

**OGUN APOTHEOSIS AND THE CONTEXTS OF
DRAMATIC PERFORMANCE IN OLOJO FESTIVAL OF
ILE-IFE**

BY

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CERTIFICATION

This is to certify that this project was carried out by Oyeyemi, Abass Abiodun under my supervision

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DEDICATION

To my parents, Mr and Mrs Oyeyemi and to the memory of late Owolarafe Bola Juliana, for who she was.

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ABSTRACT

This research explores critically the context of dramatic performance in Olojo Festival, a traditional celebration in favour of Ogun in File Ice. In the course of discussing the dramatic elements and performances embedded in it, the props and costume used also come to the fore. It further questions the role of Ogun as an hero before his deification as purported by the Euhemerist, with a view to accounting for his bravery, courage and greatness.

His role as the god of Iron and why adherents still celebrate him till today is also explained. The research finally seek to explore the significance of each costume as they underscore and portrays the immense role of Ogun, the God of Iron.

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CHAPTER ONE

1.1 Introduction

The Yoruba are fond of worshipping the spirits of their ancestors. Like other cultural groups who are animistic, the Yoruba believe that their ancestors play a significant role in the lives of the living, hence their penchant for worshipping the spirits of their departed ancestors. Oderinde (2002), for instance, affirms this important aspect of Yoruba belief system when he posits that “Ancestor worship is an essential aspect of Yoruba culture” (3). Since theatre evolved from ritual performances, especially in an animist society like that of the Yoruba; it can be said that ancestor worship among the Yoruba laid the foundation for theatre. Besides, the popularity of the art stems from its acceptance as a medium that enhances mimesis of the gods and other preternatural beings by humans. Among the Yoruba, like other African cultural groups, festivals feature prominently theatrical elements. As a matter of fact, festivals are conceived as part of theatre (Umukoro, 2007).

These festivals can be classified into three, namely: Festivals organised for the celebration of agricultural products, such as the new yam festival and egungun festival. dedicated to the memory of some powerful and historical figures in a particular community, such as Ogun festival, Oranmiyan festival, Sango festival, and many more. The third category falls under historical festivals which are organised in remembrance of a particular incident that happened in a community be it good or bad.

The second classification in which festivals are held in honour of the gods captures the thrust of this research work. These festivals, according to Umukoro (2007) are also known as *festival theatre*, because of the immanence of theatrical elements that shape the performance of the festivals. Songs, costumes, props and dances, for instance, are used to project

communal spirit and unique identity of a given god being celebrated. For worshipers of deities, like Ogun, Sango, Obatala and other Yorùbá gods known collectively as òrìsà; festivals help to transpose them from material world to the unseen world. The Yoruba pantheon consists of hundreds of gods, worshiped for different purposes, each representing natural or spiritual elements or human emotions. Some of the gods existed before the creation of the earth and others are heroes or heroines that were deified after their death. Other deities are natural forces such as mountains, hills and rivers..

Comment [E1]: What is the source of this information? Cite the source.

Comment [E2]:

In Ile-Ife, these gods are honoured, revered and worshipped particularly during festivals.. One of the festivals celebrated in Ile-Ife and devoted to the memory of a Yoruba god is *Olojo*. This *Olojo* is specifically about Ogun worship. The festival affords devotees of the god an opportunity to offer sacrifices to him and receive his blessings. Ogun worship facilitates relationships and intimacy between the Yoruba god of iron and his adherents.

Comment [E3]: One of the festivals celebrated in Ile-Ife and devoted to the memory of a Yoruba god is *Olojo*.

1.2 Statement of the Problem

Ogun is the Yoruba god of metallurgy. It is believed by his adherents that he once lived and became deified after his death, hence the euhemerist study of the god in the pantheon of Yoruba orisa. Considering the popularity of this god, many research works have been carried out on him, with specific mention of his lifestyle, power, struggles and death. Besides, his worship among the Yoruba has also received scholarly attention, though little work has been done on his euhemerism in Ile-Ife, especially the use of *Olojo* festival to enliven the memory of the god. This research, therefore, examines the image of Ogun in *Olojo* festival and the contexts of drama that characterise the festival. The research seeks to identify various theatrical elements that make *Olojo* a popular festival among the people of Ile-Ife and beyond. Akporobaro (2005), for instance, believes that festivals, masquerading and ritual

performances can be described as the dramatic genre of African oral literature. Though the foregoing oral elements are not drama *per se*, they possess dramatic elements. This explains why this research picks up Olojo festival as a focus of study with a view to identifying those elements of drama in it. The study carries out an extensive research on the place of Ogun worship in Olojo festival. Since costumes are significant part of festivals as they reflect and portray the characters, this research also explores the significance of each costume and the prop used in the festival as it helps to reflect the hero (Ogun) that is being celebrated.

1.3 Research Questions

The research questions seek to explore the context of dramatic performance in Olojo festival.

This project is informed by five central questions:

1. What is the concept of dramatic performance in oral literature?
2. How is Ogun worshiped in Ile-Ife?
3. What is the cultural significance of Olojo festival in Ile-Ife?
4. What are the theatrical elements in Olojo festival?
5. What is the cultural significance of the theatrical elements?

1.4 Objectives of the Study

The aim of this research is to explore the contexts of dramatic performance in Olojo festival in relation to Ogun worship by the people of Ile-Ife during the festival. The study also seeks

to explore the kind of relationship the descendants of Ile-Ife keep with their ancestors.

Consequently, the main objectives of this study are to:

- i. Examine the historical origin of olojo festival in Yoruba land
- ii. Discuss the nature of *olojo* festival through the dramatic performance.
- iii. To state the context of spirituality in *Aare* crown and *Osogun*'s red regalia
- iv. To explore the significance of each costumes and their relationship in Ogun worship

1.5 Significance of the Study.

While there are various controversial questions on whether the dramatic performance, costumes, characters the props portrayed in festivals in Nigeria are in anyway significant. This work therefore aims to investigate the significance of this African dramatic performance. This will entail the dramatic performance carried out in the celebration of *Olojo* festival and the mythology of *Ogun*. In effect, the research seeks to explore and establish Yoruba Indigenous identities through cultural festivals and decolonize the minds of many Yoruba about the traditional practice of *Ogun* worship. This work will also validate how the *Ogun* worshipers relate with their god, *Ogun* (the god of iron), in order to prove that their god still live in them.

Finally, While colonialism and the advent of the European in Africa has turned the Africans away from there indigenous way of life, this work aims to show the supremacy of the African gods as part of the uniqueness of the African culture.

1.6 Research methodology

The study employed a survey research, which according to Nwabueze (2013) “is very valuable in obtaining data on a non-observable phenomenon in order to learn the status of something” (7). This involves field work for collection of data. Interviews were conducted for the custodians of the festival, including the Osogun and local chiefs, as well as many individuals in Ile-Ife, so as to obtain first-hand information from them. The data for this work was basically gathered from both primary and secondary sources. The primary sources are mainly oral interviews, observations and participation in the festival. The secondary sources are: textbooks, magazines, bulletins, newspapers articles, seminar papers and journals in the area of traditional performance and traditional African art. Some of these were sourced through library research while some others were downloaded from the Internet. In places where there is conflict of information between the primary and secondary sources, the primary source supersedes because they were obtained directly.

Comment [E4]: Year of publication?

1.7 SCOPE OF STUDY

This study only explores the contexts of dramatic performance in Olojo festival and Ogun worship in the festival.

1.8 DEFINITION OF KEY TERMS

FESTIVAL

Cambridge English dictionary defines festival as a special day or period usually in memory of a religious event with its own social activities, food or ceremonies. Janiskee (1980) explained that festivals and events can be understood as “formal periods or programs of pleasurable

activities, entertainment, or events having a festive character and publicly celebrating some concept, happening or fact” (97). The festive and public celebratory characteristics noted in this definition are important because festivals and events have long existed as significant cultural practices devised as forms of public display, collective celebration and civic ritual, Bernadette (2009). Noel (1992) defines festival as an event, ordinarily celebrated by a community, which centers on some characteristic aspect of that community and its traditions. It is often marked as a local or national holiday.

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CHAPTER TWO

2.0 LITERATURE REVIEW

The review of literature is anchored on examining related critical works on festivals. Africans are well known over the world when it comes to festivals. Throughout the whole continent, colourful and vibrant festivals range from musical, religious, cultural and harvest ceremonies. The past of the people and the understanding of the past, assist in the easy comprehension of the present and a projection into their future is one of the major efforts of oral literature. The past of Africans have been kept alive for centuries, through indigenous festival performances. Many critics have written on festivals as a sub-genre of oral literature in Africa.

In her article entitled, "Traditional Festival in the Political Economy: The Case of Contemporary Ghana", Clarke-Ekong (1997) notes that traditional festivals are performed to observe certain rituals and event that communicates important cultural themes, often through the use of special forms of language, music and dance. She further opines that Ghanaians festivals both secular and Ritual are becoming "Pan-African" event during which enterprising and competitive activities are performed and the evolving role that government officials play is perhaps a key to understanding the continuing value of tradition in an age of modernity. She examines the contemporary roles of those who orchestrate traditional festivals in Ghana's urban and rural communities and also focuses on the versions of festivals in Ghana which shows both the sustainability of these event and political climate withing the country between the central government and local communities through three different festivals which include: Bakatue festival, the Asafotufiami festival of big Ada and finally the Homowo festival and this festivals represents:

- A communal understanding of fertility associated local subsistence.

- Connection to the ancestors.
- An oral history of settlement pattern.
- The need to reconcile inter-group animosity and peaceful co-existence.
- A revalidation of local leadership.

Also, Ukachukwu (2007) examines the religious significance of the new yam festival (Iri Ji Ohuru) among the Igbo of south eastern Nigeria. He further discusses the major extant etiological myth about the revelation of yams in Igbo land and the socio-religious background for understanding the divine origin and the sacred nature of yam in the traditional belief of the Igbo people and the value of yams as the principal staple in Igbo gastronomic life as attested in contemporary literary works. He also gave a descriptive account of the festival, its ritual acts, and the oral nature of the incantation and the age of participants. Manus research aims to fill a yawning in the contemporary black history of ideas.

Finally, he states the importance of the festival as the festival which reminds us that the Igbo people cherish their bounteous gift of nature and also states the religious obligation to cultivate yam by every Igbo. Finally, he states the value of the festival to contemporary Igbo people in the Nigeria Socio-economic and religious-political spheres which include proverbs, folktales, and wise-saying associated with yams among the Igbo.

Jayne and Harmer (2015) examine aspects of festival tourism in the settings of the global south. This article provides an explanatory analysis of the origins, organisation and attendees of one particular South-African rite of passage festival, namely the matriculation vacation. This 'Metric Vac' portrays this festival as a post-school rite of passage youth festival parallels other youth tourism festivals occurring in U.S.A and Australia. This article further contributes to festival tourism scholarship in two major directions. First, it moves the focus to

South-Africa, one of the rising destinations within the global south for a range of cultural and other festivals that are linked to local economic and community development. Secondly, the paper analysis a neglected forms of festival tourism, namely rite of passage festival and addresses.

Oladuni (2016) discusses drumming as an action which portrays human identity and life style and this is shown in the acts of celebrations and worship where it plays a significant part in the collective socio-cultural experiences of the people as it reveals there pulse and inner feelings. he also looks at the use of Osirigi and agreed drums for formational aspects by analysing usage through semiotics and phenomenological frame works. Furthermore, the research looks at the Socio-Religious activities of Yoruba indigenous drums in the Olojo festival and its political value attached to the sacredness of the authority which the king wieldes over his subjects and also the Socio-Religious important activities of the drumming among the Ile-Ife people and the drums critical role in maintaining not only the integrity of the sacred performances but also the leadership and control enjoyed by the sacred kingship within Ile-Ife society.

Finally, the research shows the spiritual salience of the drums. An indigenous drums which personifies the interest of the worshippers as it influences the act of the gods.

Augustine (2015) provides an unusual forum that brought to the light the diverse contribution of blacks and African people to the universal currents of thought and arts. This research reviews the black festival of arts with a view to highlighting how the achieved cultural integration through the arts which could be further explored for realities and expectation.

Furthermore, this paper advocates an all embracing Pan African festival that is neither restricted to Ghana (PANAFEST) nor Burkina Faso (FESPACO) nor merely rotated festival

among African nations that could afford to host but truly Pan African in design, planning and hosting.

Okunlola (2017) also notes the effects of foreign religion and civilization on African cultural life especially the Yoruba. He further examines this effect in Oloku festival which has been eradicated by this foreign religion and civilization and he stated four reasons that led to the abolition of this festival which include:

- The problem of succession.
- Religion factor.
- Land dispute on Olokun shrine.
- Thunder storm on Olokun tree.

Adeoti (2013) evaluates the importance of traditional festival and cultural events in the lives of the people. He argues through this work that despite all the incursion of foreign religion, science and technology, there are still some adherents who through persistence and resilience is still being performed till today. This paper further enlightens non-adherents concerning the worship of divinities and veneration of ancestors through festivals and other cultic rituals.

Zifkos examines the idea of 'sustainability' in a specific segment of enquiry within the tourism and event research namely: Festival sector. It also considers 'sustainable' in music festival as conceptually different. This paper tends to review four major factors which include:

- Literature on sustainable festival
- Locate sustainable performing arts festival around the world
- Elicit the way in which sustainability is interpreted in that context.

- Establish an ideological critique of the sustainable festival phenomenon

Finally, this study posits that understanding what the concept really means within the frame- works of festival practice, and with reference to particular context specific, is critically important and has a wide range of policy implications for the whole structure of sustainability.

Janiskee (1980: 97) explained that festivals and events can be understood as ‘formal periods or programs of pleasurable activities, entertainment, or events having a festive character and publicly celebrating some concept, happening or fact’. The festive and public celebratory characteristics noted in this definition are important because festivals and events have long existed as significant cultural practices devised as forms of public display, collective celebration and civic ritual.

. Researchers consistently point to the fact that throughout these earlier periods, festivals and events “encapsulate identity, in terms of the nation state, a sense of place, and the personal and heterogeneous identities of a people” (Matheson 2005 p. 224).

Falassi (1987: 3) argued that festivals ‘renew periodically the life stream of a community and give sanctions to its institutions. Festivals and events thus have a long historical trajectory, and embody the traditions of various pasts. They have flourished again in contemporary society, following a decline from the mid 20th century onwards (Boissevain 1992).

Schuster (2001) has argued that festivals and events staged as urban ephemera or urban spectacle yield economic benefits by raising the profile of places, their products and institutions and attracting flows of tourists, capital and inward investment.

Festivals and events have been part of a wider range of new 'cultural strategies' (Fox Gotham 2005a) used to regenerate and orient post-production economies towards consumption (Zukin 1995) where leisure, entertainment and tourism underpin an 'experience economy' (Pine and Gilmore 1999).

Ayangbile and Oluwafisayo (2014) investigate how heritage places are protected and managed and enhance historical artefacts' in Ile-Ife. He also suggest Cultural mapping of historical heritage sites planning techniques like geographic information system (GIS) assigning local custodian to heritage site enacting of cultural heritage, preservation policies and legislation and adopting traditional historical management tools as a re-vitalisation planning strategy to preserve, manage and protects what already exist. He further listed valuable city culture that should be maintained and protected. Such properties include but are not limited to:

- Houses of significant meaning or style
- Commercial building which have unique architecture or significant meaning to the community
- Natural landscapes and the environment
- Cemeteries
- Infrastructure such as bridges and walkway

The study further reveals the heritage site in Ile-Ife which have not being properly preserved and they include:

- Improper documentation of Heritage sites
- Improper demarcation of heritage site
- Loss of values of the heritages

However, this paper examines how heritage places and spaces are protected and managed to enhance Historical artefacts in Ile-Ife.

Adamo evaluates the modern encounter between Christianity and African indigenous religion in Africa, the rapid growth of many religions in Africa and revival of air in post colonial Africa which have made inter-religious dialogue an urgent necessity. This article further discusses briefly what post-colonialism is and the meaning of AIR and its encounter of Christianity and levels of inter-religious dialogue and its obstacles.

Alawari (2014) examines the social, political, economic, and the religious significance of Iroko and Ekpe festival and the effect of modernization and to suggest possible ways of improving the status and relevance of Ekpe and Iroko festivals in Akwete Ndoki. He stated the social significance of the festival. Marzieh Shamsi, Sohila Faghfori and Seyed Ali Booryazadeh investigate Wole Soyinka "the Road" as a political and artistic work and shows some ritualistic and theatrical devices like traditional dance, festivals, carnivals, and mask to approve his devotion to his home land and tradition and also shows the existence in colonies.

Derrett (2003) offers a preliminary observation on an analysis of four community cultural festivals in four different destinations in the northern rivers regions of NSW. He demonstrates how a sense of community's sense of itself and its place also validates the substantial shared interest and visitors in such events.

It also explores the nature of community cultural festivals. It also identifies how different strategies have different consequences. It examines the perception of festivals in contemporary science and the key characteristics distinguished as presented. This project covers the issue of the historical development of festival due to an increase in the amount of

free time and average income as well as the emergence of so-called experienced society in the twentieth century. It also focuses on the issue shaping the popularity of festival in the twentieth century and creating so called festival boom. It further examines the typologies based among other or attitude of religion seasonality form of organising and financing the events, structure of festival visitors theme. Etc. (origin and types of festival).

Gbadegbe evaluates the Socio-Economic prospects of the Asogli traditional festival (a festival celebrated in the volta region of Ghana). Furthermore, this study shows that the festival creates a platform for social cohesion and the launch of department projects such as school buildings, toilet facilities, road construction and good drinking water. It also reveals that farmers derive a lot of economic benefit from the sale of yam which is the staple crop on which the celebration is founded. This study also serves as eyes opener for more researches to be conducted into our culture. Finally, these studies explore what the people “have” and are known for. That is there identity and this identity of people is imbedded in their general way of life which has to do with there culture. This culture shows what they are capable of doing to fight for there own survival. With facts at hand, the researcher took a bold step to explore the culture of the people to see whether there are some assets that can be used as a tool for development and this was done by bringing out the social. Cultural and economic benefit that citizen of Ghana stand to derive from the celebration of Asogli yam festival.

Chidozie and Ayibainewoufina (2014) evaluate how Nigeria cultural resources can be tapped into for nation building using Eyo festival as a case study. It is anchored on a neo-liberal theory as a framework which explains the use of culture a means or an instrument of foreign policy. The research findings indicate that the Eyo festival as a cultural heritage of Lagos state has contributed immensely to the nation building project especially through tourism.

The study therefore recommends that the Nigerian government should re-orient and educate its citizens about its cultural heritage in order to increase national consciousness and awareness. This study finally attempted to situate the role that cultural values and tourism play in promoting nation building. It adopted as an empirical ladder the famous 'Eyo' festival in Lagos, arguing that festival has succeeded in attracting foreign investment to the state thus contributing to the overall income base of the economy of Nigeria. The study suggest that concerted effort must be made to deepen the tourism aspect of event, globalise the content and reduce unnecessary hooligalism associated with it, if it will continue to retain it pride among the younger generation. In essence, it canvasses an institutional re-orientation of the Eyo festival by relevant agencies of government to reflect the ever dynamic international environment.

Kukoyi, Adedipe, Aina, Adeyefa and Iwuagwu (2015) investigate the study which evaluates the Lagos Black heritage as a means of promoting the culture and Socio-economic advancement of Lagos state. The findings of this study revealed that about 80% of the participants at the festival have positive attitude towards it and 78.4% appreciates the culture of the host community. 84% of the participants had positive experiences during the festival and 71.3% were satisfied with the events and indicated that they would like to come for the festival another time. The study concludes that the Lagos Black heritage festival is a worthy means of promoting Lagos culture and Socio-Economic advancements. The research investigate to what extent has the festival been able to impact the local economy of the host community and satisfy the participants (both local and foreign tourist) and find out what it needs to be done to improve on the festival. This research focuses on the following objectives:

- Economic impact: expenditures in the local community by person who probably would be spending their money elsewhere if not for the event.

- Socio-Cultural impact: how well do participants at the festival influences and appreciates the culture of the host community.
- Festival satisfaction: what worked, what did not work and what improvement would visitors like to see for the next event.
- Marketing information: who attended the events where they heard about it, and how likely are they to return: owing to the fact that marketing is necessary in generating awareness and attendance for events.

Finally, the study recommends that:

- Government of Lagos state should improve on awareness and sensitization campaign to encourage and improve participation of the government workers and other public/private bodies and foreigners in the festival.
- Government should encourage all local government in Lagos state to participate in the festival and also introduce the use of bill boards in the publicity plans in order to ensure a wider reach of the adverts on the festival
- Lastly, there should be an improvement in security and the number of performing artist in future editions of the festivals.

Eja, Effiom, and Violel (2015) evaluate the impacts of Leboku new yam festival on catchment communities in Yakurr local government area. It was observed that festival event has contributed Socio-economically to the well being of the people in various communities. Tourism development in Cross River State has encouraged the development of cultural activities and events in the state. However, despite the significant contribution of the festival event such as Leboku, it activities are not devoid of socio-economic problems. In order to avert the problems associated with Leboku new yam festival event, this study put forward the following recommendations:

- i. The government must liaise with the communities so as to provide a framework that would ensure tourism related activities during the events. This would help to ensure visitors' comfort and interest on the festival hence encouraging effective feedback from the various visitors
- ii. The government and the host community must provide adequate security and comfort to visitors that are willing to spend longer days in the area.
- iii. The government and the community should provide enabling encouragement for private sector to invest in the state especially in area of accommodation. This would help reduce the high demand for housing during the events
- iv. The community must enact laws that would help to prevent individual wishing to involved in il- legal activities during the festival event and possible punishment be given to those who goes contrary to the law.
- v. The government should provide adequate publicity with respect to the festival event. This would help to create public awareness about the events.

In their article entitled "Socio-Economic impact of festivals on community development in Calabar, Nigeria." Ukwayi, Ojong and Augustine (2012) examine the socio-economic impact of the leading events in cross river state (Calabar carnival and Leboku new yam festival) especially on the host community. This research shows that even though they have played a significant role in Socio-economic development of the areas which was affirmed in the tested hypothesis which shows that the component account for a high percentage of benefit from the events. It was observed that the event were not devoid of problems such as prostitution, inflation, robbery among other social vices.

Today, the two events in Cross River State even though it has yielded dividend to the government and the host communities, the events were not devoid of problems. Therefore, in

other to avert such problems in the areas, the following recommendations are hereby put forward

1. The government should provide adequate task force that would want to disrupt the effective functioning of the events.
2. The organizers of the events should provide a framework that would ensure that the event last for longer days. This would help the government and other stakeholders to generate more revenue which can be use to develop other sectors of the economy.
3. The government should encourage the production of local craft; this would help to promote the image and culture of Cross River State as a tourist destination.
4. The government should provide adequate incentive to the organizers of the events that would help the organizers to provide the needed facilities and services that would ensure visitors satisfaction and comfort during the events.
5. The government should provide adequate security during the events in order to guarantee visitors safety while their stay in Cross River State.

In conclusion, The Carnival Calabar and the Leboku new yam festival is one of the biggest tourism events i These two events in recent times have transformed the entire state into a tourism destination. Besides, the events have yielded benefits to the government, host communities and other stakeholders in the industry especially in the area of revenue generation, employment creation and at the same time have promote the emergence of other businesses in the state. However, in spite of these numerous advantages these events have generated in the state, there are not devoid of problems ranging from prostitution, rubbery and disobedience of youth to communities

Asogwa, Umeh, and Okwoche (2012) analysed the sociological and the cultural significance of the Argungun international fishing and the cultural festival in Nigeria. The study further

showed that the majority of the respondents (44.8%) agreed the festival season they witnessed so far have been a great source of relief from tensions. The study showed that the festival give the people great relief from monotonous year-round activities thereby serving to dissipate tensions. Furthermore, people are highly excited by the festival to the extent that they would decide to settle permanently in Argungu. The festival is also a means of culture preservation, self identification and sense of independence. For others, the festival should continue because the festival seasons have been a great relief from the monotonous year round activities, thus helping to dissipate tension even if temporarily.

Finally, the study showed that the Kebbawa people ranked the festival event with higher preference for water events, suggesting that the Argungun people still place a great premium on water events. This presumably strengthens their believe in the potency of both Fashen Ruwa and Ayaran Ruwa. The festival apart from providing employment opportunities to some inhabitants has helped in exposing both the human and natural resources of the area as well as there cultural riches.

Ojo (2015) evaluates the dramatic aesthetics of Emidin and Igbo festival of Omuooke Ekiti in Ekiti state, Nigeria. This research identifies and evaluates the dramatic-cum artistic peculiarities that exists in the Emidin and Igbo festivals of Omuooke people in Ekiti state as an aspect of Yoruba indigenous performance practice. This study reveals the current state of the selected festival amidst these changes. It also attempt to contribute to the development of African oral tradition by adding to the documentation of the field of orature in Nigeria. Aesthetic centers on the different ways of appreciating things, the festival in these studies are aesthetically appealing to the people. These festival produce pleasure relief and entertainment express the values and beliefs of the beliefs of the people and promotes the culture of the people. This study confirms the connectedness of all African festivals. It brings to the fore,

the associated nature of drama such as songs, mime, dance, spectacular display, costumes, beautiful setting and acrobatic displays. Apart from being a documentation of another traditional festival, this study is an addition to oral literary scholarship. This study elaborates on the function and significance of the festival to the people of Omuooke. The significance of the festival are known to be a necessary aspect of art and culture. This work is therefore presented to ask some fundamental questions rose in the problem of this research. These questions have guided the research tremendously as the analysis is predicated. These study also reveals and presents how the arrival of Christianity, Islam, colonialism, modern education and westernization have altered the original form of these festivals. However, it cannot be totally denied that education and modernization as also helped these festivals, among other things. This study observed that while modernity is one of the greatest threats to Omuooke festivals, it is also its rescuer and promoter. This study is therefore an attempt at contributing to the development of African Oral Tradition. The study therefore asserts that measures should be taken in order for our indigenous practices not to be totally consumed by the negative effects of this modern phenomenon. Finally, this study has maintained a stance that not all Nigeria festival has being faded out in the face of modernity. It will also not to be correct to totally accept that civilization and modernization will lead to demise of orature in Nigeria. But this research has shown that if orature does not completely get lost with the challenge of modernism, its forms change into new ones and thus, the original forms become absorbed into the new ones.

Asogwa, Umeh and Okwoche (2012) investigate community fishing and the economics of argungun fishing festival in Kebbi state, Nigeria. The study showed that variation in the interval between the successive festivals explained the largest proportion of changes in fish weight at the festival. Furthermore, variation in the number of tourist explained the largest proportion of changes in the total income from the festival. The study revealed that the

festival played an appreciable role in the augmentation of the protein intake of the Argungu people and the neighbourhood. The study also revealed that the higher the interval between successive festival seasons the higher the fish weight hence, any policy that is directed towards ensuring that the fish population is adequately conserved in the river meant for grand fishing would ensure that large weight fish are captured during the festival. Furthermore, the study showed that the higher the number of tourist the higher the total income generated from the festival.

In his article “Managing Masquerade Festival For Tourism And Economic Gains: A Case Study Of Mmanwu Festival In Anambra State” Nwanna (2017) explores the conscious effort aimed at digging up the hidden treasures of traditional theatre in Nigeria and presenting its aesthetic and economic potentials to the global theatre landscape. The study presents a novel way of looking at African festival as new vista for economic gain and not mere ritualistic festival. This research also contained a lot of information which can encourage other researchers to work on African masquerade festival and other similar subjects on African and other non-western cultures inline with the suggestion by Eric Bookhardt that “critics and art historians must necessarily try to tidy up the messy cultural shift and convulsions that define certain times and places and their orderly taxonomies typically reflect some artistic effort more tactfully than other”. Finally, it is hoped that this study will lead to a revival of interest in traditional masquerade festivals in Nigeria and re-awaken a consciousness towards this direction.

, the study identified Osun as a personification of Yoruba women. This was evidenced in the materials collected, particularly the motifs and the visual arts, and equally discernible in the oral and other primary sources. Also, both the poetry and visual arts emerged as conceptual

paradigms to project the power, prowess and image of Osun as a deity in the Yoruba pantheon of Òrìṣà (deities). The study has facilitated and enhanced our understanding of the faith, fate, philosophy, perceptions and attitudes of the adherents of Osun cult in relation to its impact on the people locally and globally. The study also revealed the intricate interplay between the verbal (word) and the visual (image) domains. Finally, the study explicated the transformation of Osun cult in Osogbo from a local to an international phenomenon, principally through the slave trade of the eighteenth and nineteenth centuries, and also through the appreciation of Osun visual art by an ever-growing international audience

It is expected that this research will:

- a) Broaden our perception and knowledge of the position, impact and place of women in Yoruba philosophy.
- b) Show the beliefs and faith of Osun worshippers in Osogbo.
- c) Elucidate the impacts of foreigners on Osun cult and on the changes of Osun cult and grooves in Osogbo, and how the local people vitalise their own locality within the globe in the face of these transformations.
- d) Examine the intricate interplay between the verbal and the visual arts in Òṣun grooves and their impacts on Osun cult in Osogbo community.
- e) Show other research interest area on Osun cult.

This work examines the interplay between the verbal and the visual art of Òṣun in order to know what they reveal about Osun - her origin, place and power among other deities in Yoruba land. This research examines the impact of Osun cult on the people of Osogbo community, the vicinity and the far away places. It also examines the impact of the foreigners on Osun cult in Osogbo as represented in Osun verbal and visual art. In conclusion, this research examines the relationship between the verbal and the visual art of Òṣun with regards to their impact on the cult in Osogbo community. It examines the poetry of Osun Osogbo

contents, time of performance and its utility. Also, various meanings accrue to the visual art of Osun were examined. It has been shown in this work that, apart from her attributes as a generous and a caring goddess, and slave trade of eighteenth and nineteenth century, the most invaluable factor responsible for her globalisation is the effort of Susanne Wenger and her New Sacred Art Group. Therefore, Osun verbal art can be regarded as the traditional aspect of Osun cult in Osogbo while the visual art of Osun in Osogbo community could be regarded as the foreign influence or aspect.

According to Nsofor (1975:6), Festival is a period set apart by communities or groups of individual, for commemorating important events in the life of community or an individual. These important events may be connected with homage to the God, gods, ancestors or spirits, or they may be concerned with the transition from one season to the other. The definition by Nsofor above posits that festival is an event that is time and space bound. Although the timing of festivals in traditional or contemporary societies can be determined by the cycle of the season or the events, the time of festivals become the time when individual, families or communities celebrate and attempt to restore any disharmony that may be among them. Nsofor's definition shows that festivals can be religious or ritualistic in nature. Festivals to him are the time to honour God or ancestral spirits either by supplication or thanksgiving. It is worthy to note that in religious festivals, rituals give form to the sacred, communicate doctrine and mould individuals into the community's ways of life. Therefore, festival is an occasion for expressing and reinstating religious values and contacts with God or ancestral spirits. However, the religious functions of festivals have often been exploited for spiritual, social, political, economic and academic ends.

Contrary to Nsofor's view Ogunba's (1978:4) description of festival does not carry a mere time categorization. He describes festival as „an integral, dynamic part of the culture of an

unalienated African, an occasion to which he responds spontaneously to societal and cultural yearnings (1978:4). Ogunba (1978:5) further posits that:

“In traditional Africa the greatest artistic institution is the festival. Contrary to popular understanding, the festival is not just a religious occasion; if it were, it would hardly command more than tiny fraction of the interest it generates among the people”. He stresses further that it is always difficult to determine what a religious occasion is in a traditional African context. According to him festival is the only institution which has the framework which can coordinate virtually all the art forms of a community. Each important festival last for a considerable time, as each have a story or myth to perform and each make use of its own peculiar style in the realization of the story. Thus, in the process the arts of costuming, masking, drumming, chanting, dancing and several others are utilized.

According to Cole (1984:10), „festival is a relatively rare climatic event in the life of any community. Cole further posits that festivals renew the life of a community. They bring together the people as a group thus strengthening their unity and cohesion. While Mbirri in his work titled *Introduction to African Religion* describes festival as an activity that adds to the grandeur of both personal and communal rites. Festivals comprise a variety of form from the most spectacular to the most secretive and emotionally charged. Festival performance remains one of the most important aspects of African culture through which the people’s belief system and ways of life are expressed.

Ugonna (1981:17) affirms that, throughout man’s history, certain days or time have been set aside to commemorate, ritualize, celebrate or re-enact or anticipate events or seasons-religions, agriculture, socio-cultural – that gives meanings to an individual and his community.

Most schools of thought see festival as an occasion to showcase and propagate community's culture. Festivals to them contain much of the folklore genres that are important to the understanding of the cultural life of the people.

Soyinka (1992:241) asserts that the persistent habit of limiting festivals as belonging to a spontaneous in artistic expression of community demands re-examination. Through festival, lives of people in the community are sharpened, invigorated and policed. The people's past is brought to the present through festivals and their contemporary relevance is appraised for communal living. The people's whole life became enveloped, guided, governed and demarcated by festivals and ceremonies. Many of these are founded on religion and on the need to maintain equilibrium between and among the various inhabitants of the people's world, spirits, the ancestors, deities and other forces. Cultural practices (religion and social) such as festivals, funeral, traditional theatre, initiation and so on, became ceremonial. Festival is a traditional performance that reflects the people's way of life.

Turner (2002:13) asserts that: A performance is a didactic of flow that is spontaneous movement in which action and awareness are one and „reflexivity“. In which the central meanings, values and goals of a culture are seen in action as they shape and explain behaviour. A performance is declarative of our shared humanity, yet it utters the uniqueness of particular cultures. We will know one another better by entering one another's performance and learning their grammars and vocabularies. It can therefore be surmised that cultural festivals such as the Olojo festival are human activities and are oral dramatic performances of the Ile-Ife people. Ogunba (1978:1) reaffirms this when he says, “in many communities in Africa today, except those already totally overrun by foreign religions, traditional festivals are staged from time to time”. Most traditional festivals are religious and

ritualistic in nature. They were conceived by the society for the purpose of maintaining a relationship between the spiritual and the living world. The Yoruba like many tribes in Nigeria worship their ancestors. This worship is based in the firm belief that the spirit of a human being never dies, that it continues to influence the life of the community from another sphere.

Obiechina (1978:46) describes festival as an event of coming together periodically to express their sense of communion through those things which have given them their feeling of unity, those things which not only defined their unique relatedness, but also distinguishes them from all other people". The contribution from Obiechina (1978:46) postulates that, festivals are events when people and communities come together to express their cultural being. This to him is because, festivals contain all the intrinsic and extrinsic culture of the people as well as the progress and developmental attitudes and world view. From Obiechina"s (1978:46) view, it can also be deduced that festivals have unique social unifying tools that bring people together. This social unifying tools as postulated by Echeruo (1981: 138), is an attestation of the people's communal feast which features re-enactment and rededication for every individual in the community. It reinforces common values, shared bonds and common taboos. It re-established links with the past and compels the living to participate in hilarity and comradeship of a communal happening.

More so, Doki (2006:70) views festival as what reveals the maximum utilization of social and cultural institutions, artistic creation and the moral and socio-religious ethos of the individual and societal life of the community.

To show the cultural propagation of festivals, Soyinka (1988:190) goes further to emphasize that festivals are the manifestations of the people's cultural environment which however informs their economies and politics. Soyinka (1988; 190) crisply emphasizes thus: Festival evolved and is celebrated within a specific physical environment. It naturally interacts with the environment, is influenced by it, influences that environment in turn and acts together with the environment in the larger and far more complex history of society. The implication of the above statement shows that festivals are environment specific. In their various forms and contents, they serve to meet specific social and cultural needs as prescribed by the environment and customs of the people. Therefore, festivals involve these of local materials such as food items, animals and livestock to sooth and give thanks to the gods for whatever purpose the festival is meant for. However, festivals from Obiechina's (1978:46) view are an integral part of the people's culture, since it focuses on man, attitude and other values in both their universal and unique characteristics. Soyinka on his own part posits that festival goes beyond human attitudes to environmental or societal impart on human values and behaviours. His position emphasizes that culture is about people's way of life, likewise environment informs the culture of the people. Therefore, people's lives and behaviours are a function of societal influence and therefore informs how they appropriate their worships, nutrition, habitation, celebration and other cultural items in their society.

According to Gregory (2009:69), since festivals are the celebration of both religious/ritual and secular, it therefore can be seen as a "communal celebration involving carefully planned programs, outpouring of respect, rejoicing, or high revelry established by custom or sponsored by various cultural groups or organization". The highlight of this definition establishes two but linkable aspects of festivals: the religious and the secular. This means festivals do not purely focus on the significance of rites and rituals but also on its

commemoration of important historical or cultural event or the recreation of cherished folkways which gives meaning to the existence of man and thus communicate thoughts and attitudes.

In a similar vein, Clark (1981:57) considers the various aspects of Nigeria drama. The origin of drama as espoused by Frazer James, he says, is the Egyptian Osiris and the Greek Dionysius. Clark divides Nigerian drama into two categories. They are traditional and modern drama. Within the traditional category, Clark (1981: 58-9) differentiates the religious from the secular. The secular has its roots in religion. The dramatic performances of Obatala and Oshagiyana that are performed annually at Osogbo and Ejigbo provide indisputable examples of the first sacred kind. Clark's treatment of the facets of Nigerian drama provides illuminating hints on the evolution of traditional Nigeria drama from the religious level to the secular perspective. The two categories of drama employ songs, dance, mime and acrobatic display copiously. Except for the emphasis on the ritual essence of religious drama, it is sometimes difficult to distinguish the sacred from the secular. Clark (1981:57) declares that dramatic elements could be found in Nigeria festivals. Imitation, according to him, is vital to such festivals. They are enhanced by speech, music, ritual as well as dance and mime.

Religiously, Ahithophel (1982) writes that it is an occasion for the veneration, propitiation and solicitation of help from the gods and ancestors. During festivals, sacrifices, libation and prayers are offered to the ancestors and the deities to pacify or appease them for all the crimes and mistakes that members of the community might have committed against them. It can also be as a thanksgiving for a particular purpose. These sacrifices thus renew and consolidate the bonds of unity between the living and the deities. It shows that the people depend on the gods and ancestors as being capable of influencing their lives. Festivals encompass social, moral, economic, historical and political importance in the society. The

religion and cultural significance have been discussed extensively. The aesthetic of a given festival is its impact on the attitude, aspiration, motivation, skills and behaviour of the people celebrating it as well as the mode and manner of its celebration. According to Okpewho (1979:54), culture above all other things "...encompasses the tangible and the intangible as it equally incorporates the totality of the material and the immaterial tools, artwork and the works of art of a people as well as the knowledge accumulated by them..." That is why Ogunba (1971:46), says that African festivals are conceived as the most important cultural institution in traditional African society. "It is the institution that accommodates and utilizes virtually all the major arts of a typical African community- the arts of carving, drumming, chanting, dancing, masking, costuming and many others."

Ogunba (1971:46) further explained that, though traditional African festivals are religious at base, they too often transcend the merely religious and turn into veritable ritual dramas. If festivals were merely a religious occasion, with a sequence of solemn, weird rites to placate an inscrutable or bloodthirsty supernatural force, it would probably not last ten years and certainly not have the great interest and excitement so noticeable at festival performances. These performances are far more on the aesthetics, the artistic or dramatic quality of the performances.

Rotimi (1981:7), considers African ritual displays as drama, but argues from a different perspective. In his essay "The Drama in African Ritual Displays", Rotimi sees imitation as the main yardstick for measuring whether these African rituals displays are drama or not. This can be seen in Omuooke festivals as the youths tend to imitate the actions, dances, songs and displays of the elderly ones as soon as they step into their shoes to perform one function

or the other during festivals. To Rotimi, those ritual displays that reveal their style of presentation, enlightenment and entertainment can be said to be drama. Ogunba (1978:115) also questioned the use of western modes in assessing festival as drama in Africa. According to him:

Traditional Africa before the coming of Europeans did not have theatre in the strict western or oriental sense. No one built special structures basically as play houses for dramatic presentations and similar entertainments. But there existed dramatic presentations enacted in space quite unlike the European notions of the stage... He then proceeds to outline the characteristics of festival drama, emphasizing the use of an open village square or market or even compound where people live. Above all, he stresses the communal participatory nature of the performances. The views of Ogunba and that of many other African scholars are helpful in understanding the dramatic aesthetic qualities of Omuooke Ekiti festivals. It has been pointed out in this study that arts and culture are integral adjuncts of the society, and on such rare occasions, music, dance, poetry, drama, masquerading come together in a single multifaceted to project the arts through festivals at its most aesthetic level. The festival becomes the vehicle of effective projection of the arts. This view is supported by Ogunba (1971:46), where he states that festival is conceived as the most important cultural institution in traditional Africa. It is the institution that accommodates and utilizes virtually all the major arts of a typical African community.

Idegu (1988:3) opines that “artistic talents are utilized to the full during festivals in the form of fine art, mask, embroidery, music, costume, dance and oral communication”. Through festivals, people have access to expressing their inner beliefs. Idegu (1988:3) further explains that, the characteristics of these festivals include a marked desire to associate through dances, musical performances, prayers, incantations and sacrifices with the person of the gods and the

spirits of the ancestors. Idegu (1988) stresses further that: Ogani festival involves people into purposeful activities thereby encouraging social reform (4). It sometimes uses imagination to transform the facets and impressions of life thus, consequently, processing the material used, like songs, dance, satire and acrobatic displays, to mould an enviable image for the people.

Akuso (1995) asserts that, the Ku festivals contain major elements of drama such as songs, dance, impersonation, dialogue and costumes. These dramatic elements can also be seen as the artistic or aesthetic peculiarities embedded in such festivals. Akuso stresses music as important aspect of the Kenyi culture and a significant part of its rituals. It is a channel for aesthetic creativity, a means of communication, a mechanism for achievement of emotional release for the composer, performer and listener. Akuso (1995:37) posits that:

The kenyi traditional performances and ritual also share a common dramatic experience particularly through group participation. They are often characterized by collective activities which promote group solidarity and the potential for collective thinking and action. Akuso also said, in Kenya, there is indeed an awareness of the emotional values of music

Which is utilized in a practical way to meet the requirements of social life?

Omosule (2009:90) captures the idea of entertainment in indigenous scripts from the desire for entertainment. Festival songs and the accompanying rhythms from various ensembles identify the focus of performances and point the way to their indigenous relevance as instruments for cultural and social engineering. The composers cannot be located synchronically and neither is recourse to the milieu productive, but festival songs are composed in accordance with the primal essence. Such songs reveal the peak of linguistic utilization of speech repertoire especially as the metaphoric and environmental ingredients show. The presentation ranges from the colourful to the grotesque. Where no single script or

enactment may be found, the movements and relaxation of mores may be considered to be attuned to the spirit of the founding fathers of the community. Omosule explains further that, mime, gesture and widespread display of the incongruous amid uncoordinated presentations during Ore festival are no doubt dramatic.

Ododo (2001) in his essay explores the festival's dynamics of artistic theatre elements in a pure festive performance setting, and the functional relevance of the festival to the Ebara people. Ododo argues that African festivals performs the same function and evokes a similar response to what literate drama does in the western tradition. It will be misleading to say that theatrical experience that does not conform to western theatre cannon is no theatre. Ododo (2001:3) stresses that „as a popular festival, Ekuechi is full of pomp and pageantry, with a dynamic integration of poetry, chants, mimicry, mime, dance, song, music, drumming, mask, make-up, costume and significant cultural symbols“.

Ododo (2001) further stress that, sociologically, Ekuechi festival serves a wide variety of functions in Ebara land (28). According to him, the festival mirrors the society, preserve its legends, its lores and ethos, as well as explore its problems and criticize its weaknesses. Similar to Ododo's view, is Enessi (2009), where he examines the playing aesthetic features in Ekuechi „facekuerade“ festival of the Ebara people of Kogi State in Nigeria (28). Enessi (2009:28), examines the dynamics of Ekuechi festival and their artistic qualities as theatrical products, such as, the playing space, the arts of singing, dancing and dramatizing with other super numeric actions.

Ademiju (2012), sees the Ladeoko festival as “a communal festival and as a paradigm of

African choreo-musical performance spiced with drama, a cultural heritage festival with aesthetic and theatrical dimensions” (212). He further explains that, through this festival, the story of the community is retold with breath of freshness and the presence of the gods and ancestors of the people is manifested in a peculiar chain of events. A complex, earth-heaven, dynamic relationship- designed either to jubilate with man on the completion of another cycle, or to help purify his environment.

Akporobaro (2005)says: Festivals can be seen from a literary perspective as embryonic dramatic forms. They are as it were the formative stage of play acting and dramatization in much the same way as morality plays performed their roles in medieval Europe and Dionysian rite performed their role in ancient Greece. (367). Akporobaro later surmise that African festivals and ritual ceremonies provide a rich and varied context for dramatic and aesthetic performance. The concept of drama and theatre in Nigerian and African societies are unique environmentally determined and categorically different from its European counterparts. Songs, dance, movement, mime, mask, poetry and spectacle are the key ingredients of aesthetic in African festivals, as it is in most rural or traditional societies in all parts of the world, Omuooken Ekiti inclusive.

Echeruo (1994) correctly observes that “African festival drama espouses the principal of expressionism as the vehicle for their „dianoia” (139). Olojo festivals are not exempted. As an expressionist performance event, it thrives significantly on icons, codes and unspoken conventions. Indigenous festivals have been misunderstood by some scholars. No doubt, the aesthetic constituents in traditional festivals fulfil the requirements of drama.

According to Tolstoy (1965), Yoruba indigenous festivals for example, are an artistic performance and fulfil what constitutes art especially when certain scenic, gestures, verbal and communicative machinery are deployed (301).

Also, Babalakin (2011) reveals that: The Osun Osogbo festival is held by the people of Osogbo to renew the relationship between the town and the Osun goddess (24). The festival serves the purpose of promoting and understanding cultural history in contemporary times and serves as educational needs for students. Therefore, the social relevance and spiritual essence of festivals in Nigeria revolves round the people's perception of their immediate universe, and their efforts to continue blending this relationship.

Examining the Alkadioka cultural festival in Kogi State, Nigeria, Ezenne (2005) says, "the aim being first and foremost to purify and cleanse the people for the occasion. It was a kind of thanksgiving, honour and glory to their ancestors for protection and kindness shown them all through the ending season" (41). In support of Ezenne, Philip's (2010) submission on the Rindre dramatic performance of Nasarawa State in Nigeria says: (74). The Rindre initiated dance, music, songs, mime, drama and other spectacular performance through which they communicated with their ancestors and expressed their feelings about natural phenomena like death, famine, etc. they also celebrate their victory and success at the harvest. . .

Ogunkoya (2011) asserts that most traditional festivals are religious and ritualistic in nature. They were conceived by the society for the purpose of maintaining a relationship between the spiritual and the living world (43). They evolve in the society to express a relationship between man and society. Alagoa (1968) put his findings on the Ju festival in Delta State thus, „the Ju festival is performed at the death of a chief among the Apoi Iju of Okitipupa Division in the western states in River State Nigeria (11). The Ju festival is a public display

of a typical ijo masquerade, iguberiberi- complete with ijo songs, drums and dance". They evolve in an attempt to celebrate life generally. The celebration is done through ritual performances, prayers, thanksgiving, libation, music, dance and feasting. Its significance like most festivals is religious, social, economic and cultural to the community.

Adetayo (1963:17) investigates further that: Olosunta festival is a festival in commemoration of the gods of Ikere – a god of fertility, powerful and mighty, who keeps evil away from the towns" people, all of whom fear, adore and worship him. The festival is a graphic dramatization of the high light of his life at Ikere.

In the same vein, Ogunba(1978:14) describes the Osu festival in Owu Ijebu of Ogun State as a festival of the king (Olowu) and some of his chiefs, notably Agbon, Kankanfo and Asipa. The festival goes on for about three days and is a celebration of battle, victory and triumph. The festival is a full demonstration of the tactics of military encounter through dance steps and the Asipa is the personification of the army. Oluwa festival in Osi Ekiti of Ekiti State is another festival that takes place twice a year, usually February and August, and is essentially a purification festival.

Similarly, Beier (1955:238) aptly posits that: The Oba"s festival revolves around the whole of Ondo coming to pay homage to the king . . . They show their loyalty every year when they prepare the ceremony for their principal orisa for the benefit of the whole town . . . On this day, the chiefs and the people pay homage, while he in turn prays for his people and bless the town. The spirits of the kings and the ancestors are believed to possess a superior human power through which the supernatural could be reached. Beire"s idea of visiting the ancestors and paying homage to the king shares the same affinity with Emidin festival in Omuooke Ekiti. These festivals also reflect the cultural and social life of the community in general.

Modum (1978:46) upholds this position by saying that: The social and moral life in societies should be seen to be organized around festive manifestation which fulfils 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. Modum's position shows that festivals are events that provide opportunities for values and the moral lives of the people to be made known. The emphasis on these values is to show how important they are to the peaceful and cordial relationship of the people.

2.1 THEORETICAL FRAMEWORK

Euhemerism is adopted as a theoretical framework used for the analysis of the role of Ogun in Olojo festival. Euhemerism as a theory in oral literature refers to a method of empirical explanation applied to the accounts of gods found in sacred traditions.. The theory is named after Euhemerus – a 4th century philosopher and mythographer.

Euhemerism has become to be recognised as the system of mythological interpretation which reduces the gods of old to the level of men. Distinction, however, must be made between the complete and systematic denial of all gods, which is ascribed to Euhemerus, and the partial application of his principles which we find in many Greek writers (Müller, 1864:397).

The import of Euhemerism lies in the belief that that certain beings we now think of as divine (or semi-divine or heroic) are really just ordinary men and women who once lived among us. They were revered because of their good works and eventually became or thought of as gods after their death.

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CHAPTER THREE

3.0 BRIEF FACTS ABOUT ILE-IFE

According to Yoruba religion, Olodumare, the Supreme God, ordered Obatala to create the earth but on his way he found palm wine which he drank and became intoxicated. Therefore, the younger brother of the latter, Oduduwa, took the three items of creation from him, climbed down from the heavens on a chain and threw a handful of earth on the primordial ocean, then put a cockerel on it so that it would scatter the earth, thus creating the land on which Ile Ife would be built. Oduduwa planted a palm nut in a hole in the newly formed land and from there sprang a great tree with sixteen branches, a symbolic representation of the clans of the early Ife city-state. The usurpation of creation by Oduduwa gave rise to the everlasting conflict between him and his elder brother Obatala. On account of his creation of the world Oduduwa became the ancestor of the first divine king of the Yoruba, while Obatala is believed to have created the first Yoruba people out of clay. The meaning of the word "*ife*" in Yoruba is "expansion"; "Ile-Ife" is therefore in reference to the myth of origin "The Land of Expansion".

Olojo is a communal festival attached to the worship of Ogun in Ile-Ife. The festival is meant to commemorate Ogun, the god of iron, and Oranmíyan, who was said to be the son of Ogun and Oduduwa. Oduduwa was recognized as the mythical ancestor of the Yoruba. From oral traditions, it was noted that Ogun is the Yoruba god of war. Matheson (2005) consistently point to the fact that throughout these earlier periods, festivals and events “encapsulate identity, in terms of the nation state, a sense of place, and the personal and heterogeneous identities of people” (224). Idowu (1996) states that “He is one of the earliest divinities. He was a hunter; and before the earth was formed, he used to descend by a spider’s web upon the primordial marshy waste for the purpose of hunting” (84). Oladapo (1980) states that “He

was said to be one of the immemorial beings (Ooye) who descended from Olodumare along with other divinities like Obatala and other Orisas” (104). He was a warrior designated to pave the way for the other, less war-like deities who followed. His invaluable services and commitments to humanity compelled the Yoruba to remember, and memorialize him through ritual at least once a year until this very day. His service therefore led Ogun to be given the honorific title “Owner of the Day” (Olojo) as he was the one that paved the way for other gods “orisas.”

Oranmiyan was an Ile-Ife prince and a warlord who later founded the Oyo and Benin Kingdoms. He was said to have been conceived through a cross-sex meeting of two deities over a slave woman known as Gbajure (a slave captured by Ogun in one of his war expeditions). The deities involved were Oduduwa and Ogun himself. Ogun slept with the woman upon returning from his war trip to Ile-Ife, but unbeknownst to him, the woman was already betrothed to Oduduwa. When Ogun came to confess what he had done, it was too late to stop Oduduwa from marrying her.

The woman later gave birth to a child who had one side of his body fair and the other dark. The fair skin was Oduduwa’s and the dark skin was Ogun’s. This image of the child then gave rise to the saying *O ro -lo-yan* which may mean “the child is very unusual” or “the child has become explicitly unnatural. This saying then depicts the name of the deity Oranmiyan until today, and at the same time reveals the cultural model of gift of a child in an extraordinary way (*Ifa lomo*) which is always emphasized in Yoruba parlance. This parlance identifies the belief that people live out the meanings of their names. The philosophy of naming among the Yoruba is expressed in the common saying that “*ile ni a n wo kii ato so omo loruko*” (one must consider the tradition and history of a child’s relatives when choosing a name). This tradition of naming is a long standing tradition and practice among Yoruba

families and such customs often reference their sacred stories, beliefs and the vocations associated with the family.

This model therefore indicates the symbolic importance of Ogun and Oduduwa in the creation of Oranmiyan, most importantly that the child represented a gain for Oduduwa, who outsmarted Ogun through his authority as king. The Olojo festival has a display of colour symbols which brings to mind this mythical story that connects Oranmiyan with Ogun and Oduduwa. The image of fair and black colours which Oranmiyan was born with is also reflected in the ritual dress of the Lokolokos every year during the festival. The image also symbolizes the reminiscence of the picture of Oranmiyan in every Olojo festival. The Lokoloko team wearing the colour symbol of Oranmiyan during Olojo festival

When Oranmiyan grew up as a prince, the festival of Olojo was inaugurated by him to venerate Ogun. He himself also became associated with the festival because he was as warlike as Ogun, his partial father. The festival thus also served as an annual festival for every king enthroned in Ile-Ife from the time of Oranmiyan to the present day. The Olojo festival occurs annually in the month of October which according to Turner (1982) people in all cultures recognize the need to set aside certain times and spaces for communal creativity and celebration (11).

3.2 COSTUMES USED IN OLOJO FESTIVAL

Encyclopaedia Britannica (2012) defines costume as clothing designed to allow the wearer freedom of movement while at the same time enhancing the visual effect of dance movements. It is also noted by Schumn et al (2012) that most costume in festivals and drama are carefully elaborated to give information about a certain role character as in case of a king or even a lead dancer of a group (1).

Costume is not just about clothing the performer; it is the process of studying who and what the character is. In character description costume plays an important role because, what the audience sees gives a more immediate impression of who the character is, than what he or she says; that is what they (the audience) hear from the characters speech. Consequently costume naturally gives a form of expression about an individual either of his or her social status, culture, religion, profession, sex, age and so on. It reflects in the daily life of the people because it is closely related with festivities, culture, pleasure, fashion and basic religious practices in Africa and the world over. This ability of dressing to make an impression about the wearer on an onlooker is even more profound in the theatre because once a character appears on stage the audience instantly begins to interpret that character by what they see on him. In this respect, costume performs a primary role in helping the audience understand the character as well as his cultural background. Costume is not meant to transform an individual into something else but to enhance the identity of the individual. Costumes have been used in a wide range of festivals stressing community solidarity or declaring the right of a person or a group to particular status, office or possession. Costumes may also express cultural identity of membership in a group. For a Yoruba of Nigeria, there are numbers of secular occasions where dress plays a prominent role in affirming who a character is.

AARE CROWN

The Aare crown is restricted only to the Ooni of Ife. *Ooni* is the title of the king of Ile-ife. According to Ogunwande (2018), *Aare* crown is the crown wore by Oduduwa the founder of the universe when he first came to earth. Oduduwa therefore settled in Ile-Ife which was the first place in the creation story. He was the first Ooni of Ife that is the first king of Ile-Ife. Upon him returning to heaven, he dropped the crown for the next king of Ile-Ife which continues the chain. This crown is the only crown that proves the Ooni *Ife* as the number one

king in Yoruba land and the eminent king in Ile-Ife while other kings are submissive to him.

This crown is worn once in a year and it is worn on the second day of Olojo festival which is Saturday. The *Aare* crown is the most prominent in the festival as it attracts people from all over the world and also serves as the center of attraction and it is said to weigh 50kg. Schuster (2001) affirmed this when he argued that festivals and events staged as urban ephemera or urban spectacle yield economic benefits by raising the profile of places, their products and institutions and attracting flows of tourists, capital and inward investment.

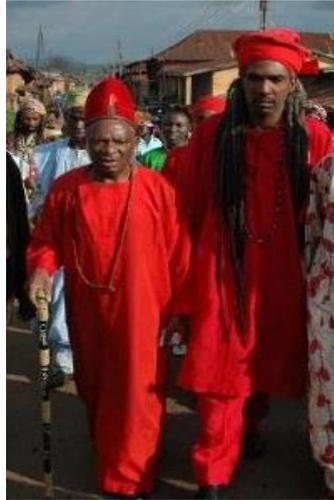
The crown symbolises a living deity which attracts many invisible spirits. The crown is said to have five sense organs which are not visible. According to Ogunwande (2009), it is only the Ooni of Ile-Ife that is entitled to the *Aare* crown and before he wears it, there are sacrifices that should be offered to the gods in order to lighten the weight of the crown which is said to weigh 50kg.

The king wears the *Aare* crown in order for people to offer a request and also for him to make a prayer requests because it is believed that whatever that is being requested during the period that the king wears this crown would be granted before the next Olojo festival because the crown is a living deity that answers people's prayer. The prominent figure in this festival is the king (Ooni) and the *Osogun* and also the people who constitute the festival because theatre is said to be incomplete without the audience. The relationship between the Ooni and the *Osogun* is that they both appease *Ogun* and other invisible gods. It is very important for the *Osogun* to see the crown on the king's head on the second day of the festival before they begin the clanging of their swords with each other as a form of sanctioning people's prayer request and also for them to make their own request.



Red Regalia

The red regalia is restricted only to the Osogun (the chief custodian) during the festival. The Osogun is the only chief that is entitled to this red regalia and he wears it on the first day of the festival which is Friday. Friday serves as a danger day and a war day for Ogun and the only cloth worn by Ogun on this day is the red regalia. Wilson (2001) reinforces this assertion by stating that; "theatre clothes send signals similar to everyday costumes; but as with other elements of the theatre, there are significant differences between the costume of everyday life and those in the theatre". He asserts that stage costume communicates the same information as ordinary clothes with regards to sex, position and occupation, yet on stage during performance, this information is magnified because every element in the theatre is in a spotlight". In semiotics, red symbolises danger.



Calm wood and white chalk

The use of red and white chalk as costumes during the festivals can not be over emphasised as this act is restricted to particular set of people called the Lokoloko (palace guards). The palace guard costumes themselves by painting half of their body with white chalk (Efun) and the other half with calm wood (Osun). This act symbolises the colour of Oranmiyan who was the son of Ogun and Oduduwa. Research shows that Oranmiyan was conceive through cross sex i.e the mating of two deities over a slave woman called Gbajure. This painting unveils the physical appeareance of Oranmiyan's body when he was on earth. Although, Oranmiyan's colour originated from both Oduduwa and Ogun's complexion which was red and Ogun's black but white and red colour is being used as a portrayer of Oranmiyan by the Lokolokos because there is no black chalk. Aristotle affirms this when he posit that imitation in drama does not claim to present a literal copy of reality and the truth of theatre does not depend on reproducing the world exactly as it is.



Sacred cap (Oro):

The Oro (sacred cap) is wore by all custodian chiefs during Olojo festival. It distinguishes them from palace chiefs because it contains the description of the post of each custodian chiefs while the palace chiefs caps does not. This cap signifies their post and the cacus they belong too. These chief custodians are regarded as the *Isoro* because they serve the minor gods. They serve as intermediary between the minor gods and the Ooni of Ife and each custodian chief has a great role to play during the festival.



Parting of hair

In an oral interview with the Emese Rasheed Olutayo, he made us realised that it is a perpetual act carried out by only the palace guards (lokoloko) and this act portrays them as the Kings guard. This act is not only carried out by the guards during the festival but it also give a clear picture of Oranmiyan during his own period and this act is only done by the palace guard of Ile-Ife.

White Knicker:

It is worn by the palace guards during the festival. It is the only cloth that is seen in their body. They wear this Knicker in order to show or give a clear picture of Oranmiyan's body during his time.



3.3 Props used during Olojo festival

The term "props" originated to describe an object used in a stage play and similar entertainments to further the action. Technically, a prop is any object that gives the scenery,

actors, or performance space specific period, place, or character. The term comes from live-performance practice, especially theatrical methods, but its modern use extends beyond the traditional plays and musical, circus, novelty, comedy, and even public-speaking performances, to film, television, and electronic media.

Props in a production originate from off stage unless they have been preset on the stage before the production begins. Props are stored on a prop table backstage near the actor's entrance during production then generally locked in a storage area between performances. The person in charge of handling the props is generally called the props "master" (aka Propmaster) however, varying positions also include coordinators, production assistants and interns as may be needed for a specific project.

SWORD: according to Ogunwande (2018), sword is one of the instrument used by Ogun when he was on earth. He uses sword to fight his enemies and also greet other great warriors with it. Chief Olusoji Olawale (2018) stated that Ogun was the first minor god sent by Olodumare to pave way for other minor gods. Ogun was regarded as the first blacksmith and he deals with anything metal. The use of the sword is very symbolic in the festival in the sense that the clanging of the sword by the Osogun and the king portray how Ogun greets other great warriors and also how he fights his enemies when he was on earth. This sword symbolises an instrument that is being used to clear way for the descendant of Ife and also to path them away from evil.

The use of any metal in the festival symbolises the presence of Ogun (the god of iron). It could also be transformed into a peaceful tools of agriculture as well as the terrible weapon of war.

ANCESTRAL DRUMS (OSIRIGI AND OTHER DRUMS)

Daramola, (2001: p.147) wrote that Fabunmi traces the origin of Osirigi to the original inhabitants of Ile-Ife. The history, asserts that the drum originally belonged to Orisateko (an important figure in ancient pre-dynastic Ife), as part of the revolution that accompanied the development of the institution of the Ooni as a dynasty. But that it was taken by force. It shows that the seizure of the Osírígí drum from its original custodian took place during a war led by Oranmíyan, founder of the dynasties in Benin and Oyo and child of Ogun and Oduduwa, who was reputed to have been originally an Ile-Ife prince. The drum was confiscated, and a musician called Omitoto was appointed to play it at the palace under the supervision of a high-chief called Obaloran. The drum was brought to the palace from Ilode Quarters (Obaloran's base) on a daily basis for performance. The drum, therefore, became the possession of the Ile-Ife Court while its music began to be solely used on state occasions and for important 'national' festivals like Olojo. Another version of the story describes the Osirigi as a musical instrument played by the princes of Olofin on every occasion in order to make the Olofin happy. After the death of these princes, it then became a custom to beat the drum for every succeeding Olofin or Ooni in order to identify the presence of the princes in all occasions that involve the king.

Daramola also noted that the linkage of Osirigi with the personages and festivals mentioned above confirms that the music has a primordial origin in Ile -Ife traditions. The drum emerged as an indigenous music and developed to become part of the paraphernalia of office in the court of the Ooni of Ife. It is a traditional royal music played for the Ooni and the Isoro chiefs in Ile- Ife (Ologundudu, 2008: p.160).

The Osirigi which is the drum of the Ooni is the traditional drum attached to the festival of Olojo. Also agere, otherwise known as Keregidi, is another drum which Ooni must dance to during this festival.

Before Olojo could take place, the drum must be unveiled with sacrifice. The drum must be worshipped.

Omisakin, the Obalufe of Irewo (a royal father) explained the usage of this drum in different dimensions. (Omisakin, 2018) described the drum as “a natural royal drum” which belongs to Oodua the mythical ancestor of the Yoruba. He noted that when Oduduwa arrived at Ife, he brought along twenty one (21) drums but Osirigi was the leading drum among the rest. The drum has no replica within Yoruba tradition, as it is a peculiar drum used in the worship of the deities. It is not used willy-nilly, nor during just any festival. The Osirigi drummers are traditionally endowed, and their stewardship to the king is established by the family genealogy. The tradition of the drum must be passed from one generation to the other by inheritance. It is noted that certain caution must be followed in the usage of the drum. The drum must only be beaten during a royal engagement. It is used, for example, to announce bereavement within the palace. It is also used for prayer and blessing. It is used for warning. The most peculiar attributes of the Osirigi drummer is that they know how to beat the panegyric (oriki) of each chief that surrounded the king.

It must be noted that indigenous drums are highly sacrosanct and sacred among the African people. This is real among the Yoruba because it usually appeals to their consciousness. In several ways, it showcase the ability of the people in their consciousness shift as it creates within the environment the mood of spirituality through ritual performance. It also serves as sacred symbols of the ruler's office because through it, the sanctity of the office of the African rulers are maintained. Mbiti (1991,163) established this when he explain that “ many symbols are used in connection with the office of the (African) rulers. Examples are.....the use of sceptres as symbol of authority, and royal drums which symbolize their ability to communicate with the people.” In this category as well, is the use of bata and koso (types of indigenous drum in Oyo) drum in the palace of Alaafin of Oyo (Johnson, 1976,58). The

function of the two drums is to wake the king's up every morning at 4.a.m.. This then signify a call to duty as we have the symbolic citation of the national anthem attached to the flag of any country. The implication of the seizure or silence of such indigenous drum means the authority of the ruler of such community or tribe would have been disengaged or probably such ruler is deceased and the community is in a state of mourning as it is also the case when the flag of any country is lower down during the period of bereavement.

The ritual connection of the drum to Olojo festival is both symbolic and mythical. The sound and beating of òsírìgì symbolize the presence of Ayan, the wife of Olofin at the festival. This indicates that Ayan is ever loyal to any reigning Ooni on the throne. Mythically, it underlines the fact that the Ooni, being in a joyous mood, revalidates his allegiance to God, the deities and his deceased ancestors. This he did to strengthen his political authority over the throne. Òsírìgì is thus seen as a symbol of completeness, perfection and symbolizes a bridal function for all deities. This is clearly shown in the song explained above. The lyric of the song is of a woman calling her husband out on a special social occasion or appointment. This voice, the king must honour after the call has been done seven times. The voice also serves as general announcement to the attendant at the festival to show that the king is prepared for his ritual visit to the shrine of Ogun.

The òsírìgì also functions as a kind of ecological ritual. The drum, according to Daramola (2001), is related and understood in the light of the Yoruba belief about 'the four corners of the world' (igun mẹ rin ayé) which represent the four cardinal points believed to be the pillars that uphold the universe and make it a complete or 'perfect' planet for human habitation. This premise is based on the musical instruments in the ensemble, which include the òsírìgì drum and three metal gongs: kón kóló, agbe and ojo. This ensemble symbolizes the traditional Yoruba experience that the number 'four' is a sacred number, expressed through instrumentation and ritual.

In another sense, this is also connected to the activities of ʻOgun who is being celebrated through the festival as the pathfinder for the deities. This connection, therefore, brings to fore the fact that Ile -Ifẹ is connected to the belief which qualifies the city as the “dawn of days” (Ibi òjúmò ti mò wá). This according to Samuel Johnson (1976,15) shows that “Ile-Ife is fabled as the spot where God created man, white and black, and from whence they dispersed all over the earth.” But meanwhile the Yoruba myth stated that during the expedition of the of the four principal Yoruba deities (Orunmila, Obatala, Ogun and Esu) , it was Ogun that was given the qualities of pathfinders and he could do this through his hunting skills and this helped him to locate the route in a spot known as Ife and hence label the spot as an ancestral land with the appellation “ dawn of days” . This identifies the fact that other human generation also took their queue from this route. The symbolic uses of this drum, therefore, establish this ecological fact.

The symbolic use of osírígí identifies the pledge of loyalty of Ọoni to his ancestors. It indicates an expression of spiritual mediation during the festival. This recognition, in the opinion of Daramola, is attached to the sacredness of the drum when its life span terminates (retired) with the demise of an Ọoni. A new Osirigi drum must be made for new successor and this must be done before the enthronement of a new one. The set used during the reign of the deceased Ooni is permanently hung at the palace never to be played again. The symbolic explanation for this is that the drum accompanies a deceased Ooni to the great beyond. This is an important aspect in the rite of passage that explains how the drum re-aggregates the king with his ancestors. It also establishes the concept of life after death. The hanging of the drum also expresses the concept of continuity in the ruler ship of the Ooni. This symbol identifies the continued support of the deceased king to the present Ooni and the fact that death could not in any way separate the dead from the living.

This drum is an essential element during the festival and it is painted in black colour. This drum is used by Ooni during the festival and also on special occasions. The beating of this drum clearly depicts the presence of Ooni as this drum produce a special sound that is quietly different from other drums and this drum is only used in Ile-Ife. The king dances to this drum during the festival and research made us realised that this ancestral drum (osirigi) is the only drum that the king dances to during this period.



STAFF (OPA JIGA)

The presence of this staff cannot be underestimated in the Olojo festival. This is because the staff is being carried during the festival and this staff originated from the lineage of Osogun. The staff is being carried by the Osogun and it is carried only on Friday which is regarded as the war day. This Staff symbolises the staff carried by Ogun on war day which is Friday during his own period. This staff is also an instrument of war.

PALM WINE

Palm wine is regarded as the drink which was drunk by Obatala after which he was sent by Olodumare for the creation of the earth and thereby promised to be the protector of the

deformities he had created as a result of intoxication caused by the palm wine. Palm wine is also symbolic because it serves as Ogun's favourite drink and in which it is believed he protect his people whenever he is appeased with palm wine by his worshipper. Therefore, palm wine is also an essential material used in appeasing Ogun the god of iron.

PALM OIL

Research made us realise that whenever Ogun is angry, he thirst for blood and that he why he is praised as Ogun 'olomi nle feje we'. Therefore the palm oil which is symbolically equivalent to blood is being offered to Ogun by the custodian chiefs' in order to appease him and to urge him not to collect blood of the people which he swears to protect but palm oil which is also a replica of blood. According to the Yoruba believe, palm oil also symbolises easiness and whatever it was applied to becomes easy which can also be said to have communicated to Ogun to take it easy on his people.

KOLANUT AND WATER:

So far kolanut is being preserved with water; the water is poured together with the kola nut on the shrine immediately after the ritual. Since water signify calmness, it simply state that the town will be in calmness and everything will be in peace.

Kolanut is also an essential ingredient used in the festival. It is also symbolic because it serves as a way of communicating to Ogun. Though, kolanut is also part of Ogun's food but it is mostly used by the custodian chiefs in quest for knowledge from Ogun and whatever the kolanut speaks is the answer to the question that is being asked by the custodian chiefs from Ogun.

GUN

Gun serve as the major war instrument which is used by Ogun while he was on earth. Ogun who was regarded as the first hunter uses gun for hunting and also for fighting of his enemies alongside sword. Gun is also prominent as it is used by the hunters during the festival. The hunters are mostly seen as Ogun's main worshippers as they hunt with gun which is perceived as the main instrument of Ogun when hunting and this gun is been used to appease to Ogun for successful operations.

PALM FROD

The Ogun shrine is decorated with palm frod during the festival. This is to show that Ogun's favourite cloth is palm frod and red cloth and that is why he is being praised as "Ogun Olomi nle f'eje we, Olaso n'le fi Imokikimo bora" (Ogun who has water at home and yet baths with blood, he who has cloth athome and yet covers himself with palm frod) Ogun is usually being recognised mostly by this two ancestral costume. The presence of the palm frod during the festival is to show a clear and vivid picture of Ogun's presence in the festival.



CANE

This is used to path a way for the performers and the minor gods during the festival. Though sword was used by Ogun to path way for other minor gods but cane is being used in order to avoid bloodshed. Aristotle affirms this when he states “that imitation does not claim to present a literal copy of reality”



3.4 AUDIENCE

Audience is a key concept in oral literature because all festivals are organised with an audience in mind. Audience are the group of people who receive the performances and the messages and make sense out of it. Andy (2010) states that

“the audience is a group of people who receive the message and not just people who are together in the same place.” He further states that they may receive the message in any form. They may receive it via a media carrier such as newspaper or magazine, television or DVD radio, and internet. It can also be a mobile phone or any or any other device that or receive any media message. Going by Andy definition, it means that it is not only the people that are present physically during the festival are the audience of the festival but those that are able to interpret, understand and know the purpose of the festival in whatever means they may have received the message.

THE INVISIBLE AUDIENCE:

The invisible audience are the people you did not know were looking or who you did not know could look, often only reveals itself after an ill-timed. The Ooni is believed to be the only intermediary between the people and the 200 gods present in Ile-Ife and which are believed to be present during the Olojo festival. The Ooni also serves as the minor god which is believed to be both visible and invisible during the festival. The invisible audience and character include:

It is believed that all the 201 deities that resided in the ancient city of Ile-Ife are present during the festival since it is one of them that are being celebrated. Report shows that there is only one day in which there is no festival held in Ile-Ife and that particular day was not known by anybody. The invisible audience include:

Ogun: In Yoruba mythology, Ogun is a primordial Orisha whose first appearance was as a hunter named Tobe Ode. He is said to be the first of the Orisha to descend to the realm of Ile Aiye (the earth) to find suitable habitation for future human life. In commemoration of this one of his praise names (Oriki), is Osin Imole or the "first of the primordial Orisha to come to Earth". Ogun was most likely first worshiped by the Yoruba people of West Africa. He is worshiped in places like Ekiti, Oyo, Osun and Ondo States. In all his incarnations Ogun is a fiery and martial spirit. He can be very aggressively masculine much like the spirit Shango but can also rule the head of female, or effeminate male initiates to whom he takes a liking. He is also linked with blood, and is for this reason often called upon to heal diseases of the blood.

In the cult of Orishas, he appears in other aspects, such as Ogun Akirun, Ogun Alagbede, Ogun Alara, Ogun Elemona, Ogun Ikole, Ogun Meji, Ogun Oloola, Ogun Onigbajamo, Ogun Onire, Ogun-un, Onile, the latter being a feminine incarnation.

The festival is held in honour of Ogun the god of iron. This festival is held in order to appease Ogun not to invoke his wrath on the descendant of Ile-Ife but for him to bless and protect them from danger.

Oduduwa: According to Ogumefu, M.I (1929). He was the ancestor of the Yorubas. He came to integrate Ile-Ife around the 7th century. Although, Ile-Ife had been in existence even before the arrival of Oduduwa but the coming of Oduduwa did give a new dimension to the finding of Ife as a nation and the making of Ile-Ife the capital of the Yoruba land. Oduduwa was the first *Ooni*, King of Ile-Ife with the titles "Olofin Aye" and "Olufe". His name, phonetically written by Yoruba language-speakers as Odùduwà and sometimes contracted as *Ooduwa*, *Odudua* or *Oòdua*, is generally ascribed to the ancestral dynasties of Yorubaland because he is held by the Yoruba to have been the ancestor of their numerous crowned kings.^[1] Following his posthumous deification, he was admitted to the Yoruba pantheon as an aspect of a primordial divinity of the same name.

Oranmiyan: According to Ogumefu, M.I (1929). Oranmiyan was regarded as the father of the Yoruba people. Decendant of Oduduwa were known as the Yoruba with the coming up of Oyo empire which was founded by Oranmiyan around the 10th century before he left Ile-Ife to find Oyo. He was at a time the King of Benin but ruled for a short term before he finally handed the throne over to his son called Eweka and returned to Ife where he found a place called Oyo-Ile and put his son Alaafin Aganju as the Oba. Oranmiyan upon returning to Ile-Ife probably to become the Ooni was not possible because another Ooni was already reigning at that time in person of Obalufon Ogbogbodirin. His inability to become the oba made the tenure of Oranmiyan as the Alaafin to be shortened and at the same time, the continuity as the Ooni of Ife was impossible. Haven't said that the history will continue to be remembered and

take as the genesis of the Yoruba people. Whenever there is civilization in Oyo empire today, references must be made to Oranmiyan who was the progenitor of the Yoruba people.

Sango: all the myths affirm that originally Sango was a human being but after his death, he was deified. Sango was regarded as the god of thunder and lightening Oranmiyan the founder and the first king of Oyo Empire was the father of Sango and Sango himself was once the Alaafin of Oyo (Johnson, p. 149). The accounts also seem to agree that Sango's mother was a daughter of Elempe, the king of Nupeland. According to Johnson, Sango was a warlike, fierce and skilled in the act of magic. He showed his ruthlessness by dethroning his brother, Ajaka. He waged many wars to free Oyo from servitude under the Olowu (Johnson p 149). He brought many towns under Oyo and so established for Oyo a great empire. He was feared not only because he was powerful but because he possessed a numerous medicinal charms. Johnson says that Sango left Oyo because he was grieved when he accidentally burned down his own palace and lost all his property, wives and children in the conflagration. He was further disappointed when his people deserted him on his way to find a new city. He therefore hanged himself on an Ayan tree. Most of the story attribute a suicidal end to Sango as to show his bravery but in his chants, however, there is no reference to any hanging but was said to have ascended into heaven by using a chain and that is why he is being praised as

Alana teere kan aye (he who made a path to earth from heaven)

Alana teere kan Orun (he who made a path to heaven from earth).

Esu: Eshu-Elegba is the god of mischief. He is the Yoruba "trickster" who is recognized by all Yoruba (regardless of their association with other cults.) He is blamed for all the troubles of man, and serves as a sort of mediator between the people and the gods. On the one hand, he tricks men into upsetting the gods (or orisha,) and then in turn aids the gods in their vengeance. So he provides sacrifices for the gods. It is said that without Elegba, the orisha

would not have any food. Thus, Elegba is responsible for all conflict between people and gods. When men are fighting, Elegba is said to be present; when a man has committed a wrongdoing it is assumed that he was tempted by Elegba. Praise names describe him as, “the one who turns right into wrong and makes the innocent guilty.” What may be confusing to some is that Eshu is not exclusively an evil god (as no Yoruba god is completely good or bad.) Every Yoruba knows that Eshu gave them Ifa, or the divination system. Eshu worshippers say that he gives them children and protects them. Members of some cults see Eshu as a friend. Eshu is described as a nomadic figure. He occupies liminal spaces, like crossroads and thresholds of houses. He is also present when there is change or evolution.

Orunmila: According to Ogumefu (1929), where he stated that Orunmila was one of the pantheon of gods in Ile-Ife and also the progenitor of Ifa. At the coming of Oduduwa, Orunmila was made the consultant. According to Oduduwa, he said

“mo fi Agboniregun se atari ki n ma ba si wi ati ki n ma ba si so.” In other words, Orunmila was the principal consultant to Oduduwa. At the coming of Oduduwa, Orunmila was among the sixteen elders that Oduduwa chose to be part of his administration. He was formally living at Oke-Igbeti from where Oduduwa recall him and bring him down to where he now stay called Oke-Itase. The origin of Ifa is traced to Orunmila before he descended into heaven. Hence, he told his people anything they want to know or ask, they should ask Ekuro-Ifa which speak anything that the Orunmila should have spoken.

Osun: A second wife of the former Oba of Oyo called Shango (another Yoruba Orisha, see below), she is said to have entered into a river at Osogbo. The Yoruba clerics ascribed to her Sensuality, Beauty and Gracefulness, symbolizing both their people's search for clarity and a flowing motion. She is associated with several powers, including abilities to heal with cool water, induction of fertility and the control of the feminine essence. Women appeal to her for

child-bearing and for the alleviation of female disorders. The Yoruba traditions describe her as being fond of babies and her intervention is sought if a baby becomes ill. Oshun is also known for her love of honey.

Other minor gods believed to be present in Olojo festival include: Osanyan (deity of medicine): Ifa (deity of divination): Orunmila (deity of fate).etc.

THE VISIBLE AUDIENCE

This are members of the community including men, women, and children who are physically present during the festival in order to enjoy the performance.

The visible audience present during the olojo festival are the ancient people of Ile-Ife town and also people from other places that have come to witness the festival.

3.5 CHARACTERS

Ogun: He is also said to be present during the festival as a visible character that is seen by everybody through an act of imitation. Although this act of imitation only emphasizes the dominant patterns of experience Ogun went through on earth.



King: The Ooni is the head of Ile-Ife town and his role during Olojo festival cannot be underestimated as he performs the major role during the festival. The Ooni (king of Ife) appears after several days of seclusion and denial communing with the ancestors and praying for his people. This is to make him pure and ensure the efficacy of his prayers. Before the Ooni emerges, women from his maternal and paternal families sweep the Palace, symbolically ridding the Palace of evil.

The Ooni later appears in public with the Aare crown (King's Crown), which is believed to be the original crown used by Oduduwa to lead a procession of traditional Chiefs and Priests to perform at the Shrine of Ogun. The next stage of the ceremony is to lead the crowd to Okemogun's shrine. Here he performs duties including the renewal of oath, divination for the Ooni at the foot of Oketage hill by Araba (Chief Priest), as well as visiting places of historical importance.



Esu: Eshu-Elegbara is the god of mischief. He is also present during the festival as his character is portrayed through imitation which describes a realistic portrayal of his life. He is the youngest and cleverest of the deities (Bascom, 1969). He is the divine messenger who delivers sacrifices prescribed by the Babalawo to Olorun after they have been placed at his shrine. The shrine is made up of a simple chunk of laterite (red sand) found in Ife, Nigeria. The Yoruba people believe Eshu is a trickster who delights in making trouble; that he serves other deities by making trouble for human beings who offend or neglect them. As an illustration, let's say Sango, a God of Thunder, desires to kill a person with lightning. He must first ask Eshu to clear the road for him. Eshu may use various punishments at his disposal. The Yoruba knows Eshu as the law enforcer because he punishes those who fail to make sacrifices prescribed by the high priests and rewards those who do. When any of the deities desire to reward those on earth, they send Eshu to do it. Western scholars have made concerted efforts to paint Eshu as the equivalent of the Judeo-Christian "Devil". This is not true. Eshu's role is that of a messenger who delivers sacrifices to Olorun and does good for other deities. His remarkable even-handedness in his role as divine enforcer is not consistent with identification as Satan by Christians and Muslims (Bascom 1969). Regardless of what deity one serves, everyone prays to Eshu frequently so that he will not trouble them.



Osogun: The osogun is the one incharge of the minor gods in Ile-Ife. He is the custodian of the god (Ogun). The chief, who is the custodian of this god is called Osogun. He leads the rounding of the gourd with other custodian chiefs seven times with prayers being said by them all. He performs the ritual and also serves as the intermediary between the god (Ogun) and the people of Ile-Ife. In an oral interview with Sunday Ogunsanya, the the chief custodian of Ogun in Ile-Ife reveals that the Osogun is a powerful chief and according to the custom and and tradition of Ife kingdom, he is not permitted to sit in the palace and if he attempts to do so, both the Ooni and the Osogun himself should be ready to meet their ancestors.



Obajio: He is a prominent chief in the palace of Ile-Ife. His role in the festival cannot be underestimated as he partakes in the rounding of the guard of Ogun (igba) seven times while they usher different kind of prayer both for themselves, the king, the community and the entire people of Ile-Ife. Also, the Obajio is called for the smashing of the dog's head with pistol which is going to be used for the sacrifice of Ogun and which he did before the dog is being butchered. After this smashing, the festival activities commence.

Palace guards: They are the bodyguards during the Olojo Festival. Time for the festival is indicated by the sun's movement in about the month of October from the West to the East. Only the Olojo chief priest identifies the particular day to celebrate the festival. The lokoloko who are painted with red and white chalk part the way for the Ooni with the cain during the festival and they also provide the dog used for the festival. Although, Ogun parted the way for other minor gods with sword but sword cannot be used for the partening of the way for the king during the festival in order to avoid bloodshed.



Osun: She is associated with several powers, including abilities to heal with cool water, induction of fertility and the control of the feminine essence. Women appeal to her for child-bearing and for the alleviation of female disorders. The Yoruba traditions describe her as being fond of babies and her intervention is sought if a baby becomes ill.



Women (choir): olojo festival involves the participation of both men and women, but the roles of women cannot be undermined. Before the commencement of the rituals in the festival, women from Eredunmi compound enter into the Ile oduduwa to proclaim the arrival of olojo festival, which can be described as the pot pouring festival

Also before the Ooni emerges after being in seclusion for days, women from both his paternal and maternal families sweep the palace, symbolically ridding the palace from evil. Also, women from different compound come to the palace to sing for the king one after the other during the festival. The women also help in the preparation of food at the four prominent compounds. The women also perform the role of choir during the festival as they praise Ogun and the king with different eulogising songs.

Sooko: The Sooko is always the elder brother of the king in Ile-Ife and he represents the Ooni in the festival on Friday which is the first of the celebration. The king is said to be absent on this Friday since it is the first day of the celebration as the tradition demands. The Sooko carries the Ooni's sword to show the presence of the Ooni on this day.

The blacksmiths: Research made us realise that Ogun was the first blacksmith on earth and he paved way for other minor gods and that is reason why the Yoruba's call him "Olulana". On this day, the blacksmith in Ile-Ife marched from their different places down to the palace while singing and drumming a traditional hand-made drum called Saworo and after they pay homage to the Ooni in his palace, they marched down to Oke-Mogun where the festival is being held.

The herbalists: The major role of this set of people is to seize the rain during the whole period of the festival. An agreement which seems like a bet is then reached between the Ooni

and this people which states that if there is rain, they will provide the Ooni a sheep and a gin but if there is no rain, the king do the same for them.

The Olosirigi: According to Ogunwande, he made us to realize that on the night of the day the festival is going to commence, the Olosirigi beat the Osirigi drum seven times at all Ife's entrance and they finally come to Osogun's house at the seventh times in which the Osogun entertain them with pap and vegetable soup and after they eat, they drop the Osirigi drum while the Osogun make sacrifices on it with kolanut, water and gin while the Olosirigi return back to their various places. There are also some group of people who took a minor role in the celebration of the festival and they include: bike men, drivers, mechanics and everyone making use of metal. Initially, it is reported that this set of people paint themselves blue just to show that they are also partaker of the festival.



Dog: Dogs are the traditional companions of hunters, but Ogun's personality is also seen as "doglike": aggressive, able to face danger, and straight forward. The dog serves as a major food for Ogun. Dog is being offered to Ogun during the festival. Research made us realise that dog is the favourite food of Ogun and whenever he is angry, dog is offered to him as food in order to ease his anger.

Snail: According to Omipidan, he made us realised that the sand used for the creation of the dry land is said to have being kept in a snail shell which means snail also took a role in the creation of the earth. Snail is also part of Oguns food which symbolise happiness, good health, good production, good vegetation because snail is perceived as a peaceful and calm animal so this is offered to Ogun so that everything can be peaceful and calm.

Hen: according to Omipidan he also maderealise that the role of the hen in the creation of the earth cannot be underestimated as it spread and scattered the sand poured on the earth surface by Obatala and in which Wherever the sand landed it formed dry land, the bigger piles becoming hills and the smaller piles valleys. Obatala jumped to a hill and named the place Ife. This hen also serves as the favourite food of Ogun.

The hunters: They are also one of the performers of the festival. They help with the firing of the gun which also serves as an act of eulogizing Ogun.



3.6 Socio-Religious Analysis of the Drums and songs in Olojo Festival and Its Leadership and Cultural Connotation

According to Buller (2009) music is the “artful arrangement of sounds across time” and musicality is simply the musical ability of an individual especially a knowledge of/or sensitivity to music or the quality of being musical.

The roles of song and drum cannot be underestimated in festivals in Nigeria as it is an essential part of the festival which serve to entertain, to educate, to inform and also to teach morals. The song plays a very significant role in Olojo festival there different types of songs, sung just to state the character of each character and this song is accompany with different kind of drums.

Akinwale (1998) asserts that the Nigerian audience is not satisfied with only dialogue drama, but drama that is spiced with musical performances-instrumental vocal, or a combination of both vocal and instrumental music.

It was discovered that the style of drum and song for each chief is different. Only the Ooni of Ife can dance to the drum called "Osirigi". Research shows that the origin of Osirigi was traced to the original inhabitant of Ile-Ife. The history, asserts that the drum originally belongs to Orisateko. The ritual connection of the drum 'Osirigi' to Olojo festival is both mythical and symbolic. The sound and beating of this Osirigi drum symbolises the presense of "Ayan", the wife of Olofin at the festival. According to findings, "Ayan" is said to be the deity of drum. The drum was used only for the enjoyment of the king.

Also, the Osogun who is the priest of Olojo dances to a drum called Bembe.

Also there are various songs used to state the character of Ogun which is being celebrated with this festival. Among the prominent ones are the one used for appeasing him, the ones that portrays him as a saviour, ones that shows his dislike and hatred.

Song rendered to him as a saviour:

Ogun gba mi, mo je aye se mi. Ogun! Save me and don't let me be doomed

Ogun gba mi, mo je aye se mi. Ogun! Save me and don't let me be doomed

Repetition

Song rendered as to show his dislikes

For lies and deceit: Ogun maje ki n bimo Ole, ki je keyan ni lari...

Ogun please dont let me give birth to a thief. He only brings shame to the person.

Ademakinwa Adereti (2012:11) quoting Omigbule shows that the timing of the festival depends on the movement of the sun from West to East. This timing is done with the cola divination, which is the responsibility of Chief Eredumi, the chief priest of Oranmíyan. The festival is held in honour of Ogun, and it is observed for four days. The first day, which is Friday, is known as 'ilagun' and involves the sacrifice and presentation of animal and other materials at the shrine. A dog, snails, palm oil, fowls, kola nuts, palm- wine and a special sacrificial provision provided in a small pot (orù) by the king, are given to Osogun (chief priest of Olojo), The priest who, along with his aides are known as Amurun, proceed gently towards the shrine without looking back. The pot and the materials must be guided to the shrine safely. During the procession, the following chants are recited:

Ogun gbori o ra gburefe Ogun received the head ora got the remnant

The climax of the festival takes place on a Saturday when the king wears his 'Aare' crown to the shrine. A common belief among the people is that this is the day when the ancestors awaken to join the celebration. In the procession, the Ooni moves to Ogun's shrine amidst the jubilation of the participants. It is at this juncture that the sacred drum of the Ooni begins to play its critical role in the ritual.

The importance of the drum to the Ooni in Olojo festival is critical. Ayan, the deity of the drum, was considered to be the wife of the first Olofin: Ooni of Ife. Her responsibility as wife

was to continually praise her husband the king. So, in terms of praises and social dedication, the drum's purpose in the palace is to offer her praises. It was after the demise of Ayan, that a male drummer now plays the drum for the king. This is because the drum must be where the king (Olofin) is. It is at this point that the special drumlike osirigi, along with the common ones (du ndu n), represent a critical component of the religious tradition of Ooni.

Òsírìgì drummers must announce the emergence of the Ooni with the 'aree' crown. They will move to the sacred door from which the Ooni will emerge and they must usher the king out with a particular song.

The following is the song they will sing seven times while parading around the premises of the palace. After the seventh circumambulation, the king will emerge. The song goes thus:

Ode to o It is time for outing

Ode dere Good outing

Mo bo ba re a osin I must follow the king on Osi n outing

Ode to o It is time for outing

Enitan omo Ogunwusi Enitan the son of Ogunwusi

Ode to o It is time for outing

Olo dun mi sodun everyone celebrates their festival

Olosu mosu everyone knows their period of joy

Ode to o It is time for outing.

The agere, the hunter's drum, also known as keregidi among the Ifa worshipers of the Ife people, is an Ifa version of indigenous drum which is beaten during Ifá festival. The drum is stationed inside the palace and it is beaten only on the day of Olojo festival. The

Sacredness attached to this drum is that it must be beaten by an old man of at least (70) seventy years or above. The drummer must sit while beating the drum. It is this drum that the king must first dance to while he is inside the palace's court before showing himself to the mammoth crowd. This is considered as a spiritual and religious exercise. This is so because all the 'isoro' (the palace chief) and the lokoloko (the palace messengers) must be at this dancing forum of the king. After the exercise, the king will now be ushered out through an age-old sacred door which must be opened with the sound of Osirigi drum.

The ritual connection of the drum to Olojo festival is both symbolic and mythical. The sound and beating of osirigi symbolize the presence of Ayan, the wife of Olofin at the festival. This indicates that Ayan is ever loyal to any reigning Ooni on the throne. Mythically, it underlines the fact that the Ooni, being in a joyous mood, revalidates his allegiance to God, the deities and his deceased ancestors. This he did to strengthen his political authority over the throne. Osirigi is thus seen as a symbol of completeness, perfection and symbolizes a bridal function for all deities. This is clearly shown in the song explained above. The lyric of the song is of a woman calling her husband out on a special social occasion or appointment. This voice, the king must honour after the call has been done seven times. The voice also serves as general announcement to the attendant at the festival to show that the king is prepared for his ritual visit to the shrine of Ogun.

The osirigi also functions as a kind of ecological ritual. The drum, according to Daramola (2001), is related and understood in the light of the Yoruba belief about 'the four corners of the world' (igun me rin aye) which represent the four cardinal points believed to be the pillars that uphold the universe and make it a complete or 'perfect' planet for human habitation. This premise is based on the musical instruments in the ensemble, which include the osirigi drum and three metal gongs: kon kolo, agbe and ojo. This ensemble symbolizes the traditional

Yoruba experience that the number 'four' is a sacred number, expressed through instrumentation and ritual.

In another sense, this is also connected to the activities of Ogun who is being celebrated through the festival as the pathfinder for the deities. This connection, therefore, brings to fore the fact that Ile-Ife is connected to the belief which qualifies the city as the "dawn of days" (Ibi ojumo ti mo wa). This according to Samuel Johnson (1976,15) shows that "Ile-Ife is fabled as the spot where God created man, white and black, and from whence they dispersed all over the earth." But meanwhile the Yoruba myth stated that during the expedition of the of the four principal Yoruba deities (Orunmila, Obatala, Ogun and Esu) , it was Ogun that was given the qualities of pathfinders and he could do this through his hunting skills and this helped him to locate the route in a spot known as Ife and hence label the spot as an ancestral land with the appellation "dawn of days". This identifies the fact that other human generation also took their queue from this route. The symbolic uses of this drum, therefore, establish this ecological fact.

The symbolic use of osirigi identifies the pledge of loyalty of Ooni to his ancestors. It indicates an expression of spiritual mediation during the festival. This recognition, in the opinion of Daramola, is attached to the sacredness of the drum when its life span terminates (retired) with the demise of an Ooni. A new Osirigi drum must be made for new successor and this must be done before the enthronement of a new one. The set used during the reign of the deceased Ooni is permanently hung at the palace never to be played again. The symbolic explanation for this is that the drum accompanies a deceased Ooni to the great beyond. This is an important aspect in the rite of passage that explains how the drum re-aggregates the king with his ancestors. It also establishes the concept of life after death. The hanging of the drum also expresses the concept of continuity in the rulership of the Ooni. This symbol identifies

the continued support of the deceased king to the present Ooni and the fact that death could not in any way separate the dead from the living.

De Silva in his review of Pemberton gives a reason for ritual symbolism in Ogun festival. He showed the purpose of symbolizing Ogun as a feature of his:

Reality and ambiguity of violence in human experience, is a violence that is created through act of destruction, but which can also destroy what it has created". The rites... require that Yoruba recognize the irony of cultural existence as death is essential to life" (De Silva,2006:54).

This acknowledgment in his view shows the understanding that to achieve social peace and maintain political harmony, Ogun must be appeased. This is done by surrendering to this higher cultural power. In the light of this, the involvement of ritual drums like osirigi and agere in Olojo allows the fulfilment of this purpose in the festival. In this case, the king and the people have a special role in the sacrifice needed for the drum to make it sacred for spiritual undertaking among the people. This allows the leadership control of the king over his subjects to be more formidable. Apart from the two drums, specified drums like dundun ensemble, and bembe, a form of indigenous drum recognized for Orisa also contributed to this fulfilment. The beating and their sound are related and directed to a particular song which seeks for clemency of Ogun. The song is as follows:

Ogun owo ẹ ro	Ogun please do it gently
Ogun owo ẹ ro	Ogun please do it gently
Obu omi sile feje we	he has water at home and still baths with blood
Ogun owo ero	Ogun please do it gently
Ogun Oko mi pekun eran eran lekun je	Ogun my husband killed a lion, lion which

pray on other animals

One important thing noted in two year episodes of Olojo festival witnessed so far is the absence of physical beating of hunter version of agere, afere and apinti which are the ritual drums for Ogun as well. These drums according to Akinyemi are the ensemble mandated by Ògún himself for the cult and his generation (Akinyemi, 2013). The drums must be beaten by mature and aged hunters. Recently, due to external pressures that have led to the erosion of such traditions, the participation of the old hunters has reduced. This reduction adversely affects the transmittal of expertise from those who possess deep knowledge of the culture of the drum in the festival. The young people who are left sometimes lack the patience to continue the line of the traditions left by their forefathers.

The agere drum apart from its use during Olojo, must also be used during burial rites of the deceased hunters. It is specialized only for dirge song of the hunters during burial transition ritual rites. The beating of the drum must be repeated with a lamentation song which is sung fifteen times. My informant declined to sing any of the songs because he was not ready to die (Akinyemi,2013).

This remark identifies the ritual uses of the drum for the hunters. It is meant only for remembrance of Ogun and his generation every year. In Olojo, it is used to commemorate the covenant between Ooni, the Olofin, and Ogun who was a warrior and hunter during the early stages of Earth's formation. This covenant revalidates the leadership authority of the Ooni (the king of Ile-Ife) every year and it also establishes his throne.

3.7 Ooni and Osogun as protagonist and antagonist in Olojo festival

In an oral interview with the Osogun of Ile-Ife, he made us realise that the Osogun and the Ooni during this Olojo festival are both protagonist because the festival is majorly about them

while the other characters are just partakers. The festival can only fail to commence if the king or the Osogun meet his demise before the festival and another king or Osogun has not been selected before the period of the festival. this can be illustrated to the event that took place in Ile-Ife in 2015. The death of Oba Okunade Sijuade struck the because the king cannot be represented by any other character in Olojo festival.

The antagonist between this two prominent character cannot be decided until the end of the clanging of the sword between the Ooni and the Osogun. The clanging of the sword by these two characters take place both on Saturday and Monday of the festival and the winner is been decided on each day. This simply means that the winner on Saturday may turn to be the looser on Monday. The winner is decided only after the sword of a character dominates the act. By this, we mean that the character sword will be at the top while the other character sword goes down. So far this act symbolises how Ogun fights his enemies, then the winner cannot be decide until the end of the clash because it not possible for Ogun while he was on earth to triumph over all his enemy as he might also be defeated against some.

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CHAPTER FOUR

4.1 THE OLOJO FESTIVAL AND RITUALS

The Olojo festival is another special event that proves the rich culture of Ile-Ife as the pilot point that later expanded to other Yoruba settlements.

On this day, the Ooni (king of Ife) appears after several days of seclusion and denial communing with the ancestors and praying for his people. This is to make him pure and ensure the efficacy of his prayers. Before the Ooni emerge, women from his maternal and paternal families sweep the Palace, symbolically ridding the Palace of evil.

The Ooni later appears in public with the Aare crown (King's Crown), which is believed to be the original crown used by Oduduwa to lead a procession of traditional Chiefs and Priests to perform at the Shrine of Ogun.

On the commencement of Olojo festival, there are usually chants of prayer Gbajure! Gbajure!! Gbajure!!! Ebo re a fin, etutu re a da!, after which the women enter into Ile Oduduwa to herald the arrival of Olojo festival, which can be described as the grand festival of all deities in the ancient city of Ile-Ife.

Gbajure enchantment will be followed by Ikale, a week-long of non-drumming of any kind of traditional drums, because, Ooni, Arole Oduduwa,(the king of Ile-ife) the progenitor of the Yoruba race has gone incommunicado with the two hundred and one deities, who resided in the ancient city of Ile-Ife.

The Thursday presiding the first Oke-Mogun, is Ilagun day and it is always a vigil affair with the chief host, Osogun, the priest in charge of Ogun, the god of Iron, whom other deities in Yoruba mythology believe paved way for other deities to have their ways to the earth, with other traditional chiefs offering sacrifices at Oke-Mogun shrine.

Friday, which is the first Oke-Mogun day, as early as morning, people throng into Ooni's palace with Arole Oduduwa, sitting on the throne of his ancestors dishing out prayers to whosoever that visits the palace. It is often time of merriment and celebration for the opportunity of being alive that the Supreme Being bestowed on individuals to be alive, and celebrate the commencement of another calendar year, especially for the people of the ancient city of Ile-Ife. It is time of renewal as kiths and kins renew their love for each other.

It is also time of sharing as families exchange gifts. Among others, it is time to visit relations and make resolutions on issues bordering on individuals and the family at large. It is also a time to settle quarrels, so that families could forge ahead. Before the advent of Christianity, even till early 70's, no true son or daughter of Ile-Ife would not come home for the festival, because of the opportunity it avail individuals to re-unite with his kins in order to deliberate on the progress of individuals and the community at large.

It is time when young ladies were betrothed to their spouses, to many it is time to report the oppressor to the deities. It also serves as time to plead with gods in supplication for those that seek for the fruit of the womb, good jobs and fortunes, because most of the sacred grooves were opened for whoever that needs their intervention, as the priests of those deities were often at hand ready for the people.

In the afternoon, towards the going down of the sun, Ooni will enter into Ilegbo and come out with Ade Aare, the beaded crown believe to be won by Oduduwa, after which the princes from all the ruling houses known as Sooko will pay obeisance to Ooni. So, also the traditional chiefs in order of their seniority will as well pay obeisance to Ooni.

At Ilenla, the Lokoloko's who are the palace aides, but clad in half camwood and white – chalk with canes in their hands pave way for the movement of Ooni to Oke-Mogun, followed by gun shots. Immediately, Aare crown is being sighted, prayers are often said by the people

for whatever they desire, while Ooni would lead the procession of traditional chiefs and the people to Oke-Mogun, passing through specific routes.

At the shrine, the Ooni would perform a ritual dance with Osogun and at the end; they would both perform a ritual of sword-crossing, apparently an oath of comradeship. Thereafter, the Osogun performs with chalk and cam wood the traditional marking of all chiefs present, as this would mark the renewal of the chiefs' allegiance to constituted authority represented by Ooni himself. Next, the Ooni and Osogun descended to another shrine called Ogun Ereja shrine for another round of rituals. From there, Ooni would lead the procession to Oja-Ife, where he would perform another ritual at Aje shrine and prayers are offered for the economic and prosperity of the people, before returning to the palace.

On the second day of the festival, the Ooni is kept busy with various entertainments by the Emese, king courtiers in the minor courtyards located within the expansive palace.

The next day, which happens to be the third day of the celebration and the second Oke-Mogun day, the repetition of the event of the first day would hold but Ooni do not wear Aare crown, in addition, Ooni visit Oke-Itase to pay homage to Orunmila and his family quarter which signify the end of the festival.

The primary essence of Olojo festival cannot be over-emphasised, as it is the festival that unites the people together. It is also a celebration of the deities and celebration of the God of the Universe, the owner of the day, for the preservation of the Yoruba race with an abundance of blessing, the creator has bequeathed on them.

4.2 The context of Spirituality in Aare crown and osogun's garment

The Aare crown is restricted only to the Ooni Ile-Ife. *Ooni* is the title of the king of Ile-ife. This crown is regarded as the first crown wore by Oduduwa the founder of the universe when he first came to earth and he became the first Ooni of Ile-Ife that is the first king of Ile- Ife

and since this time, the crowned King of Ile-Ife is the only king that uses the crown (Aare). This crown is the only crown that proves the king of Ile-Ife as the number one king in Yoruba land and the prominent king in Ile-Ife while other king are submissive to him. This crown is regarded as the center of attraction and it is said to weight 50kg. The crown is said to have five senses organ that are not visual. The crown is seen as a human being and it is made up of different spiritual items which make it heavier. This Aare crown is heavy to the extent that even before the Ooni can wear it, some sacrifices are made. The significance of this crown is that whenever the king wears it and the people say there prayers, the prayer would have answered before the next Olojo festival.

Also, Osogun's regalia is not an ordinary regalia which can be wore anytime of the day, the week or the year but it is only wore once in a year and it is wore on the first day of Olojo festival which is on Friday. The red regalia is only wore on Friday because it is believed that Friday is a war day for Ogun who is been celebrated and the only cloth Ogun wear to war on this Friday is red regalia. For instance, Nwamuo (2006) posited that festival is an act in which performers or actors by impersonation represent or embody imitations of people in a story that is enacted to an audience who have come to the theatre event to share and celebrate (1). Therefore, this act shows the character and picture of Ogun as he normally appears on Friday when going to war against his enemies. Ogun sees Friday as a danger day in which red also symbolises danger according to semiotics.

There is a particular song sung for the Aare crown in Ile-Ife to show the spirituality in it and also to prove that it is not an ordinary crown which can be wore by anybody. The song goes thus:

Oba fowo kan gbade	the king carries the crown with one hand
Ofo wo kan gbada oranmiyan	carries Oranmiyan sword with one hand
Ofo kan gbe Agendengbe ogun	carries "agedengbe ogun" with one hand

Eniti ti ko ti de oke esinmirin someone that has not got to Esinmirin hill
to wi pe eru segi mi pa oun and has been complaining about the weight of the
Bead
ade ki se Ikori ti mo le ran lowo the crown is not an ordinary cap that i can help
You with

4.3 DRAMATIC ELEMENTS IN THE FESTIVAL

There are various forms of dramatic element found in the performance of the Osogun and the Oonis clash and they include:

CHARACTERIZATION: it is the process by which the writer reveals the personality of a character. Characterization is revealed through direct characterization and indirect characterization. Direct characterization tells the audience what the personality of the character is. While indirect characterization shows what reveal the personality of a character.

There are five method of indirect characterization. They are:

Speech: what does the character say? How does the character speak.

Thoughts: what is revealed through the character, private thought and feelings.

Actions: what does the character do? How does the character behave.

Look: what does the character look like? How does he dress.

However, there are two different types of characters which are the round character and the flat character.

A round character is the one who is very detailed and in which the audience is able to see and visualize all sides of his character. The round character in the festival are the Ooni and the Osogunconcerned and these two characters perform this act of the Ogun and other god inorder not to only entertain the audience but also for them to also ask for whatever they desire.

We understand the motivation of these character and why do they do things and their personal perspectives. This is also seen in the characters of the Ooni and the Osogun who perform different task during the festival which ranges from entertainment to ushering of prayers to both the community, the people and themselves in particular after they have assumed the role of the gods.

Flat characters is a character with a very simple personality often called “one or two dimensional characters”. They are not necessarily unimportant though. Enough information is not provided to us to understand them, we only get to see one side of the characters personality. The flat characters in Olojo festival include: Obajio who only partakes in the rounding of the guard of Ogun (igba) seven times while they usher different kind of prayer both for themselves and also the one who is being called for the smashing of the dog’s head.

Dynamic character the type of changes in this character is specific but here, we are only concerned with the internal changes which occur within the character this will include the major change in their personality or a change in their on life. A dynamic character is one that undergoes change during the course of the performance. This is portray in the character of Ooni who at first assume the role of a king in Ile-Ife and in which the people entertain him with different social activities before he wears the Aare crown changing him to god who says yes to the request of his people. He also puts on the role of a entertainer as he performs different activities such as clanging of the sword with the Osogun. Osogun also performs the role of a dynamic character who put on the role of a normal important character whom the people entertain with different songs and dances before he put on his red regalia which changes his character to that of Ogun on a war day.

Static character is one that no change is applied to during the cause of the performance. This type of character is mostly seen during the festival as no character changes in character expect the Ooni and the Osogun.

SETTINGS: The settings is an element the performers use to influence the audience imagination. Mseglish (2010). It tells us where the festival is celebrated, what time of the day it is, what the weather is like. The festival is being celebrated at Oke Mogun shrine and the king palace at Enuwa road, in Ile-Ife, Osun-State. Nigeria. It started at exactly 4pm in the evening on every october of each year which is always the dry season. Msenglish further states that the settings use details to bring the story alive and these details are based on five senses. This five details is used so that the audience can imagine the story's world if they can.

And they include

- Smell it
- Hear it
- Touch it
- See it
- Taste it

The settings can also help create a certain atmosphere which varies from feeling, scary, amazement, fun and silly. All this emotions are created by people during the festival. According to County (2010), settings reflect societal norms but can also serve to emphasize theme, be a symbol, enhance the mood ar atmosphere, define or develop a character, reflects and element of the lives of the character.

Gherm (2014) states that settings include the location, time period, environment. Settings also help to set the mood of the event and also affect the character and their actions.

CONFLICT: According to Advanced English Dictionary, conflict is an open clash between opposing groups. Scully (2014) states that conflict is not always bad as it is portrayed in the action but sometimes helps to create change. This is portrayed in the character of both Ooni

and the Osogun who often create conflict between each other in order to communicate or pass across a particular message to the audience and these messages are to show how Ogun greet other great warriors during his time and also how Ogun fights his enemies when he was on earth. Scully (2010) further stated that conflict tends to occur in different ways and they include.

- **Character versus character:** this conflict occurs between two different groups or people. This conflict is the one that is created between the Ooni and the Osogun when they clang sword in order to pass across messages to the audience.
- **Character versus nature:** this is the conflict that occurs between people and the nature. This conflict occurs between the Herbalist and rain which is one of the forces of nature. The Herbalist tried to suppress the rain.
- **Character versus Self:** this occurs within oneself. It may be informed of different tactics which comes to the mind of the character at the same time in order to triumph.
- **Character versus Society:** this is the conflict that occurs between a character and the norm and custom of the society. But this type of conflict is absent in Olojo festival.

PROTAGONIST AND ANTAGONIST: in reference to chapter 3, the protagonist is the main character in a festival. It is the character the audience empathizes with. The antagonist serves as the opposition to the protagonist. The two characters (Ooni and the Osogun) are both protagonists but the antagonist cannot be decided until the end of the clanging when a character's sword dominates the other character's sword. The protagonist on the first day may turn out to be the antagonist on the following day.

AUDIENCE: Audience is a key concept in oral literature because all festivals are organized with an audience in mind. Audience are the group of people who receive the performances and the messages and make sense out of it. Andy (2010) states that

“the audience is a group of people who receive the message and not just people who are together in the same place.” He further states that they may receive the message in any form. They may receive it via a media carrier such as newspaper or magazine, television or DVD radio, and internet. It can also be a mobile phone or any or any other device that or receive any media message. Going by Andy definition, it means that it is not only the people that are present physically during the festival are the audience of the festival but those that are able to interpret, understand and know the purpose of the festival in whatever means they may have received the message.

IMITATION: According to Michael (2013), Imitation means the act of copying somebody or something. It is an act of copying the way somebody talks and behaves, especially to entertain. In literature, imitation is used to describe a realistic portrayal of life, a reproduction of natural objects and action. In theatre, imitation is more pronounced in performance and what is being imitated is basically life. Theatre tries to present life as realistic as possible on stage and this is why it is being said that theatre mirrors life. Aristotle states that imitation is part of life when he liken the imitation of drama to the childrens play instinct.

Over the ages, the attitudes of dramatist on imitation differs from one dramatists to another and from one age to another. This act is portray in the festival in the character of Osogun who now put on different red costume on Friday instead of red Regalia which was normally wore by the formal Osogun.

This is seen in the character of all the characters present during the festival. The Osogun imitate Ogun with the red regalia which he wears on Friday and which is said to be wore by Ogun on Friday during his time. The Ooni is said to imitate Oduduwa and other gods who were once Ooni of Ife before being deified. He is also regarded as a god who serve as an intermediary between other gods and the descendants of Ile-Ife. The lokoloko also imitate Oranmiyanby painting their body with calm wood and white chalk which serves as the true

colour of Oranmiyan when he was on earth. Also there are other gods who are being imitated by different characters during the festival and these gods includes: Sango who is being imitated through costumes and different activities carried out by him such as the acrobatic dance. According to my own view, virtually all the Yoruba minor and major gods who are said to be present during the festival are being imitated but through only costumes. These gods includes: Ojo (day), Oranfe, Sanpona, Obatala, Oduduwa, Aje (wealth), Oranmiyan.

DIALOGUE: According to Michael (2013),It is a conversation between two or more people. dialogue could be describe as a verbal inter-change of thought and ideas. It is also portrayed in the character of both the Osogun and the Obajio when the Obajio calls the Osogun three different times

“Osogun wa je

Osogun wa je

Osogun wa je”

Adn in which Osogun replies the third time

“A re fe

A re sa.”

The Oxford dictionary explains that dialogue involves two or more people and could be inform of Expression, conversation, talk, chat, debate, arguement, exchange of views, discussion, conference, interlocution, confabulation, gossip e.t.c. This is portrayed in the character of both the king and the Osogun as they chants in the act of clanging of the swords. Dialogue is a highly specialized form of conversation that is designed to suit various contexts and the mode of the festival. It is not like everyday conversation where we adjust style to suit the occassion and the personality we are discussing it with. This is because of the limitation

of dramatic performance and the dialogue is designed in a way that it must be heard and understood by the audience. The chants that always take place between the Ooni and the Osogun is fixed as it is always repeated every year without any form of change. The call and response activities that also takes place between the Osogun and the Obajio is also fixed and that is how it has always being since the beginning of the festival up to the present moment. Although changes tends to occur as nothing is permanent but the changes which tends to occur occurs in other aspects of the festival such as costumes and programs but no form of change has occurred when it comes to conversation in the festival. As a result, the continuity of the dialogue should be marked out clearly at every point.

Festival is designed only in dialogue and action so it is designed in such a way that through it, the reader or audience must be able to infer the nature of each character, the public and private relationship among the several character, the past as well as the present circumstances of the various character. The major character can easily be identified as they both perform a great role through the use of conversation and actions including costumes.

Character are revealed through dialogue, action and costume. Also incidents and events are exposed and explicated through dialogue.

Call and response activities

Also, there are different call and response activities which is important in the festival. The call and response activity started from the calling of Obajio's compound three times before he finally answered the third time. This compound is called for the smashing of the dog's head with pistol before being butchered and taken to Oke-mogun where the dog would be hanged to the tree as a sacrifice to Ogun who is being celebrated. There is also call and response activity in the character of Osogun after he is accompanied by drums and songs to the palace,

the lowa (Ooni palace chief) who is handling a small pot called 'Oru' calls the osogun three times with a sacred slang which goes thus:

Osogun wa je

Osogun wa je

before he finally answered saying

A re fe

A re sa

And after, the Osogun move to Lowa and the Lowa hand over the small pot which was covered with white cloth to Osogun and he resite some invocation for summoning Ogun's spirit. Also, there is call and response activity in the character of Ooni when he is being called upon by the Osirigi drummers with the Osirigi drums and after he emerge and go straight to Oke mogun shrine.

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CHAPTER FIVE

CONCLUSION

This study confirms the connectedness of all African festivals. It brings to the fore, the associated nature of drama such as songs, mime, dance, spectacular displays, costumes, beautiful setting this study is an addition to oral literary scholarship. This study elaborates on the function and significance of the festivals to the people of Omuooke. The significance of the festivals are known to be a necessary aspect of art and culture. Though it is accepted that the heritage of art and culture must be preserved and protected, studied and utilized for artistic and academic purposes. No one can, therefore, deny that festivals are dramatic performance that are meaningful and peculiar to their indigenous environments and geared towards basic social, moral and aesthetic specifications.

RECOMMENDATION

From all said above, the performance of the festival of the divinities and ancestor should be celebrated more with vigour by the adherents. The Ile-Ife people should continue to do all in their power to keep alive and restore the celebration of the annual festival. The old adherents should continue with the tasks of passing on the cultural values, the religious and behavior patterns down to the younger members so that there would be continuity, conformity with the traditional values as a way of preserving the traditional practices. This is because through these festivals, we are able to preserve various traditions, culture and religion of the people.

The shrines should be opened up to become tourist attractions as in the case of Osun-Osogbo, so that it can also generate income for the people and the state in general. Suitable programmes or knowledge of things to know about the various annual festivals should be given to all whenever the need arises. The Ministry of Culture and Tourism should rise up more to its responsibilities to promote and enlighten all more about the religious belief

system of our forefathers. There should be more of the Festival of Arts and Culture in Nigeria as we had in 1977 and create new awareness among the people for the need to retain essential traditions of their fore bearers as entails in the celebration of annual festivals of the gods and goddesses in the various communities.

There is no gain saying the fact that modern forces of social change, precisely, western science, technology education and religion are today undermining the effective practice of the indigenous religion of most African communities (Wotogbe-Weneka, (2006). But it should be noted that in this age of modern technology and globalisation, the annual festivals of the Olojo have not fared badly among the Ile-Ife people. Though there have been changes in some forms and practices of the annual festivals, the festivals have not been completely extricate by the global trend. Instead, the Orisa worshippers have availed themselves of the use of the internet as an avenue to promote the influence of annual festivals in the social, religious and cultural life of the people. They use modernised agencies to pass information about the belief and practice pattern of the annual festivals of the people.

All in all, through traditional annual festivals of the divinities and ancestors, the Ife Religion as well as the *Yoruba* Religion has become more dynamic and a living faith which continues to be relevant to the people and to all aspects of their daily living, despite the incursion of Islam, Christianity and western culture. As in the words of Dopamu, (2004, p. 666), festival will continue to be celebrated and continue to express man's relationship with the supernatural and to their fellow human beings. Ijebu festivals will further remind and strengthen the social bonds that bind the members of the community and encourage group solidarity this is as a result of the fact that many of the communities in Ijebu land now tie other important events like development programs, fund raising and awards of traditional chieftaincy titles to the celebration of the festivals.

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