

**TRADITIONAL AFRICAN FESTIVAL THEATRE AND CHILDREN'S
AGITATION: OGENE NKIRIKA FESTIVAL OF NKWESSI IN OGUTA
LGA, IMO STATE, NIGERIA**

Ifeyinwa UZONDU

Department of Theatre Arts, Faculty of Arts
Alvan Ikoku Federal University of Education, Owerri, Nigeria
Email- Ifeyinwauzundu@yahoo.com
ORCID: <http://orchid.org/0009-0005-5168-673X>

Abstract

It could be right to assert that some African festival theatres have not recognised the significance and strategic roles of children. The adult participants dominate the whole processes, giving children less prominent roles, which relegate them to mere passive audience. This has led to agitations, loss of interest and discontinuity in many cultures in Africa. Cultural festivals embody the belief system and general philosophy of a people, which could be handed over from generation to generation through inclusive practice. Suffice it to say that, it is in the middle childhood and early adulthood that the search for identity and respect for traditional values are inculcated. Using the observational, historical and analytical methods, this paper focuses on the place of children in Ogene Nkirika festival of Nkwessi community in Oguta Local Government Area (LGA) of Imo State, Nigeria. Ogene Nkirika (mock new yam festival) marks the commencement of the new yam cultural activities. It is the children's version of the Omere Ife (New Yam festival). Hence, children in the community are clamouring for inclusion into the main festival. Findings have shown that many children have drifted from the core values of African cultures for lack of inclusion. The paper views that this lack of inclusion of children will continually dampen the sustenance of African cultures and values. It concludes and recommends that children should rather be integral part of the main festival, and not restricted to a fragment of it, as is the case of Ogene Nkirika.

Keywords: African culture, Festival theatre, Nigeria, Ogene Nkirika, Values.

Introduction

Nkwessi community could be said to be one of the smallest towns in Oguta Local Government Area (LGA) of Imo State, Nigeria. It is comprised of five villages namely; Umudei, Umukeni, Umudike, Umuabodi and Umuaro. The people of Nkwessi are mostly farmers, fishermen and traders. Among these three occupations, Nkwessi people are predominantly farmers as a result of the large acres of land and natural fertility of the soil within the environment. In the business of farming which ranges from yam, cocoyam, cassava, local beans, maize, melon and other farm and cash crops, yam is the most identifiable crop. This is presumably because; it is loved and consumed by almost every human and members of the community.

It has been observed that the economy of the people of Nkwessi depends largely on farming and fishing from the beautiful blue lake and numerous creeks surrounding it. In effect, the religious life of the people reflects a pronounced riverine setting. There is no gainsaying the fact that Oguta local government area is well known

for the famous Oguta lake resort; which is one of Nigeria's top tourist attractions. (<http://www.nairaland.com/ogene-nkirika-festival.parade-beautiful>). This has helped to boost numerous rich cultural heritages within the local government areas, including the new yam festival. Although Christianity has taken over some belief systems, yet, there are strong religious influences from traditional angles as well. This can be seen in some people who still worship the water spirit and refer to certain parts of the land as sacred points and shrines. Therefore, all activities such as farming, fishing, child bearing, marriage and even death are believed to be guided by the gods of the land and the water spirit. One can dare say that traditional societies are characterized by festivals of various kinds and dimensions. Okam posits that:

Some festival theatres distinctly manifest aspects of the community rituals or worship, some celebratory; yet others function towards social change. Irrespective of their types, underlying the different forms of community performance is likely to be found the central element of ritual associated with one aspect of community belief or another.

(1)

One can unequivocally state that Nkwessi community is one of the communities in Igboland that has so much respect for yam. This can be illustrated in some indigenous titles such as Ezeji (king of yam), Oshiji (one who cooks yam) Obaji (ban of yam) and other titles that dignify the cultivation of yam. These titles have helped in no small measures to ensure food security; as many abled men have gone into competitive farming spree just to be identified with any of the decorous titles. It is wise to note that one of the criteria that earn one the title is the man with the highest number of yams in his barn upon harvest. Therefore, the title projects the energy and strength of the man of the season, who will be celebrated and decorated with the enviable title.

In fact, it has been exaggerated that an average Nkwessi man must have something to do with yam; if you don't enjoy boiled yam with palm oil, stew or any local sauce, you will surely enjoy the porridge with fresh vegetables, fried or pounding it to be swallowed with any good soup, preferably the nsala soup. Hence, Nkwessi people believe that yam harvest helps to extricate hunger and ensure food security. It is based on this fact that the new yam must be celebrated in Nkwessi community annually; specifically on the months of September, while the actual date may vary according to the appearance of the moon.

The people of Nkwessi equally have extraordinary regards for children. This can be established in the names of the five villages where there is reoccurrence of *Umu*. *Umu* in Igbo dialect means children. The children of Nkwessi community through the process of socialisation learn mores and values which are composed of social, cultural and religious obligations. The purpose is to help them decode the social system of the community, so as to enhance their understanding of their appropriate places. These are manifested through the social systems of some festival theatres. One has observed that during these festivals, there is a collective paroxysm as the custodians of culture and elderly people invites the gods through incantations and ritual dances. These actions are taken by older adults while children are mere audience; with little or no knowledge

of what the ceremony postulates. It is in this context that this paper addresses the issues of the place of children in traditional African festival theatres.



Fig. I Children as observers (online source)



Fig. II. Children as observers (online source)

An Overview of Traditional African Festivals

Traditional African Festival Theatres have evolved over the years as tools that ensure continuity and sustenance of the socio-cultural lives of a people in various communities. The essence of the continuation of festivals could be derived from the fact that African communities have ethical systems that are functional and organised in nature to coordinate human behaviours and activities within the communities. These ethical principles and practices have immensely helped in regulating the social life of a people, through cultural norms and traditions that are highly revered. The effectiveness of these cultural ideologies and lay down rules are prominent in some festivals that periodically connect the people to their gods. This constant affiliation with the gods through festivals affirms the essentials of African belief system; which holds that Africans are metaphysically governed and controlled by the gods. Hence, the proceedings of cultures and festivals in African context are built on the cosmic cycle of myth. Therefore, festivals in African traditional society are not just for fun and entertainment, but are forms of spiritual reunion and communion with the gods.

The traditional African society believes that their existence in the world has spiritual under tone. In essence, the supernatural influences and interventions by the gods can neither be extricated nor ignored. As such, the medium of various festivals in Africa has logically been used to acknowledge and propitiate these supreme beings for various reasons of successful and continuous existences. In effect, the observations and celebrations of African traditional festival theatres have different connotations to different communities. While some communities believe that festival is a medium of entertainment and relaxation, ushering and celebration of bountiful harvests, others see it as ways of identification with times and seasons, religious and rituals ceremonies, among other motifs. In either ways, the life experiences of Africans are undoubtedly multidimensional; with each revealing and manifesting the nature of reality in their peculiar ways. Little wonder some traditional African cultures are marked with many festivities and ceremonies that help to promote social cohesion among members of the society within the ambience of ecstasy and jollity. Therefore, traditional cultures remain the aspect of human that cannot be avoided by any member of a society. This

is because culture provides the fundamentals of human existence; as every living being has a form of identification in language, norms, dressing, cuisines and many more. Spencer observes that:

Culture is a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioural conventions that are shared by a group of people, and that influence each member's behaviour and his/her interpretations of the meaning of other people's behaviour (258)

More so, the culture of a people holds the most vital aspect of such people; as its practices turn out to be the very first set of laws of indoctrination and orientation for children. In effect, they overtly or covertly form the basis of human operations. According to Gordon: every society known to man has evolved a rich cultural symbol system, whereby at first glance, strange objects and odd types of behaviour appear to the outside as unwarranted cognitions and emotions. Upon examination however, each symbol system reflects a specific cultural logic and every symbolism functions to communicate between members of the culture in much the same way, but in a much more subtle manner, than conventional language (4).

The fundamental reasons for festivities in Africa as established in this paper explain that man's existence cannot be fruitful and meaningful without the mediations of the gods. In other words, the life of a traditional African is ordered around the cyclical view of the world. As such, there are seasons for clearing the ground, for planting, for harvesting, for eating, for merry-making and the whole cycle begins again. However, the cyclical conception of life and the need for man to participate in the mythical acts of creation are symbolized by agricultural or seasonal cycle. In commemorating traditional African festivals, the theatrical mediums of dance, music and performances are adopted to spice up the ceremonies. These festivals may not have reached their optimal levels of acceptance and continuous practices without the use of these mediums. Ihenyue believes that "there is a wealth of cultural heritage manifested in ceremonies connected with marriages, births, farming and myriads of other social institutions. These cultural activities contain the germs of rich poetry, excellent music and lively drama"... (462).

Festival dances could be ceremonial or vocational; but ritual dances are the most prominently performed in traditional African festivals. This is because; they are used to appease the gods of the land for either a bountiful harvest or protections of life and properties. **Music** in traditional African theatre manifests through songs and instrumentations. The traditional songs are basically used to embellish the ceremonies for better entertainment values. This could be seen from the fact that; Africans as under developed nation engage themselves in vigorous and rigorous occupational activities. Therefore, the festival period is a period of relaxation with valuable entertainment tactics. In essence, the use of traditional songs acts as soothing balms that relieves tensions, stress and anxiety. Ogbalu believes that "Igbo folktales as a medium of entertainment is fictitious and mythical" (68). Therefore, the aspect of music embodies the mythological background and the general philosophies of a people in folk manner. According to Sreekumar:

Story tellers, singers, minstrels and other kinds of folk entertainers have acted for centuries as sources for the transmission and dissemination of news and information through face-to-face life communication... The value, attitudes, beliefs, and customs of the people are propagated, reinforced and perpetuated through these folk forms. The issues in a society are depicted in form of a satire by the folk artists for entertainment and curing societal evils. (59)

The overall essence of music and dance find their expressions in performances in consonance with the lyrics and rhythm of the songs. These dramatic performances are spurred by well-articulated songs, which the performers respond to with corresponding steps dramatically. Dramatic performances give the highest level of fun to festival theatres; as both performers and audience find common grounds in the euphoria of the display. While different performers are exhibiting energetic impetuses, the audience are cheering and applauding their creative ingenuities. According to, Nzewi as cited in Agu: folk music in all its element and application has latent psychological, psychical and spiritualizing essence; it is an ethnic community that portrays group spirit, thought, myths and aspirations. At the same time, it is a bond, the umbilical cord that links the group with the ultra-terrestrial forces whose potencies are made manifest in various awe-inspiring phenomenal and unpredictable ways in their lives (67).

Traditional African theatres act as social identifiers and unifiers as their themes are derived from the arrays of events that happened in the community. Suffice it to state that every human society has peculiar norms which not only characterize it; but also determine the life of its members. Akpodiete opines that: members consciously and intuitively obeyed and adhered to these mostly unwritten codes of the society. These regulate the physical and psychological behaviours that were openly applauded and commended within the society. Thus, it governs the psychodynamics processes of early childhood behavioural development abilities. Hence it breeds the essence of mutual respect, create collective coherence, and encouraging being, just and fair to one another within the society (139).

These festivals are therefore, important indicators of group interest and values. As such, they affect various aspects of human socialisation. The context of this paper agrees with Krama when he views that; "socialisation is the process by which a person learns and generally admits the laid down rules of a particular environment or society" (5) A child is therefore, directly or indirectly indoctrinated into the norms of the society through the process of socialisation. Socialisation involves teaching and learning of essential rules and values of a society, which ensures the continuity of the social characteristics. The core essence of socialisation is for an individual's personality development. This includes the productive processing of both the internal and external realities. Meyer observes that "the physical outlook, mental qualities and traits constitute the internal essence, while the social circumstances and physical environment forms the external essence of human existence". Mead as cited in Uzundu equally agrees that "the key to developing the self is embedded in learning to take the roles of others." (26) This substantiates Bandura's theory which states that children learn through imitation of actions by the elderly ones in their environment. With

limited social experience, children can cultivate a sense of distinctiveness through imitative learning until they get to adulthood. As such, all the activities or reactions of man in his environment are regarded as behaviour. Hence, the key concept to the study of personality from the view point of social learning theory is basically modelling. According to Baran:

Social cognitive theory posits that people model behaviours they see, and that the modelling happens in two ways. The first is imitation, the direct replication of an observed behaviour... The second form of modelling is identification, a special form of imitation in which observers do not copy exactly what they have seen, but make a generalised but related response. (425)

One can state that children, who grew up in a particular environment and society will have no option than to adopt and adapt to the social life style that is inherent within them through imitation and identification. They equally try to make certain observations and alterations on socio cultural system that threatens their existence. In contemporary times, one can notice that the symbolic connotations of some indigenous cultures are losing their essence and substances. Many children do not have close contact with their traditional cultures; as they seem not to be communicative and impactful in their existence. In effect, many of these cultures are going into extinction. Duruaku posits that:

There is a growing urgency to stem the death of cultures and particularly languages, even as the extant languages are not increasing. It is estimated that several hundreds of cultures are dying out and, in few years, many more would join the growing rank of dead languages. Indeed, over four hundred and seventy-three languages are classified in the Ethnologue as nearly extinct. These are languages that only the few elderly speakers are still living (p.4)

This could be attributed to lack of integration and proper culture orientation on children into the societal system of belief. Over the years, children have remained in their observers' status in many festival theatres without adequate knowledge of their relevance. Hence, the respect and appreciation of cultures are better instilled in the middle childhood and early adulthood.

The Celebration of the New Yam and Ogene Nkirika Festival

The annual celebration of the new yam has left the impression within the people of Nkwessi community and indeed the Igbo nation that yam is the chief of all farm produce. This could be a fact because crops such as; cassava, maize, melon, cocoyam, local beans, pumpkins and others are planted, harvested and eaten without any kind of ceremony attached to them. On the contrary, the new yam festival has become a yearly cultural event that depicts the prominence of yam in the social-cultural lives of the Igbo nation. In most communities in Igbo land, yams from previous harvest must either be consumed or wasted on the eve of the new yam celebration. This is because only meals made of the new yam are expected to be offered to guests on the prodigious occasion.

The new yam festival is however, a significant occasion that marks the end of strenuous farming season and harvest. Conversely, it is a veritable socio-cultural medium, where the Igbo people among other ethnic groups in Nigeria celebrate

successful farming season and harvest. In essence, once new yams are harvested from the farms in good quantities and conditions, it is believed that the year will be remarkable, and that the soil promises to be fertile enough for the next planting season. As such, the god of fertility and harvest must be appreciated through the medium of the festival. If the harvest is equally on the reverse, the gods must also be appeased in order to avert hunger and strife in the community. In this auspicious occasion, several entertainment mediums such as; masquerading, ritual dance ceremonies with colourful and elaborate costumes accompany the festival.



Fig. III Assemblage of titled men (Ezeji's) (on line source)



Fig. IV A ritual dance display (Extract from new yam festival)

One can unequivocally state that the socio-cultural life of Igbo people is structured largely around children. In fact, the arrival of a child in any family or community is a great occasion. The birth of every child is often celebrated with fanfare and merriment. In some communities, the naming ceremonies are conducted in the full view of all the members of the extended families, relatives and friends. Special rites are performed by the head of the family and in the euphoria of the ceremony; the child may be given several names in relation to the circumstance(s) of his/her birth. They are given names such as; Nwamaka (A child is beautiful), Nwadiuto (A child is sweet), Nwadiobimma (A child gladdens the heart) Nwakachamma (a child is the most beautiful thing) and many more. This is owed to the fact that children are institutions that must be consciously recognized and valued for the continuous existence of a generation. Again, the crucial roles of children towards family survival; domestic chores and economies, casual labours in agricultural and food-processing activities, trade and artisanship cannot be over looked. In essence, they are particularly the human category that looks forward to a period of break, relaxation, fanfares and entertainment through festivals. Children basically form the greatest number of audience members that add colour to most events. They see festivals as a period of rest, with lots of food to eat, drink and share with one another. This social intermingling helps to sustain the enthusiasm of the festival to the next season.

The celebration of the new yam in Nkwessi community begins with Ogene nkirika festival. This festival could be said to be one of the most popular festival theatres in Oguta local government area of Imo state. Okam supports this assertion by positing that ‘Ogene nkirika is a total theatre which uses myriad art forms to represent the experience of an event which can be real, prophetic and imagined’ (417) Ogene

nkirika as a traditional art form uses songs, dance, drama, music, mime, puppetry, folklores among others in performance. This festival restricts children between the ages of six to seventeen years from active participation in the Omerife (main new yam festival). Therefore, these demographic characteristics of children see no reason why they should not be integrated into the main new yam festival, which is more elaborate with all pomp and pageantries; rather than participating only in the Ogene Nkirika which takes place in the evening of the eve of main new yam festival, between 6-10pm without audience participation.

Ogene Nkirika is seen as the children's version of the new yam festival that marks the beginning of the new yam festival activities. The ceremony is considered the most important event of the seasonal cycle in Nkwessi community. This could be based on the elaborate myth built around the origin of the yam crop among the people of Nkwessi on its sacredness. *Nkirika* in Igbo dialect means rag or something of less value. As a crucial event that must happen before the main new yam festival (Omerife), children are expected to put on rags on the eve of the new yam festival to run around the five villages, singing joyfully in welcoming the great day of the festival. According to Ezeji Nnajofofor: this is a cleansing ceremony, which children within the ages of six to seventeen years are to participate in. It is assumed that they are pure. The rag they put on signifies impurities accumulated in the five villages within a seasonal cycle; which they will remove and discard at the end of the ceremony. This ceremony prepares the community for the sacredness of the new yam festival. (Personal interview held on 1st of February 2022)

A day after the Ogene Nkirika is the new yam festival (Omerife) which is basically for adult participants. As such, children do not have roles other than to observe the proceedings of the festival. In protest, these children in recent times have refused to partake in Ogene Nkirika which they view as a mundane practice. Some of the children frown at this cultural segregation and seemingly manipulation processes. Children of Nkwessi community believe that their roles in planting and harvesting are strategic, but not in the celebration of the proceeds of their labour. In fact, there are some crops that are believed that when children plant them, they will attract bountiful harvest, crops such as; yam, maize, melon local beans among others. As such, most homes that do not have children endeavour to hire the services of other people's children to ensure this bountiful harvest.

It is based on this sentiment that the children are agitating for their right of inclusion in the main festival. Okonyia posits that: the children's rejection of Ogene Nkirika is an affront to the elders and custodians of culture who understands the ways of gods of the land better. They are too premature to be included in the Omerife. That is how we inherited it from our ancestors and that is why we are prevailing on our children and close relatives to help us in the ceremony since other children are resisting it. (Personal Interview held on the 3 February 2022). In reaction to the agitation, Chikadibia opines that:

We are objecting to this cultural practice because there are no fanfares, we are not allowed to put on good cloths, but rags. In fact some children have turned to mischief makers because no one is supervising the exercise. It begins from evening and run into the night. Some children use it as an avenue to misbehave, by learning and engaging

in immorality. This is because adults are not watching or overseeing what we are doing. No food, no drink, no fun generally. We prefer the Omerife that has lots of side attractions with dignitaries that grace the occasion. We do not even know the relevance of Ogene Nkirika. The title of the ceremony is enunciating because Nkirika means rag. The real Omerife is grandiose and gorgeous. We cannot be putting on rags in this 21st century (Personal interview held on 4th of March, 2022)



Fig V. Titled men dancing with masquerade
(on line source)



Fig.VI. Guest of honour appreciating the Yams
(Extract from the new yam ceremony)

There is no doubt the fact that the main new yam festival (Omerife) embodies rich cultural display of a people in the presence of dignitaries who grace the occasion. There are masquerades exhibitions and dances from different age grades that provide fun and entertainment, unlike the Ogene nkirika.

Conceptual Clarifications on Agitation

Agitation comes from a Latin word *agitare*, which means “move to and fro.” Agitation can occur whenever human beings perceive the slightest physically or emotional threat. It is a feeling of stirred emotions which gradually leads protest. Agitations could be seen as a social process undertaken by individuals or groups, in order to express their opinions on any perceived injustice or subjugation of right within their environment. It is usually a reaction to a dissatisfied position or occurrence in the social system, with the intention of either changing the narratives or improving on the existing situation to accommodate the interest of everyone. According to Tugbokorwei and Ogu:

Man as a social animal desires constant change and development aimed at fostering a harmonious relationship among different groups and interests in a geographically localized community. Such relationships when consolidated upon, no doubt, can help to maintain peace and consequently growth and development socially, economically and politically. (118)

Most agitations could be said to be purpose driven and worthwhile, while some could be insightful, with wanton exhibition of complex, hatred and aggression. Such agitations could be highly intense and destructive; especially when they are expressed through strike actions, riots, picketing, and violent approaches. Agitators may have various reasons ranging from deprivations, power tussles, unequal distribution of resources, gender discrimination, status, religious, culture exclusion, among others.

These individual or group agitations may either be intended or unintended; because the social consciousness, sentiments and emotions of man is most often spontaneous. In either ways agitation manifests itself, it could be seen that democracy has given the citizens of Nigerian the entitlement to express their opinions, and also grounds to stand on their personal or group viewpoints, actions and reactions. Therefore, the outcomes of agitation are supposedly perceived as freedom to right of expression. In furtherance to this opinion, Tugbokorowei and Ogu insist that ‘right pertains to man and other living things, essentially in the sense that it is such living things that can express the rights as they spring from a sense of wellbeing and worth’ (115).

In other words, the paper perceives that the social mindfulness of children is on a daily increase; through shared considerations and obvious utilisation of current knowledge advancement. Hence, modernisation appears to have expanded individuals and groups social assets towards safeguarding their rights. The positive recognition of modern socialisation on young people, fill in as current strategies in dealing with certain institutionalised rules and regulations which they remark as deliberately crafted to undermine their rights and effective functioning in the society. This social mindfulness has given children less threatening frame to be assertive in addressing the status quo. Egbule observes that Nigerian children like their western counterparts, are crying for status, independence, achievement and a satisfying philosophy of life to be important, to be recognized, to have a standing in the group and to have privacy and security... (228) In other words, the younger generation utilizes the medium of agitation to lend their voices towards remaking and rebuilding the social structures and cultural institutions that are not favourably exposed to them. This can be established in their agitations towards the Ogene Nkirika (mock new yam festival) of Nkwessi in Oguta local government in Imo state.

Conclusion

This paper has critically examined the traditional African festival theatre, using the new yam festival in Igbo land and Nkwessi community as a paradigm. The new yam festival is one the greatest festival theatres in Igbo land. This festival (Omerife) happens to be more exciting and entertaining as people put on beautiful costumes, to dance and dramatize in the ceremony. Many dignitaries and government functionaries grace the occasion amidst pomp and pageantries. The paper equally notes that knowledge advancement has given most children a less threatening frame to think outside the box. This has led to the rejection of Ogene Nkirika which tradition has bequeathed on them. They believe that such roles are intended to undermine their effective functioning and infringe on their fundamental right of participation in the main festival. The paper notes that lack of inclusion of children in cultural practices is one of the factors that contribute to loss of interest of the young generation towards culture appreciation and participation.

Recommendations

Based on the objectives of this study, it recommends that the fundamental roles of children should not be undermined. Integration into the culture through appropriate

socialisation and orientation will help in the development of cultural intellectual abilities of children. This will give them the opportunity to decipher the relevance of culture and its appreciation. Again, for peaceful co-existence, continuous practice and sustenance of cultures, there is need for adjustment and moderation of some cultures in order to accommodate the dynamism, sentiments and emotions of children in contemporary times.

Works Cited

- Agu, Daniel "Traditional African Music Contributions to Contemporary Music Creation and Performance Techniques." *Humanities and All of Us*. Ed. Oguegbu. Onitsha: Watch Word Publication, 1990. 110-121.
- Akpodiete, Margret, *Introduction to Nigerian Peoples Culture*. Enugu: New Generation Books Limited, 2021.
- Baran, Paul. *Introduction to Mass Communication: Media Literacy and Culture*. New York: Mac Graw Hill, 2009.
- Duruaku, ABC. "Nkem Efula: Medium Switch for the Preservation and Promulgation of an Igbo Folk Heritage". Inaugural Lecture Handbook, held in Alvan Ikoku Federal College of Education, Owerri. Cherry Bren, 2010.
- Egbule, Jones. *Practical Guide to a Successful Project or Thesis Writing and Defence*. Good News Express Communications Ventures. Benin. 2009.
- Egwuatuonwu, Chikadibia. Personal Interview. 4 March 2022.
- Ezeji, Nnajiolor. Personal Interview. 1 February, 2022.
- Gordon, Godfrey. Symbols and Communication. Encyclopedia Britannica online: <http://I secure. Britannica. Com/eb/article>. November 15, 2006.
- Ihentuge, Chisimdi. "Resuscitating Oghu Festival Performance for Enhanced Participation: An Examination of Sustaining Trends in Contemporary Oghu Umuakah Practice" *Ndunode: Calabar Journal of the Humanities* 13 (2018): 461-472.
- Krama, Ilami. *Sociology of drama*. University of Port Harcourt press. 2006
- Meyer, Lothar. *Concepts of Learning and Theories*. Princeton University press. 1999
- Ogbalu, U.J. Appreciation of Igbo folklore and Songs versus realism. *Unizik Journal of Arts and Humanities* 2.1 (2011): 55-75.
- Ogbuefi, Okonyaia. Personal Interview. 3 February 2022.
- Okam, Chinyere. "Conflict and Change in Ogene Nkirika Festival Performance in Oguta" *Ndunode: Calabar Journal of the Humanities* 13. 1 (2018): 50-61.
- Okam, Chinyere. "The Covergence of Popular Theatre, Entertainment-Education and Theatre for Develoment in the Performing Arts Discipline" *Ndunode: Calabar Journal of the Humanities* 13. 2 (2018): 415-423.
- Spencer, Oatey. *Culturally Speaking: Culture Communication and Politeness Theory*, 2nd ed. London: Continuum International Publishing Group, 2008.
- Sreekumar, C.S. Folk Arts as Mass Communication. <http://sikh spectrum.com> on 14th of April 2017
- Tugbokorwei, Martins and Ifeanyi Ogu. "Agitation and the Limit of Rights: An Assessment of Ahmed Yerimah's *Hard Ground* in the context of the Niger Delta Question." *Theatre and Minority Rights: Perspectives on the Niger Delta*. Ed. Austin Asagba. (2010): 111-128.
- Uzonde, Ifeyinwa. *Nigeria Music Videos and Adolescents Socialisation in Selected Secondary Schools in Owerri, Imo State*. PhD Dissertation University of Port Harcourt, 2021.