Awoonor decried in his work. "The Breast of the Earth: A survey of the History Culture and Litreature of African South of Sahara when he said:

> The history of African has been the subject of fierce speculation, debate, and discussion over the past few decades. Africa once loomed in the imaginings of European and other scholars, travelers, romantics and adventurers as a land of darkness, of mysterious tribes

> engaged in frightful orgies, of primitive and raw instincts such as cannibalism, of dark sinister practices in voodoo and sorcery, of wide savannas, deep impenetrable jungles, of instant death and breath taking events, of wild and untamable animals and people [28].

It is unfortunate that African literature- drama, culture and history are still open to this supposition and indeed continue to suffer from this misunderstanding and prejudice that have resulted from this parochial racist scholarship. Banham and wakes' claim that:

> he nature of the contemporaty theatre in Africa can only be fully understood in the content of its historical roots. The modern playwright of Africa, the concert parties, and the operas have much of their origins in the ritual drama of the past… Given this, it is inevitable that, in looking at African theatre today, we should be aware that it has developed in recent years under diverse influences, but equally, its basic Africanness is reasserting itself. It may be with some confidence, be claimed that theatre in Africa, today is more alive, more assertive than its counterpart in Europe or America [29].

Banham and Wake's bold assertion speak for itself where denial of the presence of "real" drama in Africa is rife, Banham and Wake are boldly placing it above what Europe or America has because of its total composition, that is, its functional nature- serving a purpose within communities. The strength, vigour and relevance of this purpose lies in its performance and acceptability in the African cultural context.

Kofi Awoonor having cleared the misty air on why activities of Africa origin do not gain acceptability among the Euro-American writers says:

> Drama includes masquerades, festivals, ritual performance, and ceremonies pertaining to the secret societies. In this context, it will be defined by the elements of presentation- the actors and impersonators,

> characters, plot, dance and music. The structure of the African folk tale reveals an intense dramatic form, which lends it to impersonation (of animals) by the story teller, mime, gesture and dialogue;… The most significant class of dramatic material is what has been referred to as masquerades-performance of mask dances [30].

We quite agree with Kofi Awoonor's position on what drama is because it tend to disagree with the notion widely held among Euro-American literary writers that African festivals are of ritual composition and of entertainment qualities alone. He cited masquerade performance of the Igbo speaking people of the South Eastern Nigeria and that of the Yorubas, the "Homowo" festival of the Ga speaking people of Ghana where they re-enact the story of their arrival in their present place, and the Odiwira festival of the Akwampi of Ghana to buttress his position. Diana Devlin in her definition of theatre says:

> It is on one hand, a group of people getting together to perform a play; on the other hand, a group of people THEATRE was originally used to described everything that goes on there as well. [31].

If Delvin has called a group of people getting together to perform a play or the place the play could be performed or the act of watching the play theatre, then we are right to suppose that theatre exists everywhere. Therefore, the idea of absence or semi-dramatic presence or composition in African traditional festival celebration is not proper. Also, in his discussion of festival celebrations Delvin maintains:

> A festival is a periodic celebration in which a whole community is involved. Every culture marks important occasions with a festival; many of these festivals include theatre events. Some of the oldest festivals were supplications or thanksgivings for the most basic needs of life, such as food, many festivals are linked to the

> seasonal cycle of the year, others, the stages in human life, while yet others commemorate the history of a community [32].

Her stand is evident upon the claims that festival are human activities with purposeful intent and therefore a functional human activity which in the words of Kofi Awooner reveals an intense dramatic form.

Ramsaran supporting the existence of traditional African drama posits:

> Side by side with the formal drama of the Western stages, there exists a strong traditional African drama which is a communal activity, this is intimately connected with religious ritual and seasonal festival in which the entire community, part of it associated with the particular ceremony is led by their priest, priestly of chief figure according to the nature of the occasion [33].

He further argues:

> There is no possibility of a lack of raport between audience and actors, everyone is involved and contributes to the success and efficiency of the drama by following in procession, chanting, singing, miming or responding in chorus at the appropriate moment. The drama is processional and operatic combining the art of singing, music, dancing, miming and narration… it is of African cultural heritage that has come down the centuries through oral tradition. [34].

The above statement has made it fatal to judge traditional African drama by Euro-American standard and it is an unfair denial to want to replace indigenous operatic and ritual drama with “straight drama”. The detail Ramsaran appends in this statement is yet another point of reference to the long standing controversy on whether traditional African cultural festival is drama or whether it is in the words of Mahood, pre-drama.

Ramsaran's view on African drama in fact becomes an analysis that left nothing to doubt as whether Africa has drama,or European import or a mere narration.

Grampton has traced the origin of drama to religion when he says:

> The origin of formal drama, in the sense that it is performed in a certain place, at a specific time, using a definite play, or script and for the benefit and participation of the entire community lies in religion [35].

However, what is not clear is what he called formal drama. Unless he means the Western based drama, but by that application, it then means that he must have conceived drama to be formal and informal. Whatever may be his position here, the fact still remains that drama such as in traditional African drama as exemplified in festivals has its origin in religion. Eko in her article averred that:

> traditional African drama as exemplified in festivals, is a quintessence of harmonious integration of themes and structure , actors and audience and the physical and spiritual dimensions of communal life. Traditional African drama is an ordered sequence of selected events that enact a story for the entertainment of an audience, perhaps comes closer to expressing African philosophy of art and the spirit of Black Aesthetics. Its strong representational elements qualify such festival as drama [36].

This statement further refute western denials of traditional African festivals qualifying as drama when according to her, and as other critics may also want to believe that traditional African dramatic elements which are best exemplified in festivals are re-enactment of events in a people's life, a dramatization of a people's belief system and world view, concerns

amusements are all intertwined in a communal celebration. J.P Clark in his writing, “Aspects of Nigerian Drama” in Ogunbiyi edited works maintains:

> If drama mean the “elegant imitation” of some actions significance to a people, if this means the physical representation or the evocation of one poetic image or a complex of such representation or evocation are speech, music, ritual songs as well as dance and mime, and if as the Japanese say of their No theatre, the aim is to “open the ear” of the mind of a spectator in a corporate audience and “open his eye” to the beauty of form, then there is drama plenty in Nigeria much of this as distinctive as any in China, Japan and Europe [37].

The reaction of J.P Clark is, vigorous and self-explanatory. His reference to the Chinese and Japanese theatre is educative. It goes a long way towards clarifying the erroneous assumptions, attitudes and beliefs of Euro-American scholars who see African drama as non-existent, or import of western ideas or embroynic in nature.

The statement is also sine quo non to Ebele Eko’s disagreement to the Euro- American distortion and their lack of understanding in the placement of African drama. Another reference point is in Ola Rotimi’s statement:

> The standard acceptation of the term drama, within a cultural setting, at any rate, implies “an imitation of an action… or of a person or persons in action, the ultimate object of which is to edify or to entertain. Sometimes, to do both… Ritual displays that revealed in their style of presentation, in their purpose, and value, evidence of imitation, enlightenment and or entertainment, can be said to be drama[38].

This goes to confirm our initial statement that imitation of an action is central to dramatic activities. Therefore of more relevance is this assertion by Rotimi especially to those critics of Africa pattern of drama which they believe

does not qualify as drama but rather a ritual full of repetition, most often lacking dialogue.

The origin of the art of imitation according to Aristotle says Owomoyela:

> Can be traced to natural instinct of man to imitate right from childhood and to derive pleasure from works of imitation, imitation and impersonation, the main essence of drama, are part of all human nature. Since festivals are social institutions by means of which men satisfy their fun seeking instincts, dramatic performance were incorporated into Festivals, be it that of Dionysus of Greece, Egungun of Nigeria or Mpilalao of Malagasy. The super-natural powers become involved in the festivals simply because man desires to placate them before and during the revels so that the revellers would be left in peace [39].

As these dramatic performances via festivals are considered as cultural dynamics and social phenomena, its development trend cannot be expected to thread a similar part in any two given localities. The sophistication obtained in the classical Greek and Roman culture where their dramatic performances/festivals were the earliest documented, are to the detriment of the history of other peoples culture especially African culture, but we can still assert here that African drama can be said to be as old as the people of Africa. Ogunba and Irele while discussing the relevance of festival as a work of art to the social life of man maintain that:

> Many communities in African today, except those already totally over run by foreign religion, traditional festivals are staged from time to time. It is an integral, dynamic part of the culture of an unalienated African, an occasion to which he responds spontaneously [40].

They defined festival as:

> An indigenous cultural institution, a form of art nurtured on the African soil over the centuries which has therefore developed distinctive features and whose techniques are sometimes totally different from the borrowed form [41].

Like Ogunba and Irele, Diana also sees festival to mean:

> A periodic celebration in which a whole community is involved. Every culture marks important occasions with a festival many of these festivals include theatre events [42].

While studying African festival theatre, Scott Kennedy seems to have accepted without reservations that African cultural festivals contained elements of theatre and therefore are qualified to be regared as drama of a traditional type. He says that it is a means of communication and the art of Africans. According to him:

> He must try to walk within the culture, the means of communication and the art form of Africa, which is both classical and traditional in nature, a volcanic eruption of the art work steeped in the culture of its people [43].

Ugonna, Nnabenyi studying masquerade performance accepted that masquerade (Mmonwu) is ritual in origin and at the same time, a form of drama. He cited Willaim Ridgeway on the religious origin of drama [44]. In his keynote addrress at the 21st Annual Nkadioka festival held at the Umudioka cultural centre November 1998, Maduka says of Nkadioka festival:

> A very important event in the cultural life of the Igbo it is not surprising that many have references to some aspect of it especially the “Igbuichi”, the art work which the festival is being celebrated. Why Nkadioka festival seems to attract many people is because of the Umudioka in diaspora [45].

The emphasis Maduka is making here is how wide spread this festival is and therefore the importance of it among the Igbo. To a great extent, he is right, but it is important to state that it is still more important to their immediate owners. Although, many Igbos still converge to witness the event. We want to emphasis that, as a result of the experiences of western colonialism, and its accompanied 'formal' culture, African drama has over the years had a significant move from oral to written. This has accounted for the numerious interpretations that theatre scholars give to it especially the Euro- American scholars. This should not blind us from accepting the fact that African dramatic performances are always and still in an oral state that is without text. This should not however disqualify it from been called drama except where a deliberate attempt is made to place the traditional African drama side by side with the written western type with its structured stage pattern. Most often, African festivals (drama of oral performances) go beyond those attributes given to the drama of western type because of the communal nature of these African festivals. Anaeto is right when he says:

> Nkadioka is not just an annual gathering together of people for merriments. It is more of a forum through which Umudioka community projects her cultural heritage reinforces her solidarity with other villages in the town --- for general development ---[46].

The importance of any culture to man especially to those that lay claims to it is high not to allow its disintegration or be forced out of existence as globalization process is currently doing, because this will amount to

cultural imperialism. Nkadioka festival as a cultural expression of Umudioka people is so valued by the Umudiokas that:

> It is not only that artistic excellence of Ichi, but also the craftsmanship, discipline, devoted service to the person who was tattooed and other factors associated with Igbu Ichi that makes it an art and culture that should be revived and preserved [47].

The crusade for the revival and preservation of dying cultural festivals by most governments has shown how necessary these cultural expressions are to the existence of Africa as a continent that is distinct and unique. A continent that, will wish to be remembered by posterity. The declining participation or, the non-execution of the physical form of Igbu Ichi on the faces of deserving members notwithstanding, the art and ceremonies associated with it according to (Udeze, 1978:4) only went through a much needed metamorphic change to acquire fresh life.

Whether it is a crusade for revival or preservation or needed metaphoric change to acquire fresh life, it is obvious that globalization is at work pressurizing this festival out of existence. Udeze further says:

> In our attempt to revive this great art, we have taken the necessary steps to pre-empt and avoid anything that might appear or border on paganism and worship of idol in order to accommodate the various religious sects in Umudioka community of Neni [48].

The above assertion is a clear indication that western religion been an agent of globalization is playing a significant role in the destruction of African cultural practices. The destructive nature of globalization on African cultural practices notwithstanding, Nkadioka cultural festival to Udeze, has not only

brought the people of Umudioka community together but has created an unequivocal gesture to our aged and retired men in our community by paying homage to the deserving ones (Udeze 1997:11).

This is a statement of commitment, reasserting the existence, role and importance of Nkadioka cultural festival even in the current globalization process.

In the course of our study therefore, we have found within some critical works or bibliographical piece cases where the subject festival, the traditional African drama is treated with reservation by using Euro-American types as a paradigm for the qualification of dramatic performance.

The most widely discussed phenomenon today is globalization and occasionally it manifest itself drmatically in its effect on the lives of ordinary people.

Yet this concept of globalization is still not universally understood, and positions for or against are often taken on the basis of ideological leaning or gain motivated interest.

The concept is first and foremost apprehended in economic and financial terms regarding world trade relationships and again, in political terms when discussing democratization. In economic and financial terms, globalization is seen as the broadening and deepening linkage of national economy into a world wide market of goods and services especially capital production and flow. This has been aided by the advancement and revolutionary trend in telecommunication and information technologies.

The third aspect of globalization tends towards culture. Due to development in media technology and communication, this concept brings with it a growing tendency towards a universal homogenization of ideas, cultures, value systems and even life styles.

Criticisms have greeted this concept of globalization while some critics see it as a blessing, others see it as chained cycle of mutual and peaceful force of oppression and domination[49]. Like the current debate on post modernism and post industrial society, the globalization of the world system very often rest on the underlying theoretical assumptions that are rarely made explicit. Yash Tanden it his article. "Globalization and Africa' option" in the Newsletter of the Association of African political scientists [50] sees globalization as the movement of history. The linkage of the long chain of attempts to rule the world by a group of people seems to place Tandon and Obadina side by side. Also Yakubu Nasidi a professor of drama and theatre who poses such question as what' is in it for us [51] says:

> Globalization is the increasing integration of national economies with that of the first world, the driving forces behind globalization are based mostly on the efforts of a few corporate giants that have acquired earth-spanning technologies[52].

He has linked globalization to the 19th century Industrial Revolution where manufacturing and commerce, entertainment and the culture industry will be overhauled.

He also sees this process in the area of culture and the economy merging to form a single place, thus, the world becoming a "single place" and

yet another big question, where are we in this “Single place” The position of Nasidi seems to be calling for meticulous and cautious handling and application of the so-called globalization.

Anthony Giddens talking from a sociological point of view takes globalization to mean:

> The growing interdependence between different peoples, region and countries in the world. [53].

Giddens accepts that, this process of globalization has brought numerous benefits to many in the industrialized societies. According to him, a much greater variety of goods and foodstuffs are available than before [54]. But he concluded by saying:

> In spite of growing economic and cultural interdependence the global order is ridden with inequalities, and divided upon into a patchwork of states with divergent as well as common concerns. There is no real indication of a political convergence that will overcome the conflicting interest of states in the near future. The development of world social relations involves large scales of inequalities between the industrialized world and poor Third world societies [55].

Giddens' concern here is that globalization has not produced a unified world but rather, it has created some of the main social divisions and conflicts in wealth and power, social system and culture and therefore more of a domination and exploitative process. Also, Kafman and Youngs writing in their edited work viewed the concept as:

> An established conceptual vocabulary for addressing social relations on a global scale. Relating as much to a way of thinking about the world as it does to a description of the dynamics of political and economic Relations within it [56].

They also boldly contend that:

> Globalization signals new forms of oppressions, for many, since power has been displaced, markets have been de-regulated and political space re-regulated in the application of international institutions development strategies [57].

It is imperative to state here that Kofman and young's statement on the concept and process of globalization is all evolving, that it does not only lie on the level of economy, that it also affects the way one thinks and therefore there are signs of oppressions inherent in the process.

Writing on the same concept and process of globalization, Mike Kwanashie says, globalization is a process of integrating economic decision,

making such as the consumption, investment and saving process all across the world.[58].

The professor of economics actually accepted the world wide economic perspective of this concept but seems to underscore the process when he says that:

> Information technology has created impact on almost all aspect of human life (culture, religion, values) are all affected as people all over the world are exposed, more than ever before, to different and alternative views … The fear of cultural imperialism underscores a point that a process of harmonization of different cultures and belief [58].

Usman Ladan in a paper he presented recently at the Institution of Development Research, Ahmadu Belo University on the 14th August 2000, says of the historical origin of globalization:

> A major defect of the current globalization discourse is its undue celebration of the success of the process and fixation with wonders of the information technology revolution which partly accounts for the fatalistic dispositions on the corrosive power of the globalization process…many of the advanced capitalist countries of the west, now at the centre of the globalization process first set out to create a world economic order over 400 years ago [59].

Ladan further asked:

> What is it that is been globalized? Is it the ownership structure of the emerging corporate firms now busy globalizing their profit, motivated operations or is it the information technology revolution that is based and controlled in the west? [60].

In the first part of this extract, Ladan seems to be utterly unhappy about the superfluous propagation of this concept especially with the danger covering mechanism, the information technology which is so powerful because of its entertainment like nature. This information technology that is based and controlled within the industrialized western world on its own, is fast eroding Africa's privacy and value system thus imposing the foreign idea and values almost by force. The cultural and ideological oneness of the views about the world which this concept of globalization seems to be advocating is in the least to the advantage of Africans with their own world view. To say that there are benefits to be enjoyed by most people of the world is a fact, yet the exploitation and domination of the world events by the capitalist west especially in the area of culture cannot be over looked for this is a continuation of colonialism in a different form or rather a new form of neo-colonialism. In the words of Ladan "there is nothing new about the present globalization process, it is simply a renewal of a long time entrenched imperialist hegemony"[61].

Since globalization process has been found to be of western origin and interest, an issue that started years before now in form of *colonialism* and at present a new process with new methods of propagation, it is a process of domination and dependence. Most African cultural festivals such as Nkadioka cultural festival which is a cultural expression, will lose their originality and values especially with the awe and romanticization with which the proponents of globalization are preaching about it.

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CHAPTER THREE

3.1 The Origin and Practice of Nkadioka Cultural Festival

In many communities all over Africa, cultural practices such as Odiwira festival among the Ewi of Ghana, Egungun, Odo or Ekpe festivals in Nigeria are either expressions of the community's historical past or their socio-religious belief systems.Their origins are either found in myths relating to stories of existence or activities that are supposed to be of significance to human beings. This means that most often, such festivals or ceremonies are woven around diverse beings and physical phenomena, ranging from powerful gods and or goddesses, to the generality of illustrious ancestors and this is why some writers always associate festivals, especially of African origin, to rituals.

It is important therefore, to clarify the meaning of the term cultural festival, since most people assume it to be either an orgy of merriment or a string of weird, primitive sacrifices and dances. Far from the truth is this assumption, because these cultural festivals are of great political, economic, socio-cultural and or religious significance. Idegu observes that:

> The social and moral life in African traditional societies should be seen to be organized around festive manifestations, which fulfill the function of social and moral control as well as provide entertainment and diversion. These ceremonies are therefore important as indicators of group interest and values and various aspects of social life[1].

These social and moral values of festivals surpass the entertainment or merriment values that are always given to festivals. Cultural festival will be held here to mean an indigenous cultural institution, a form of art nurtured on the African soil over the centuries and which has, therefore, developed

distinctive features, with techniques sometimes totally different from the western oriented ones.

Cultural festivals are an integral part of the culture of an unalienated Africa. They are therefore, still very much alive today in some parts of the African continent and significantly, they exist almost totally different from the art forms of western inspiration.

Cultural festivals are therefore not just religious occasions because, if they are, it would hardly command more than the initiated members.

This is because in traditional Africa, the greatest artistic institution is the festival.

However, we cannot entirely deny the fact that most traditional festivals are not attached to one supernatural or ancestral being or the other and to that extent, we may say that they are religious at base and inspiration. But in its realization, a festival's religious origin or foundation is too often and too easily superceded and the festival thereby becomes a veritable carnival or dance drama. It is in this sense that festivals are the prime artistic institutions of traditional Africa. They are the only institutions that have the frame work with which all the art forms of a community can be coordinated.

African cultural festival celebrations do not just start and end in one or two hours. Most often, they last for days or even for weeks and this is one of its uniqueness.

Festivals tend to have stories or myths to perform and each makes use of its peculiar style, and this depends on the beliefs in the dramatic realization

of these stories that accompany them. These stories also go with other theatrical components, for in the process, the art of costuming, masking, drumming, chanting, dancing and several others are utilized in such a way not totally different from their usage in other dramatic traditions.

These cycle of festival performances each year help to evoke much of the history of a community and also bring to light all the artistic forms of a community. It is this total presentation that is to be properly regarded as traditional African drama, just as Eko observes,

> Traditional African drama as exemplified in festivals is a quintessence of harmonious integration of themes and structures, actors and audience and the physical and spiritual dimensions of communal life[2].

The themes of traditional African drama (festivals) embrace all facets of communal living, since festivals like other dramas exist for and draw strength from the society.

These themes are most often re-enactment of events in a people's life. Eko's contention is not necessarily trying to dispute the western denial of festivals being regarded as drama but to continue to expose those elements that qualify festivals as drama.

Nkadioka cultural festival can also be seen as that kind of festival that is done yearly which helps to evoke much of the history of a community, Umudioka community. The festival did not originate as a practice that has no linkage to some learned behaviour of a people - the Umudioka people. It is

derived from the people's major occupation, Igbu-ichi (scarification) before the advent of Western influence on the Africans.

Igbu-ichi is a kind of facial mark cut all over the forehead down to the two sides of the face.

This is mostly found among the sons of Umudiokas. The reason(s) behind this act is not immediately known, but it is believed that it is a mark of nobility and an initiation into Ozoship

> Ichi marks are crucial in the Nri title system because without taking the title, one cannot take the Ozo title and without taking the Ozo one cannot take the Nri title [3].

Ichi is also a mark of royalty made on the face of human beings as well as on objects such as masks. Onwuejeogwu has been able to establish the fact that Ichi marks have some higher social status and by this claim, the act is important to the Igbo people in general and to the Umudioka people in particular.

3.2 Nkadioka Cultural Festival

A look at why this festival practice was celebrated will help make a proper understanding of how it was celebrated before the European influence and then how it is now being celebrated.

History has it that Nkadioka cultural festival is as a result of the occupational art, Igbu-ichi (sacrification) amongst the people of Umudioka in Neni town. This means that the festival dated back to the beginning of Umudioka's existence in the town. As our source Ezeani puts it:

> The festival is as old as the name Umudioka and no living soul on earth can tell when it started. Therefore the originator or the initiator is the God Almighty who gave Umudioka people the knowledge to beautify people in that manner and celebrate the glory every year [4].

In essence, Ezeani is saying that this festival has been with the people since the first settler Akikpo, the ancestral father of Umudioka people who is said to be a great artist and carver. Akikpo is said to have migrated from Umudioka town near Ogidi, a town about four kilometres East of Onitsha to settle in Neni. Before his death, he had four sons – Imeke, Ojiaku, Akolom and One out of whom we have the four large families of Umudioka community namely Umueze-imeke, Umuojiaku, Umuakolom and Obuone. (Obiora, 1990:2).

This Igbu-ichi (Scarification) which is a facial mark on a man's forehead down to the two sides of the face is very important in Igboland especially in Ozo title taking and that was why these children of Akikpo had to continue with the occupation of their father. The profession demanded that they had to travel far and near in search of clients and as the year draws to an end, they would return to give thanks to their ancestors and hence the festival.

The reasons behind Nkadioka cultural festival lies in the fact that Umudioka people see it as worthy to give honour and glory to their ancestors and to thank them for their protection and for making their sons profession (Scarification) during the year successful. It is also during this period that they conduct a head count of Umudioka sons and daughters who have gone to

perform their professional duties. In the case of anyone found missing, a search party is sent to look for him. It was also an occasion for merriment, relaxation and a show of fashion learnt while in other places. It provided opportunities for all and sundry, their relations, in-laws and friends to come together and share with each other, thereby strengthening the socio-economic and political unity of Umudioka people.

In the words of Maduka;

> Nkadioka festival is a noble venture, which calls for the worthy participation of every Umudioka person because through it, the principles of rule of law, and group solidarity, political stability and the development of individual talents, charity, and homage hospitality --- are effectively developed[5].

Through this festival, the chain of continuity that is the past, the present and the future is maintained. Nkadioka cultural festival is also an enduring appendage in honour of a great progenitor as in the song;

I kpoputago nwa gi
bu Akikpo ka o weta
aha gi nobodo Neni
Kenenu Akikpo onye isi
Dioka na Neni
Akikpo ome nka dalu
Anyi ama elozo gi

> You have brought out your son Akikpo to establish your name in Neni Town let us salute Akikpo the head of Dioka in Neni Akikpo the artist, thank you, we shall never forget you [6].

The claims of Umudioka people on why they practice this festival therefore cannot be underestimated for at least, during the festival, the

community is renewed, re-invigorated and reactivated through the entertainment, jubilation and interactions which the festival provides.

3.3 The Festival

The preparation for the celebration of Nkadioka (or Mmanka festival as it was previously called) will be looked into based on how it was done before and at the present.

Before the advent of colonialism, most cultures and their practices were still in their original (undiluted) form and those purposes for which they were set for were fully utilized.

Mmanka cultural festival as it was previously called was a four day annual event done in the moon (month) of November.

The reason(s) for the choice of this month may not be unconnected to the fact that it is dry season and the beginning of the harvest period. The beginning of the ichi season was then heralded by a specially styled and well recognized cry of a bird from its habitat, Ofia Udo – Ojilike usually in the first week of November. This bird is called Ekwulo.

The preparation for this Nkadioka cultural festival always starts with the ancestral worship which was then their means or method of religious worship. The aim being first and foremost to purify and cleanse the people for the occasion and it was a kind of thanksgiving, honour and glory to their ancestors for protection and kindness shown them all through the ending season.

During this preparatory stage, Imeke the leading ancestral spirit of Umudioka, and other ancestral spirits were worshipped. Other ancestral spirits were: Udojilike, Udo – Okam, Aputu and Ogwugu. The Isi – Mmanka, the first eight oldest tattooed men in the village who had taken the title and had retired would go to Imeke shrine with their wives for the ancestral worship. The items that would be taken for the worship included, a cock, some tubers of yam, four kolanuts, one calabash of palm wine. At Imeke, the chief Priest would perform the sacrifice. He would take one kolanut for himself, break one after saying the necessary prayers and he would share the lobes to both the gods and people present. The cock and yams would be boiled in form of porridge and must be eaten there. At the end of it, the eight oldest members of the community, the Isimmanka would fix a date for the festival and henceforth, it was the duty of every Umudioka citizen to pass the information across the whole length and breath of the town. After that stage, the next oldest tattooed men in the village who had not taken full Ozo title, with whom the first eight Isi – mmanka comprised, Isi – mano would go to Imeke with their wives and offer their own sacrifice as was done by the Isi-mmanka. Every Dioka is expected to return not later than the Afor market day preceding the celebration day.

On the following day, the Nkwo market day, a cow would be slaughtered at the Imeke shrine and it would be shared among the four large extended families of Umuezeimeke, Umuojiaku, Umuakolom, and Obuone, in the ratio of 60: 140: 160: 100 (Obiorah, 1990:2). The reason for this method of

sharing must not be unconnected to the family size. Each of the families would in turn share its own portion among all the male adults. It was during the process of sharing that he who was not around would be assumed to be missing and a search party would be organized to look for him. If such a person was found and he had no convincing statement on why he failed to be present at the ceremony, a fine was imposed on him. But if on the event of the person actually found to have died, the cause of the death was sought for and if possible, revenge was carried out. The next stage of the festival on the same day, Nkwo market day would be in the evening where all the Diokas would gather at the Imeke shrine for their usual ichi song – egwuichi. The people would sit in groups according to their ages and sing the song and that would end the day's activities.

On the following day, which is the Eke market day, every known carver in the community would go to their ancestral shrine, the Imeke with a cock, yam, palm wine, kola nuts and his Inyima and all other carving instruments. The wives would accompany them with such items as nzu, ukwa na ukpaka, for sacrifice to their ancestors in the same way they Isimmanka and Isi Mano did. It was also expected that before that, every Umudioka man would have worshipped ukwu na ije, the shrine in his compound, which is his personal Chi. After that, food and drinks were made available for everybody in every house hold. The food served included Akpu, rice, ukwu na oka, abacha na ncha, stock-fish and other types of meats such as bush and goat meat.

Guests – relations, in-laws and friends from both within and outside the town would be trooping into the village, most of them carrying their own gifts for their hosts. The gifts were mostly farm produce such as yams, cocoa-yam and palm wine. At about four (4.00 p.m) on the same Eke market day, all the guests and their hosts would be in their best outfits and would all gather at the Imeke shrine to dance to the tune of Ufie dance. Men, women and children took part in the dance.

The next stage of that festival and of course the last of the four days, would be on Oye market day. On this day, the entire town and indeed all other towns within Neni town would gather to see the Umudioka people in their izu Afia mmanka. On this izu Afia_mmanka which would of course bring the four days feasting and celebration to an end, all the status of Umudioka shrines would be decorated with Uzu and Ufe, beads and wrappers would be used to costume them. They would be taken to the Oye market square where mats were spread on the ground and all the symbols laid down for the audience delight and admiration. The men amongst Umudioka would sit in groups with their kegs of palm wine, all will drink to their satisfaction including their guests.

It was at this stage that all the well known masquerades from the four clans of Umudioka community would come to perform to the delights of their spectators.

Some of these masquerades included Ogolumba from umuezeimeke, Okanga from umuojiaku, Onyiligbo from umuakolom and mgbadike from Obuone.

It is important to note that these masquerades especially in this kind of festival are very popular and they are the most entertaining. Most of the times, their performances seem to be extra-human and at times most comic. For example such masquerades as the Agbogbo mmonwu, the maiden spirit in their characteristic ways try to mimic girls in their social life styles, thus adding colour to the activities of the day.

The festival would at the end of the masquerade performance assume to have ended and the visitors would return to their various homes.

Before the advent of western influence such as urbanization, western type of education, and foreign religion, the festival was seen as an event nobody especially members of umudioka_community would like to miss and this is why it is believed that a peoples' way of life is unique and important to them.

3.4 Nkadioka Cultural Festival in the Present Age

Nkadioka cultural festival at present is a mere celebration done so as to re-enact the history of Umudioka community before the advent of the Europeans in Africa.

This is because with the coming of the Europeans came such things as religion, western education, urbanization and these things tend to militate against the cultural practices of most African communities.

Some of these cultural practices have either fizzled out or are still striving to survive and Nkadioka cultural festival is amongst the ones that are still striving to survive but with a lot of changes.

The celebration of this festival is still done in the month of November. As has been stated earlier, November was chosen for this festival because Umudioka artists and carvers start their journey to different parts of Igbo land and beyond at the beginning of farming season and by the month of October, and early November, they are back home. Hence the month of November is both for resting and harvesting.

Quite unlike before, the fixing of the date for this festival is done not by the cry of Ekwulo but by the executive members of Umudioka community. Once the date has been fixed, the publicity is done through the modern day information channels such as electronic and print media, posters and hand bills. An implementation committee that will be responsible for the detailed planning of the festival is usually the Age grade.

In Umudioka community, there are at present a total of twelve Age grades and the reason behind these groups being responsible for the organization and implementation of the ceremony is to help in the raising of adequate fund, proper and extensive publicity.

Ezeani one of our sources simply puts it:

> The Nkadioka festival at present is being organized by the Age grades for effective arrangements extension of invitation to people (publicity) competition and generation of revenue[7].

The Age grade should in their effort for effective and efficient arrangement be able to look for such things as film shows and musical groups that will perform so as to make more lively the occasion being celebrated. The duration of this festival now is two days, the first day is always for preparations both within the various homes of the members of the community and at the cultural centres. On the eve of the festival, there is always a film-show or sometime a musical life band to entertain the people that have returned for the celebration. However, this depends on the organizational ability of the Age grade concerned. The following morning, church services are held at various churches in the community, as most of the Umudioka community is now Christians.

At the end of the church services, the people of Umudioka go home with their guests and the guests are expected to be entertained.

This being the first stage of the festival, at midday, the community and their guests will gather at the cultural centre for the festival.

The arrival of the Igwe of Neni who may be a member of Umudioka community or not is greeted with several gunshots and this marks the official opening of the cultural festival. As the Igwe enters the cultural centre with his cabinet members, he is introduced with a special music and praise songs.

Igwe eee
Igwe iga adindu lue mgbe ebi
ebi
igwe ka ala
Omepulu onye ona afala aru
udo dili gi
King
King, you will live forever

He who is mightier than the earth
The saviour of the needy ones
Peace be unto you.

As the Igwe gets seated with his cabinet, master of the ceremony will introduce the chairman for the ceremony, which must not necessarily come from the Umudioka_community and after which the chairman takes over the direction of the activities.

The festival at this point is always opened with Christian prayers and after the prayers, the wives of the members of the Age grade responsible for that year's celebration will present the kola nuts, mostly local Igbo Kola nuts. These kola nuts are shared according to the four large families of Umudioka and to some other important personalities amongst them especially the invited guests. The braking of the kola nut is done by the eldest man in Umudioka community.

While the kola nuts are shared to all present, the chairman of the years festival will read an address which normally includes brief history of Nkadioka cultural festival this has become necessary so as to keep fresh in the minds of the people the history of their race. At the end of this special address, the age grade that organized the years festival will pay homage with yams and chicken to the most senior Isimano members of Umudioka community. Also each will be given fifty naira. The significance of this money though a token is that it is a mark of recognition of these elders for their upkeep of this culture since they are the custodians of the community. The continued practices of

this therefore is an indication that the present generation is aware of their past regardless of the present globalization menace on cultures.

The next stage of this cultural festival is the practical demonstration of the Igbu-ichi. After this, the next activities will be dance and masquerade performance. It is important to note here that most dances in African cultural festivals are dictated by the drum and its beating, that is, the tempo and rhythm. This is why, sometimes, we say that in African cultural festivals, the performers always carry the audience along.

Masquerade performance in Nkadioka cultural festival is another great aspect of this festival. Different types of masquerades will entertain the people and as this goes on, food and drinks are served to people especially the invited guests, provisions are also made for food to be sold by few appointed women.

This though did not exist before now in the practice of this cultural festival yet because of the changing nature of the world (globalization) it has come to be accepted. Money realized most often, are subject to tax while the rest goes to the purse of the women.

Sometimes, other traditional activities like traditional wrestling are always there to make the ceremony more lively. The masquerade performance is expected to continue until late evening when the festival will come to an end. However, activities continue late into the night as friends still gather to eat and drink.

It is important to note that this cultural festival as it has been said earlier is as old as the people that celebrate it, though, a lot of changes have taken place in this modern time. However, the importance of this festival still fills the air amongst the people of Umudioka and this therefore has continued to strengthen their cultural and economic unity as well as the oneness of purpose in their fight for political uniformity with Neni town.

As Maduka observes:

> All in all, the Dioka festival is a noble venture which calls for the worthy participation of every umudioka person because through it, the principles of rule of law and group solidarity, political stability and the development of individual talent - - are effectively developed in a person[8].

From all indications, what the Umudioka Neni is doing in Nkadioka cultural festival is a celebration that is similar to most social functions as is found in other cultural festivals that are held tight by this globalization process.

3.5 The Ijele Masquerade

Masquerade (Nmonwu) in Igboland may be seen as the act of covering over the face or indeed the whole body which is aimed at achieving a complete disguise. This enables the masquerade to perform its roles ranging from religious to ritual roles and to the enforcement of political and corporate authority and for entertainment.

Masquerade in Igboland therefore has both sacred and secular functions to perform. There is a sense of mystery that permeates the

existence of masquerade and this creates a situation of fear for masquerades are regarded as spirits. Nobody in this regard, is expected to have unauthorized contact without first undergoing the necessary purification rites inform of initiation.

There are categories of masquerades in Igboland and in Neni in particular. This classification is done on the basis of sacredness / secularity, functions performed, age of the initiators and the structure of the masquerade.

The Ijele masquerade falls within those of sacred / secular being and structure. It is a masquerade known all over Igboland. Enekwe categories Ijele as elegant maiden spirit, saying;

> Ijele is like a mobile art gallery that shows the life of the Igbos in its complexities. He cited Boston as having described Ijele as a lofty tableau of figures[9].

Ijele masquerade is known for its complexities, it is a communal masquerade, it is not an every day masquerade, the initiators are of age and are ready to hold secrets. Ijele is a masquerade to be respected and feared for its size and elegance. Amankulor in his article, “masks as Instruments for Dramatic Characterization in Traditional Igbo Society” says;

> Ijele is a complex mask which symbolizes splendour and radiant physical ordeal beauty. The mask is built on an artistic physical ordeal for the actor. The masked Ijele actor – dancer steps which conform with royalty of character[10].

The multi-colour nature of this masquerade is not just for the sake of it, for it goes a long way to depict the society it is found. For instance, the pictures are arranged in scenes, showing such incidents as a woman in

labour, worshipping shrines, young girl either on their way to the stream or on their way back home. Not only this, other pictures or figures seen in Ijele are; a man carrying either a child or wife on his shoulders (this signifies some responsibility).

There are portraits that are blended with figures that can remind people of their historical or political past. You can also see pictures that resemble the spirit world and that has to do with the aura and mystical power of Ijele. Animal figures such as lions, dephants and such bigger animals, donating to the supremacy of the Ijele masquerade over other masquerades. Infact, every picture or figure found in Ijele masquerade signifies something. For instance a python either made of wood or rope shows that Ijele belongs to the Idemili shrine that has python as her goddness. All this makes Ijele masquerade the head of masquerades. In the words of Enekwe, “the King of masks” (103) infact, the multiplicity of colours and figures, artistic pictures and the textures found in Ijele masquerade has a lot to say of the great dexterity of the Igboman in arts. Enekwe did not stop at calling Ijele the king of masks but also says;

> Ijele is many things to may people. --- it symbolize the ingenious solidarity that makes its construction possible --- it is associated with the king[11].

If therefore, Ijele symbolizes the king, the other masquerades are his subjects and as such, it must be a mask of vigorous nature yet not destructive.

The dance performance of Ijele masquerade is a slow, measured and calculated steps and this tells of the massive nature of the body. The dance steps are always forward and backward with a number human escorts urging the Ijele to the rhythm of the music and the audience's admiration and shows of ecstasy.

As this dance movement of Ijele goes on, it displays a very high status and achievements associated with great ancestral spirits.

3.6 Dramatic and Directorial Pattern of Nkadioka Cultural Festival

The fact that Africa is largely not quite educated is obvious especially in relation to its western counterpart and this has accounted for the oral nature of its art. This means that its art is not always pre-meditated and stored in a written form, but that it is mostly a spontaneous flow of emotions in performance. Most of these performances are drawn from myths, legends and folk-tales while others are from current events in the community life.

Basically, what we are trying to establish here is the fact that due to the oral nature of our traditional performance, most often, the learning or training or rehearsal is largely passed down from one generation to another orally.

When we therefore talk of the dramatic and directorial pattern of African festival such as Nkadioka cultural festival, we should know that African art and indeed African drama is more or less oral especially when compared to that of the Greeks. This is a fact because, it is woven in the general way of life of the people. However, it should not be thought that because performances

are traditional, that is oral in nature, they are unchanging and need little or no rehearsal. Since dancing and singing are always involved in festival performances as in Nkadioka cultural festival, for instance, the wearing of a heavy and restricting mask and costumes as in the Ijele masquerades in the festival, there is a good deal of physical training (rehearsal) to be done.

Also, it should not be thought that because the performance contains a large amount of improvisation, they need little rehearsal. Take for instance, the age grade that may be responsible for any of the years festival celebration, most of the times goes out to hire an expert in a particular dance or drumming pattern to come and train their members and through this way, a western type of directing is seen at work. It is a fact that in the conventional western type of drama the elements mostly emphasized are the words (dialogue) that is speech and dramatic communication. This is in addition to props, costumes, make-up, lighting, scenery and sometimes not always music and dance. It is because of this fact that a defined platform (stage) with created entrances and exits exists, and this makes critics see western drama as having a directorial pattern. In the traditional African sense, such as in Nkadioka cultural festival, the ingredients include the elements of conventional drama plus numerous other elements that spring from festivals' direct connection to life. They include rituals with libation and prayers, verse with spoken forms and song forms including speech surrogates like drums, bells and flutes and to put these things into proper use, a lot of "practice" (rehearsal) is needed and this is where a trainer or director comes in. For the

simple fact that a group need to have worked together to handle such things as improvisation and the masquerade performance effectively, the essence of rehearsal comes in. Take for instance, where age grades now handle the organization and celebration of this Nkadioka cultural festival, training is required at least to see that the dancing and masquerade performances are well articulated and also to ensure that their age grade will not lag behind. It should be borne in mind that since masquerade performance is an important aspect of most traditional festivals in Africa especially amongst the Igbos, and that masquerades are performed for many reasons like to honour a deceased friend or family member, to connect with the spirit realm, to defend the laws of the land, or to celebrate community as in the case of Nkadioka cultural festival or to entertain, it has become ubiquitous sign of African culture even though masquerade traditions are not present in many parts of Africa. However, where they are performed costume and performance which transform the dancer while concealing his true identity is the largest of the festival performance. This goes to suggest that a lot is needed to put masquerade performance into practice. What we are trying to say is that there is what we may call an informal kind of performance in the Africa traditional cultural festivals as we have in Nkadioka cultural festival than what we have in western type that is said to be formal and of course, this is what makes its dramatic and directorial pattern unique. Take for instance, where the acting (performing) arena is undefined, and entrances and exists are also not particularized, except through the active presence of the spectators. This

again, does not make the performance uncoordinated and therefore lacks directing and dramatic pattern.

As long as a story is involved, told or retold in festival as is in Nkadioka cultural festival, the need for preparations do arise.

The Distinction between the Director in Traditional and Modern Theatre

When we talk of a theatre director, we mean that person who will faithfully interpret the authors intentions into terms of the theatres. He is the person responsible for the entire artistic approach to a production. He is the invisible conductor of the eventual performance, and he is the accepted leader of the total production of a play.

He is working through producer, designer, lighting designer, stage manager and of course, the actor. A theatre director has the most interesting and challenging work of all the people concerned in the production of a play. He is finally responsible for the entire presentation.

> The conventional theatre's method of coordinating the various element in a play is to use a director[12].

This is the opinion of Burton and Lane as they tried to emphasize the importance of a director to play production. They however agree that not in all circumstances that a director is needed, that in a group work with group collaboration, the job of a director is minimal.

At his best in this situation, he becomes a critical catalyst, rejecting, selecting and stimulating and this is because he has a more general view of

the total effect than other members of the group. This again negates the said minimal role or importance for it means therefore, that in every production, be it an improvisation, scripted plays, road or street dramatic action, festivals, a director is needed. The primary function of the director, then coordinate in a manner that will result in an exact theatrical effect, therefore a director can been seen as an administrator, a leader and or an interpreter and infact, whether in a traditional or conventional theatre, this role is the same.

> In high lightening the importance of director in African indigenous theatre abilekaa says:
> The duties of an African priest in performance are also artistic when compared with those of his conventional counterpart[13].

Apart from their roles been artistic, they also give instructions such as how the dancers can dance, having himself learnt that dance from somewhere and now he is he to teach others. Because of the nature of festivals or indigenous drama the distinction however exists. It exists because in conventional theatre, the director is interpreting the play based on the nature and structure of the available theatre, and also on the audience and the play at hand. While in the indigenous or festival theatre, he uses what has existed as the play (festival) to instruct thus making his work story base. Although rehearsed exist in the indigenous theatre but the mode and pattern differs from that of the conventional theatre rehearsal.

The Social Significant of Nkadioka Cultural Festival

Festivals as the name goes are primarily supposed to be of entertainment and merriment valued by the proponents of that festival. This is

regardless of the fact that they may be cultural festivals, religious (secular) festivals, ritual and even other festivals such as sports and musical festivals.

However, it is wrong to assume that festivals are only meant to entertain for they are of great political, economic, religious and most importance of social significance. Due to the high moral standard of African life at least before the colonial influence Africans always regard festivals as occasion where moral lessons are given, errors done are corrected and punished where necessary and other socio-economic and political activities are carried out. Nkadioka cultural festival is therefore not an exception to this rule. To the Umudiokas, Nkadioka cultural festival is a great occasion, it is the period when accounts or stewardship of the whole life of the people is giving, an occasion when their history as a being is re-told to the new generation so that the younger age will be aware of their root. This is important because the so-called socialization of the present age is so alarming that most often, such evils as incest are committed under the pretense that we do not know. During this period, families trace their history to the hearing of the children and when this is done at least, conscience is cleared that the elders role is done. It is not only the period of re-telling of history, it is also the period where the young & collectively and individual pay homage to the elders of the community and the sick, their problems attended to. Such problems are those left at home unattended to by their recalcitrant children. These elders some time, will have their names deleted from the community levy book and the offending children cautioned. Cases including family and land cases are settled during this

period. It is also an occasion to recount blessing the Umudioka received from their God. This is always followed with thanks –giving to the supreme being for such benevolence.

This thanks-giving is always inform of alms giving and donations to the community projects. It is also a great occasion because it is during this time that the festival is revitalized and their great artistic ingenuity displayed, a lot of people visit Umudioka community and there are social and economic interactions. Economically, this is the period when community projects such as development projects are initiated and executed. The less privilege, students and widows are also given attention by way of financial assistance and advise.

Marriage contract are also initiated since this is the period most people value most and are at home and this is why this festival period is seen as a period of great occasion to the Umudioka community.

3.7 African Festival and National Development

Culture, expression by festival through values and perceptions of a collective group, is an index measuring human habits, customs and traditions which form the total societal realities in existence, and these societal realities are the bench mark of a peoples' identities.

The essence of cultural festival such as Nkadioka cultural festival as an element of culture in national development and identity empowerment which lies in the fact that it is part of the people that exist in a geographical entity

and since it cannot be separated from the social growth of the people, it helps to champion the growth and development of the nation.

Cultural festivals such as Nkadioka cultural festival encourages the opening up of new horizon, bringing light to one's own nation and raising it and its people to that fact. Cultural festival performance would be viewed as a vehicle for alternative communication in championing the course of lost identity. Cultural festival such as Nkadioka cultural festival could be used to trace history, tackle problems and look into the future of the nation. Nkadioka cultural festival at present has the tracing of the history of Umudioka people as one of its major functions and this in a way is a rebuilding of a community. The festival as a celebration of vision and peoples cultural values is in form of a codified whole that re-enact the essentials of those values and norms that are of benefit to the empowerment of the people towards nation building. Getting together to celebrate Nkadioka cultural festival is a kind of avenue to see and interact with long time friends where ideas are shared and prospects for future development discussed.

END NOTES

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7. Austin Ezeani discussion held with him

CHAPTER FOUR

4.1 The Concept and Process of Globalization

Globalization ceaselessly confronts us today in such a way that social scientists, journalists, creative artists, business analysts, management theorists in fact, everybody uses this notion in this our changing era to attempt to explain and interpret the ever growing complex world.

Indeed, in a situation where an age in which profound changes within specific individual lifetimes and generations have created not only political and ideological reasoning but also intellectual reasoning, much is expected in an attempt to find solutions and explanations to such a situation. It is obvious that these changes have become very well noticed since the last decades of the twentieth century, where the world as we know it a couple of years ago has remained no longer the same. This is as a result of massive improvement in the areas of science and information technology which has led to the re-structuring of virtually everything in the global system. This has created new conditions of intensity, proximity and almost intimacy with what used to be externally far away world. Time and space for instance have become compressed, thus leading to the loss of national identities and life styles.

This is because the means of passing information across the world has increased and also has improved. The situation has created a different world from what it used to be. This new world is characterized by inequalities, unevenness and social exclusion of most part of the world and this is globalization.

This idea of globalization is not just an over night decision or legislation but as a result of trend in the development of human reasoning. This human reasoning has given rise to such things as increased production of goods and services, advancement in the areas of science and technology, especially information technology. The heat this concept of globalization has generated has become the new tyranny by which the entire world must be managed by the transnational corporate power and insatiable greed. This idea or concept along with the so-called free market is sold to the world as immutable divine truth which must underpin the success or failure of every society. The argument around this concept has raised a lot of questions such as: what is globalization? What is (are) the influence(s) or the impact(s) of globalization on the social structure of the world system?.

Several attempts have been made by many scholars to help to conceptualize this universal term called globalization. In these attempts, what is obvious is that it is the current term used to characterize what is happening in the world economy in particular at the turn of the twentieth century.

The idea of globalization involves a new consciousness of the world as a single place. It is the concrete structuration of the world as a whole, the growing idea at a global level that the world is a continuously constructed environment, patterns of consumption and consumerism, the cultivation of cosmopolitan life-style, the emergence of global sports such as the Olympic games, world football competition, the growth of a global military system, it is

a modern pattern of imperialism, the emergence of world political system such as the league of nations and the United Nations, (Marshall, 1994)[1].

Globalization is the convergence of Nation states towards a unified and coherent form of industrial society. It is an interactive system in a strikingly new form, an interaction of a new order and intensity, a process of configuration in the fluid of information technology. It is a comprehensive enslavement by a civilization whose principal god is wholly selfish, a kind of unity on a global scale, an enforced unity whose goal is to ensure a uniformity of the terrain on which global business would be conducted. It is where the idea and concept of a very few group is preached as supreme and ultimate.

Globalization can better be conceptualized, first, by realizing what sociology has termed society or the idea of society and this means a bounded system identifiable mostly by man's activities and his social life existence. This, however, is the situation in the previous period, for where in the modern era, the level of time and space seems to be much higher, it is in this situation that the relationship between local and distant social forms and events become correspondingly linked.

Globalization is essentially a linkage or a stretched process in as much as the modes of connection between different social contexts or regions become networked across the earth's surface as a whole. Globalization, says Giddens,

> is the intensification of worldwide social relation which link distant localities in such away that local happenings are shaped by events occurring many miles away and vice versa [2].

Gidden's concept is sociologically apt because what happens in a local neighbourhood is likely to be influenced by factors such as money and media coverage that operate at an indefinite distance away from that neighborhood.

What we are saying is that it is the growing global interconnectedness that strengthens the social relations across space to the point where they are transcontinental or inter – regional such that day-to-day activities in one part of the world are increasingly immersed with events happening on the other side of the globe.

Globalization is not an end point, it is a process. It does not just apply to economic activities but to the spheres of politics, culture, law and military affairs. Each form of globalization has its own distinctive logic, dynamics and geography in different historical periods and this of course goes to say that one cannot read of a general account of globalization from only one of them. This is why what is referred to as globalization is complex, un-widely and currently considered all-pervasive. It depicts among others, the transformation of the relations between states, institutions, groups and individuals, the universalization of certain practices, identities and structures and perhaps more significantly the expression of the global restructuring that has occurred in recent decades in the structure of modern capital relations (Aina, 1997)[3]. Globalization as he knows it, goes with everything just to dominate, to

improve on, and ultimately to change way of life of people through the instrument of technology.

To say the obvious, globalization is not entirely negative, it is a double edged sword, where one edge of the sword is cutting and benefiting some individuals, groups and nations and this group praises without reservation the idea of globalization. The other group feels threatened by the wind of change brought about by globalization.

The most outstanding positive aspect of this process is the narrowing of the world to what is being described now as a global village through information technology. What is before now far away is now through this improvement in information technology at our reach and with media coverage, the world is at every body's door step. Lives have been improved through these developments and this has reduced the burden on the individual. More goods and services, for instance, are now made available. David Rothkop appraising globalization says:

> The homogenization influence of globalizations that are most often condemned by the new nationalists and by cultural romanticists are actually positive, it promotes integration and the removal not only of cultural barriers but of many of the negative dimensions of culture. Globalization is a vital step toward both a more stable world and better lives for the people in it.[4]

His idea is that globalization is a step in the right direction because it will provide a more stable world and better lives for the people in it. The extent to which this statement is true lies in the fact that as colonialism with its multi-

faceted nature gave the colonized the good and bad of itself so also globalization.

The advocates of this have refused to see the adverse effects of this process. Together with the Americans, they are only interested in the encouragement of the development of a world in which the lines separating nations are bridged by sheer interest and this will ensure that if the world is moving towards a common language for instance, or that if the world is moving toward common telecommunication, let it be America. Also that if the world is becoming linked by television, radio and music, the programming should be that of America or that if a common value is being developed, let the value be the one with which Americans are comfortable with. One therefore wonders how this globalization process will not lead to a stripping away of most nations' local and national identities.

What is actually the problem is that most often, we are being blind folded by this idea of technological development and its benefits, but when we are talking of technological development regarding the globalization process, let us not just see it only as those material things produced as a result of the knowledge of science and technology. Technological development is a complex process. It is even not perfectly understood even by specialists. The expression is, for instance, strictly speaking, misleading, for there can be no such thing as technological development in isolation. Technological development carries with it cultural, social and psychological process as well.

Associated with every technical and material change for instance, there is a corresponding change in the attitude, the thoughts, the values, beliefs and the behaviours of the people who are affected by the material change. These non-material changes are more subtle, often, they are over looked or their significance underestimated. In Africa, for instance, the globalization process in the areas of technological advancements tend to affect the socio-cultural pattern of our lives and that is where our ways of life are gradually being eroded by the process. For the advocates of this globalization process to suppose that the change in the social structure of the world system should entirely mean globalization and its benefits is quite improper. Although, in a sense, everything changes all the times. For instance, everyday is a new day, every moment is a new instant in time. Events and situations also change. Just as culture will change when there is a culture contact. This is however natural and quite different from the change that is taking place as a result of this globalization which is more or less a manufactured kind of change meant only to benefit the very few with some kind of opportunities which others have not got.

What is actually aiding this global process of change are those factors or agents that are being preached to the world as divine and therefore most advantageous. These agents include, the idea of economic centralization through free-open market system. This policy is calling for the privatization and commercialization of state owned economy. Another agent in this globalization process is in the political thinking, that is, where every country is

being pressurized into adopting the western type of democracy. The idea is that democratization of political machinery is the best option. Information technology is at the top in the championing of this globalization.

Through its media coverage, ideas across the world are at the reach of many and this has helped in the dissemination of information regarding what is Western. Western culture, goods and services are sold to the rest of the world through advertisement to the detriment of the local ones.

4.2 The Implications of Globalization on Nkadioka Cultural Practices.

In this era of globalization, humanity is at a tumultuous stage, in its development. There are enormous possibilities of increasing the general well being of the world population via the benefits of technological advancement, but the globe is mired in an unprecedented era of misery, alienation and turbulence.

The world is therefore drifting into a period in which information technology in particular is so powerful that the West (the owners) enjoy grand banquet while the larger population of the world are been stripped naked because of the wholesome importation of western ideas through information technology. The most affected are the cultures of the less fortunate parts of the world.

Culture which is the fruit of history, reflects at every moment, the material and spiritual realities of a society. It is the vigorous manifestations on the ideological or idealist plane of the physical and historical reality of a

society. Culture therefore is in the life of a society. It is about the values and perceptions of a collective group, the integrated pattern of human knowledge, belief and behaviour, an index measuring human habits, customs, traditions which form the total societal realities in its area of existence and these societal realities are the benchmarks of a people's identities. Culture is the way a certain society lives, it is the totality of manners, customs, values of a given society inclusive of its socio-economic system, political structure, science, religion, education, arts and entertainment.

Culture is seen and felt through its expressions such as in cultural practices like festivals, in art works and other related cultural reproductions which help in the transmission of cultural values and norms from generation to generation. This mechanism helps continuity of cultural practices to be sustained across time. Culture in the course of nature serves as that umbilical cord which connects the past with the present and the future.

Overtimes, one contestable question in the cultural setting is that of the superiority of one culture to another.

Following the European invasion and subsequent subjugation of the customs of the colonized communities, especially African communities, this idea seems to have been established. This is however far from the truth because if culture is really a people's way of life, to suppose that this way of life is better than the other is to say the least. The only truth about one culture been superior to another is that the idea did help to speed up the colonization of most of the communities of the world especially African communities. The

idea then was that the west is civilizing Africa and with this came the idea of residual and dominant culture.

Some scholars have justified colonization by saying that it did not introduce modern values, they maintained that what it did was or should be seen from the point of view of civilization, but this is to say the least or in the words of Nederveen and parekh is guilty of half truth (Naderveen and parekh, 1999:2)[5].

Most often, civilization is an issue that requires tact because hardly can anything be more offensive than to ridicule an individual or a collective group as uncivilized. Ordinarily, civilization is about ethics and mannerism of behaviours, mores and norms of idiosyncrasies. Put differently, civilization is the aggregate sum of one's beliefs system, attitudinal dispositions and composite virtues. So for such people to claim that colonialism was or is a civilization process and therefore that African culture did benefit from such process is something else.

In fact, colonialism is part of the present process of globalization, the idea of the world becoming one which originated from one person or a system seen to be better than the other yet the idea is not intended to better the other people's lives. What colonialism has done is a forceful introduction of a system that is quite different and this has resulted in the erosion of the existing ones or to say the obvious, a distortion and, bastardization of the existing ones.

A big question ought to be asked at this junction, whether it is right for one to decide what is good for someone else? The idea that education and technological competence should confer wisdom upon some group of people to decide what other people should have or be is erroneous. But this is the idea of globalization, which did triumph from colonization.

Quite agreeable is the fact that no culture remains in its exact sameness once it has contact with another, for there could be cross pollination of similar ideas and customs across national borders. But this cross pollination should be seen from the concept of change and not in the idea of globalization.

In this concept of change, human beings have existed on earth for about half a million years ago and no record has shown a complete break down but rather the issue has been that things have continued to evolve from their original form to the other and this has been as a result of certain demands and contact by man. Thus, man and his activities have continued to change.

This change, in most cases, is natural but often times it is as a result of the inquisitive nature of man. The pace of change from the first man to this modern era can easily be measured by a demonstration of or a look at the rate of science and technological development.

True to this fact that this pace of change has accounted for the modes of life and social institutions that are characteristic of the modern world, but care must be taken so as not to misunderstand these changes brought about

by science to mean in itself entirely what globalization stands for. It is also true that in the context of human history, human social life has been wrenched away from the types of social order in which people lived before now. Far more than any generation before now, we are presently faced with an uncertain future, a future that is bleak because the present is being threatened by some forces beyond immediate comprehension.

Looking at globalization and its effects or implications on culture in general, and African cultural practices in particular, it is note worthy to see culture as that indivisible whole that sustains a people in a particular area. When a mention of a common or global culture based on the idea of globalization is made, it means a lot. For instance, it shall be the end of cultural diversity, and the triumph of a Uni.-polar culture propagandized by companies and nations monopolizing the media over the cultures of other nations thus leading to the extinction of our traditional cultures that were inherited from our fore bearers over thousands of years ago. This is true because globalization is both a cultural and economic phenomenon, a true product of modernity and this means a shift from what is traditional to what is modern. This idea of global culture rests on the fact that today, the world watches American movies, listens to American music, wears American Jeans and perfumes, drinks coca cola, pepsi and eats American food, all after having learned to distinguish through the globalized media, the trademarks of American name brands and this is what they call global cultures.

If this is to mean the way of life of a people in the globalization context, it simply means in the cultural context, a shift from national/local to “global culture”. This shift will actually rupture the solidarity of communities resulting in cultural imperialism which is a destruction of national/local identities. We should bear in mind that the universal human community consists of a wide varieties of cultural formations hence it has no single border and to create such means to forcefully homogenized cultures, if this is to happen, it is a wipe of the existing mankind and a re-creation of another with homogenous cultural identity. This gospel of oneness of the world system is quite outrageous for the world is unique and interesting because of its diverse nature, therefore, the problem should be how to manage this diversity and not how to remove it. The question is if removed, which one is going to replace it? Is it the supposed “ better” one or to fashion out on a conference table an acceptable one to all?.

It is a fact that certain features of life or attitude to life, like the use of cars, certain popular music are increasingly shared across the world or that the culture of coca-cola is world wide for instance but this is not in any way globalization of culture. Cultures are different and vary from group to group and therefore must be judged contextually by a set of principles specific to that culture hence to assume that this and that culture are similar therefore can blend is to negate the obvious.

After all, the greatest problem facing the world today especially the third world nations such as Africa is conflict of identity and this was created far

back in the colonial era where countries were merged for administrative convenience of the colonizers. Today, the quest for identity (cultural re-claiming) is opening up a lot of wounds and the world is now seeing an increase in intra-state and ethno-cultural conflicts such as in Rwanda, Burundi, Bosnia and most recently in Liberia, Sierra-Leone, Ivory Cost and also in the Democractic republic of Congo. Before now, in the post-cold war period, wars motivated by the strategic and security interest of the United States of America and the former Soviet Union have subsided.

Quite alright, culture is dynamic, it is a fact because it is mostly tied to man but at the same time, its dynamism is not a manufactured and forced one, it evolves because man is still evolving from his original stage. This dynamism of culture as we have earlier on noted lies in the fact that some cultural features are increasingly shared but at the same time, we should be careful about the idea of global culture because that is imposing one culture on another which is NOT in any form dynamism.

What is global culture today in the words of Ekwowusi,

> Is nothing but subjective values and doctrines imposed on the rest of the world by a handful of professionals in the West via the powerful Western media[6].

These people in their clamour for the globalization of culture with the help of telecommunication advancement using the mass media publicity, advertisement and secular entertainers model are playing a major role today in the destruction of local cultural practices and values. This is a fact in

today's world, that is in this era of globalization, the mass media is very influential in stripping the rural populace their cultural self. This is serving as a mechanism of cultural imperialism. What this western media thrives at is the representation of non-Western world and their ways of life as a collection of fanatics, drug traffickers and terrorists whose cultures are obsolete and unchanging.

The implications of this homogeneous/common culture on African traditional cultural practices such as Nkadioka cultural practice (Festival) is devastating. For instance, this traditional cultural festival before now, that is before the religion of the West (Christianity), their educational system and the subsequent colonial authority was all involving, and still in its original form. But with this globalization process, the festival now remains a mere celebration that is intended to remember what was before these agents of globalization. This is against the fact that before now, Nkadioka cultural festival was more than entertainment. For instance, it was then serving as a means of projecting the culture of Umudioka community. But this process has transformed the way of life of Umudioka people from an activity that was familiar and deeply communal to an isolated, and individual activity, thus, making it strange and impersonal especially to the youths. They (youths) as far as this festival is concerned are unknown people in their community.

In this cultural festival before the colonial era and of course, the globalization process, the masked (masquerades) ancestral spirits were not just this or that person in funny clothes and masks as the advocates of this

on-going globalization process may want to believe, but they are supposed to be real ancestors at least to the uninitiated coming from the underworld to join in the celebration of this festival. Today, masquerades are to some unchristian, heathen and therefore should be avoided. In a more simpler way, it is just an entertainment outfit without cultural significance. It is even difficult to see able bodied men with special interest in the act.

Socially, these things are more than mere entertainment, they serve as cultural expressions and artistic displays of Umudioka people. They also help to educate their youths on what were theirs (cultural heritage and identity) in the Igbo cultural setting.

Nkadioka cultural festival was a festival that served as a political instrument that helped the people to wield political powers for their survival within Neni town. The Umudioka people had used it as a forum to bring back home at least once a year (during the festival) all the citizens of Umudioka community from far and near thereby inculcating in them, the spirit of being homely and patriotic in the affairs of the community. Today, the reverse is the case. They globalization process through its agents has forced this festival to remain the affairs of cultural romanticism. Also before now, this traditional cultural festival was a forum for honour and glory to their ancestors for protection and guidance throughout their sojourn in another man's land. The global belief in one God and mode of worship (Christianity) which in itself is a globalization of belief system has also greatly affected this festival.

Most of the Umudioka people who have been converted to Christianity now refuse to take part in this festival. These overzealous Christians associate it to something heathen. This lack of religious tolerance even led to the splitting up of the church (the Catholic Church) in the community. Some of the victims of this globalization remained with the “true” Catholics while others founded Orthodox Catholic Church. This means that the worship of Umudioka ancestral gods like Imeke before the festival begins is now a pagan idea. Even the display of all their ancestral symbols are all a thing of the past, therefore, it must be forgotten because we are in the era of globalization.

The Igbu-ichi for which this festival is celebrated is no longer practiced and its cultural significance such as in Ozo title taking has been lost. What happens now is for people to take the title because they can afford it in terms of material wealth. This is also the effect of the on-going globalization process.

In today’s celebration of this Nkadioka cultural festival, the dissemination of information is by these agents of globalization, the information technology (mass media), whereas, in the years before, the contact to every Umudioka for this festival was simply by the cry of the bird, Ekwulo. The effect of this so-called technological advancement is increasingly rendering the traditional cultural practice useless and obsolete. Let us think of the celebration of this festival now and before in this way, where now, there is the amplification of electric guitar and the substitution of human voice with microphone. We should not forget that the great men of old were known

because of the power of their voices, (the oratory-nature of their speeches). Some will say that it is now easier but the question is its naturalness and this has a desk killing effect on local musicians.

It is now difficult to preserve the techniques of making themselves heard on traditional/local instruments.

In effect, the Nkadioka cultural festival and indeed most African traditional cultural festivals are presently at the mercy of the globalization process because this process is a characteristic of Western imperialism which is attempting to enforce a common culture using its agents such as western oriented type of education, western religious belief system, western economic theories, the politics of democratization of our political structures in the western type and the information technologies.

END NOTES

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CHAPTER FIVE

CONCLUSION

5.1 Summary of the Findings

It is quite obvious that culture is a way of life of a people within a geographical entity. This way of life involves the people's economic, political, religious and social behaviours. This way of life is not static, it is dynamic, this is because through such factors as; inventions and immigration, cultures get into contact with each other and this can affect it. Cultures are felt and expressed through festivals and art works and these aspects of culture tend to educate, inform and entertain thus helping in the growth and development of the community. Festivals have been found to be the root of drama as we have seen in the case of Dionysus in Greece and Osiris in Egypt.

During the course of this work, the researcher discovered that globalization is actually an idea already in existence. It is a reality of the new age. The process is truly global and as it is global, so its variations in terms of meanings. Each with its distinctive logic, dynamics and geography in different historical periods. Globalization therefore, did not start at the wake of the modern technological advancement or with the new millenium. It started centuries ago in form of colonization and later neo-colonization which are in themselves globalization processes. Take for instance, the economic idea of colonization is to find market for surplus goods and services from the industrialized West; in addition, the political idea of colonization is to control so as to fashion out their (the West) own type of politics. While its socio-cultural idea is to change the thoughts and social systems of the colonized so that they (the colonized) would adopt theirs. This is what this present globalization process stands for. We are therefore not witnessing a new phenomenon but dealing with an old phenomenon in disguise. The

globalization process is an Euro-centric world view which attempts to enforce a common idea and reasoning on the entire world system. It is a process that is being propelled by such things as one religious thinking, western oriented educational system, western type of government (democracy) and Economic idea in form of free and open market system, advanced science and technology especially information and communication technology.

In the course of this work, the researcher noticed that this idea of globalization is championed by a few industrialized nations with America leading, especially with the decline of the Soviet Union and their idea which in itself was the idea of global oneness. This is why some social critics call this idea of globalization of the world system Americanization of the world system, (Baghdadi, 2002). It is believed that this idea of globalization is selfish, for the equality and benefit is not evenly spread. This much preached equality and benefit that will accrue as a result of people's adherence to the "magic powers" of globalization would have been possible if only we have a world that rested on the principles of justice, peace and equality; with cultures co-existing and interacting.

What has been found instead is the widening gap of poverty, inequality and domination of one nation by another. In the economic aspect for instance, the less privileged nations or the third world nations are serving as dumping grounds for over produced goods and services, loans and grants with instructions from international financial institutions on how to spend the loans. On the political scene, it is American dictatorship in which one type of

governmental system (Democracy) is preached and failure to adhere to this political system, becomes anti-modern thus lacking global competence. Socially, it is the western values and norms through massive advertisement using sophisticated electronics and telecommunication technology to propagate it. Where this could not achieve immediate result, it will be outright condemnation of other peoples social structures.

However, it has been noticed that globalization process is not entirely negative. It has brought about global awareness, the world which was before now, millions of miles away has been narrowed down to what is currently called global village and this is done through the same improved and advanced knowledge of science and information technology. This means that the world has been compressed in terms of time and space. These positive aspects of globalization not withstanding, the process has been found to be aiding the destruction of such things as the collective endeavours of most nationality's practices, such as Nkadioka Cultural Practice, breaking up of traditional bounds, some of which served as bond of unity. What this has done is to unveil disputes and animosity amongst member communities and as a result, the quest for identity formation led some communities into fanatical and fundamentalist movements. Again, globalization process has been seen to be neglecting culture variety which is where the beauty of culture lies. Therefore, this global oneness if followed properly, would approximately correspond to the kind of colonial immersion experienced in the nineteenth century.

Frankly speaking, the issue of global culture, that is, the globalization of culture as it has been stressed is a very significant one involving both fears and hopes. The notion is real because the world is becoming increasingly unified because of the improved science and technology especially information technology.

These hopes and fears are exaggerated. The hope here is that a global culture will emerge and help to create a more peaceful world. This is an over statement. The fact is that the world is not going to be a unified harmonious world with a homogeneous world culture nor is it going to be a world in which the cultures of the world are going to be in constant war with each other. The most likely scenario is a situation where there is a global culture that is primarily western and that is what is now spreading through a number of channels. So what the researcher is saying is that globalization is western, that the process is seriously pressurizing individual cultures towards western values and norms and to tackle it is a problem because it is sad to say that because of the backwardness and the many restraints stifling the abilities of the people of most third world nations, there is no quick and easy remedy to help in resisting the evils of globalization.

GLOSSARY OF IGBO TERMS

ABACHA NA NCHA *A kind of local food made of cassava flakes*

AGBOGHO MMONWU *Maiden masquerade known for its famine structure, movement and dancing steps.*

AGUINYI *A name of a clan where Neni belongs*

AKIKPO *The ancestral father of Umudioka people*

AKPU *Local food prepared from cassava*

APUTU *A kind of masquerade*

CHI *An Igbo name for personal God*

EGWUICHI *The ichi dance*

EKWULO *A bird*

ICHI *Scarification*

IGBU-ICHI *The art of scarification*

IGWE *The name given to the traditional head of a town*

IJEJE *A kind of masquerade, richly decorated*

IMEKE *The god of Umudioka people*

INYIMA *A protective Amulet used by the ichi experts*

ISIMANO *The name of the four eldest sons of Umudioka with the ichi marks*

ISIMMAUKA *The overall eldest of the Umudioka sons*

IZUAFIA *The act of buying and selling on a market day*

MGBADIKE *A kind of masquerade*

MMAUKA *The original name of Nkadioka before the advent of*

	Christianity
MMONWU	*Masquerade*
NZU	*Local Chalk*
ODIWIRA	*A name of a festival in Ghana*
ODO	*Masquerade*
OFIA-UDO-OJILIKE	*An evil forest*
OGOLUMBA	*Masquerade*
OGWUGWU	*A name given to a idol*
OKANGA	*Masquerade*
ONYILIGBO	*Also a masquerade*
OZO	*A traditional title*
UGO	*Eagle, a kind of masquerade*
UKPAKA	*Local food made of oil bean seed*
UKWA	*Local food made of bread fruit*
UKWA NA OKA	*Local food made of fruit and maize*
UMU	*Children*
UMUDIOKA	*Children of this art of scarification*
UMUNUA	*Kindred. From one ancestral father.*

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