

**THEATRICAL ELEMENTS IN NAKENYARE FESTIVAL OF THE CHAMBA LEKO
PEOPLE OF ADAMAWA STATE OF NIGERIA**

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DECLARATION

I hereby declare that this thesis is my original work and has not been presented to any other University or College for a Degree or any other award.

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DEDICATION

To God Almighty who is my shepherd and whose love and care has been my inspiring force.

“Surely Jehovah’s goodness and mercy shall follow me all the days of my life and I will dwell in the house of the lord forever.” Amen.

Psalm 23

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TABLE OF CONTENTS:

DECLARATIONii

DEDICATIONiii

ACKNOWLEDGEMENT.....iv

TABLE OF CONTENTS: vi

LIST OF PICTURES:..... xiii

OPERATIONAL DEFINITION OF TERMS xv

ABSTRACT xvi

CHAPTER ONE 1

INTRODUCTION..... 1

1.1 Background of the Study 3

1.2 Brief History of Chamba People 9

1.3 Statement of the Research Problem 14

1.4 Research Objectives 15

1.5 Research Questions 15

1.6 Research Assumptions 15

1.7 Significance and Justification of the Study 16

1.8 Scope of the Study 17

1.9 Literature Review..... 18

1.10 Review of Related Literature 23

1.10.1Conceptual Definition of Festival 32

1.10.2 Types of Festivals 35

1.10.3 Functions of a festival 37

1.10.4 Performance: An outline	38
1.11 Theoretical Framework	41
1.11.1 Performance Theory	41
1.11.2 Ritual Theatre Theory	42
1.12 Research Method	45
1.12.1 Research Location.....	45
1.12.2 Population of the Study	45
1.12.3 Sampling techniques and Sample Size	46
1.12.4 Methods of data collection.....	47
1.12.5 Data Collection Techniques.....	47
1.12.6 Data Presentation and Analysis	48
1.12.7 Ethical considerations.....	49
1.12.8 Reliability and Validity.....	50
CHAPTER TWO	52
THE DESCRIPTIVE ANALYSIS OF (VAN BARUMA) NAKENYARE PERFORMANCE OF THE CHAMBA LEKO PEOPLE	52
2.0 Introduction	52
2.1 Rituals and Performance in Chamba Leko Tradition.....	53
2.2 Descriptive analysis of Van Baruwa: Nakenyare Performance.....	55
2.3 Nakenyare Festival as a Tool for Cultural Transmission in Chamba Leko Nation ...	61
2.4 Semiotics of Nakenyare Festival Performance	62
2.5 The Religious Function of Nakenyare Performance	64
2.6 The Role of “Banba’ado” in Nakenyare Performance	65
2.7 Nakenyare Performance and its Audience Reaction	67

CHAPTER THREE	70
THEATRICAL ELEMENTS IN NAKENYARE PERFORMANCE	70
3.1 Plot	71
3.2 Enactment	72
3.3 Performer/Impersonation	75
3.4 Dialogue	78
3.5 Repetition	79
3.6 Audience	82
3.7 Space	86
3.8 Costumes	89
3.9 Make-Up	98
3.10 Songs and Dance	100
3.10.1 Lera	102
3.10.2 Giliwa	104
3.10.3 Kenwora	105
3.10.4 Gakpanuwa	106
3.10.5 Dance	107
3.10.6 Songs	111
3.10.6.1 Song 1. kpa'a (chicken): Theme/Subject Matter	113
3.10.6.2 The Analyses of Figurative Devices Song in. kpa'a (chicken) Structure	114
3.10.6.3 Song ii. Kanari Tica (Kanari Teacher) Theme/Subject Matter	116
3.10.6.4 Song ii. Kanari Tica (Kanari Teacher) Structure	117
3.11 Light	119
3.12 Property	121

3.12.1 La’ama	122
3.12. 2 Vommaga’a.....	123
3.12.3 Gasa.....	124
3.12.4 Ya Belbelwa	124
3.12.5 Dunlera or Peela.....	125
CHAPTER FOUR.....	127
THE COMMUNICATIVE VALUE OF THEATRICAL ELEMENTS IN NAKENYARE	
PERFORMANCE.....	127
4.1 The Nature of Communication through Theatrical Elements in Nakenyare Festival.....	128
4.2 Nakenyare Festival as a Means of Social Learning.....	132
4.3 Change and the Contemporary Relevance of Nakenyare Performance	136
4.4 Nakenyare Performance and its Social Significance.....	143
4.5 Religions Significance of Nakenyare Festival	144
CHAPTER FIVE	146
SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS.....	
5.1 Summary	146
5.2 Findings.....	147
5.3 Recommendations for stakeholders.....	151
5.4 Recommendations for further Research Areas	152
5.5 Conclusion	153
REFERENCES:	155
OBSERVATION GUIDE FOR THE RESEACHERS	167

APPENDIX 2:	169
INFORMAL INTERVIEW SCHEDULE FOR YOUTH & WOMEN	169
SECTION A	169
APPENDIX 3:	170
APPENDIX 4:	171
APPENDIX 5:	172
MAP OF ADAMAWA STATE OF NIGERIA	172
APPENDIX 6	173
GLOSSARY OF CHAMBA LEKO TERMS	173
LIST OF SONGS:	176
SONG 3	180
Song 4 181	
LIST OF PICTURES:	183

LIST OF SONGS:

SONG 1:

Kpa'a (chicken) ----- 155

Kpa'a (chicken) English version of the song - - - - 157

SONG 2:

Kanari (tica) - - - - - 159

Kanari (tica) teacher- - - - - 161

SONG 3:

Vonde (our god) -----178

SONG 4:

Kpeshi (don't cry) -----179

SONG 5:

Juldi (courage) -----170

LIST OF FIGS:

FIG: 1 Processional Stage in Nakenyare Performance -----58

FIG: 2 Audience Reactions-----83

FIG: 3 Nakenyare Performance stage-----88

FIG: 4 Map of Nigeria-----169

FIG: 5 Map of Adamawa State-----170

LIST OF PICTURES:

Picture One – A cross section of dancers in their costumes	-	-	184
Picture Two – Prince and Prince’s costumes	-	-	185
Picture Three – Chamba leko Normal family costume	-	-	186
Picture Four - Audiences joining in during the Nakenyare performance			187
Picture Five – A clan Masquerade	-	-	188
Picture Six – A Drumer playing one of the Bangoba drum in action			189
Picture Seven – Researcher in Title Holder’s Costume	-	-	190
Picture Eight – A Male Langbadna (masquerade) in dance performance			191
Picture Nine – Research assistance with laurobaju masquarede	-	-	192
Picture Ten - The researcher discussing with Chamba Leko youth			193
Picture Eleven – The gathering of audience during a performance	-	-	194
Picture Twelve – A male langbadna (masquerade) in a performance	-	-	195
Picture Thirteen- A female langbadna (masquerade) in a performance-			196
Picture Fourteen – Bangoba Drums	-	-	197
Picture Fifteen: Bangoba Drums set being played by drummers	-	-	198

Picture Sixteen: Ganwari (king) in Chamba Leko	-	-	199
Picture Seventeen: Gara of Donga (King) in Chamba Dakka	-		200
Picture: Eighteen: The dead Masquerade before the Ganwari	-		201
Picture: Nineteenth: Circumcision Costume	-	-	202
Picture: Twenty: Other Prince and princess costume		-	203
Picture: Twenty one: The Costume of a priest	-	-	204
Picture: Twenty two: The royal famiy costume	-	-	205
Picture: Twenty three: The researcher arranging clan leaders/ women group for a group picture	-		206
Picture: Twenty four: The researcher addressing the youths			207
Picture: Twenty five: informal interview with a cross section of Chamba Leko people			208
Picture: Twenty six: The researcher in a discussion with a cross section youths, women and title holders	-		209

OPERATIONAL DEFINITION OF TERMS

Traditional Festival: A festival is an event ordinarily celebrated by a community and centering on some characteristic aspect of that community and its religion or traditions, often marked by sacrifices, music and dance and it is marked as a local or national holiday.

Performance: Performance is an event in which a performer or group of performers present one or more works of art to an audience, visibly present during a performance.

Nakenyare: Nakenyare is a traditional festival of the Chamba Leko people of Adamawa state Nigeria. It serves as an avenue for thanksgiving to *Su'u*, the Chamba Leko deity. The Chamba Leko Nakenyare festival is celebrated through songs and masquerade dance.

Theatre Elements: These include: light, props, sound, music and dance, stage space, plot, costume, repetition, enactment, and character. They help in supporting the storytelling or communication of a performance to a given audience.

Ritual: Symbolic expression of religious convictions that are usually performed at traditionally prescribed times and celebration of life.

Theatre: A performance where an impersonator takes a particular role other than his own and convey messages through theatrical elements like enactments, repetition, songs (songs and music are most times used interchangeably in African theatre as well as in this study) and dance, story-telling before an audience.

ABSTRACT

Every society struggles for the survival and progress of its norms and values. This struggle against cultural extinction is manifested in the display of its culture. The recognition of Africa's great culture in modern civilization underscored by Western influence has been seriously undermined and de-emphasized. The communal nature of most African societies is expressed through their common observable kind of behaviour based upon established traditional rules known in African societies and dependent on their belief system. African theatre and drama have roots in these traditions, which, in Africa, are predisposed to be ritualistic or communal in nature. Entrenched in these periodic events/rituals are weighty and inimitable theatre elements such as costumes, make-up, music and dance, theatre space, masquerading, impersonation, enactment, dialogue and repetition. The study identifies and examines the various theatrical elements within the Nakenyare festival performance. The study adopts performance and ritual theories which provide frameworks for making generalization on the performance and function of theatre elements within the performance. The research employs mostly the ethnography qualitative methods of research approach through a careful descriptive analysis of books, journals, reports, and other secondary sources. Qualitative method was used to gather primary information from recorded tapes and videos while observation and informal interviews were applied to get first-hand information from respondents and the recorded performance. The respondents were sampled purposively to get the required sample size from the closely estimated total population of 600,032 of the Chamba Leko people. Respondents consisted of youth groups, women groups, title holders and custodians of the traditions and custom. The Nakenyare performance of the Chamba Leko people of Adamawa state of Nigeria was used as a paradigm. The research study looks at various theatrical elements that preoccupy the Nakenyare festival in Chamba land. It also advances reasons why these theatrical elements have taken the certain changes and different form from that of the west and is against this backdrop. It postulates that the researcher finds out that these changes, within the festival performance were as a result of great custodians embracing the two new found faiths (Christianity and Islam) that lead to the dwindling of various knowledge of craft made to be passed on to the next generations and which in turn lead to leaving the attendance of the festival to the rural dwellers only, as those in the urban view it as fetish against their new found religion and also termed it an old fashion. These affected and hampered the oral nature of the festival as the little people who made it to the festival from the urban can not speak the local dialogue or they want most of the theatrical elements to be rendered in the modern ways, against the traditional acceptable norms within the Chamba Leko traditions. The research work recommends that, those in diaspora should attend the annual festival to get to know it, and annual documentary and broadcasting of the annual events be made within and outside Nigeria to give the festival the much needed awareness and acceptability and in turn help bring back its lost glory and glamour.

CHAPTER ONE

INTRODUCTION

Festivals would seem to be ephemeral happenings. Even those ritual festivals whose celebrations are closely bound up with a people's spiritual and corporate existence and are therefore performed regularly still tend to have this evanescent character.

Festivals that have to do with the ritual cleansing and rehabilitation of society seem to whip up just about enough current fervour... In festivals, the qualities that tend to catch the imagination and linger in the memory are the music, the dance, the victuals, the pageantry, and the kaleidoscope of colours and the concourse of people. The soul and essence of most festivals are lost to a vast majority of the participants. And since human memory is such an enviable sieve, even the commoner aspects that have been mentioned above, superficial as they are, are soon forgotten (Theo Vincent, 1981, p. xxi).

As mentioned above, a festival is an accepted pattern of laid down procedures observed periodically to mark or commemorate events of significant value to the communities or as celebrations marking important events in the life of the society for the purpose of perceiving their ideas and aspirations for a meaningful living. The annual repetition of the performance makes it a ritual since it has a series of events done in a circle, to help preserve its basic memories in the mind of its participants or audience and this has helped keep such festival performance the likes of Nakenyare alive.

'African Festival performances have served as means of communication between the gods and the people' (Doki, 2006, p.47). Festival performances are mediums of

transmitting or conveying knowledge to man and his entire community. However, to most people, festival means much more than a source of entertainment (Doki, 2006.p.44). According to Ogunbiyi (1981), festivals all over the world have been linked to a lot of myths and legendary origin. They are commonly found in events such as harvest, funerals, circumcision, marriages and other form of sacrifices of ushering rain for the farming season and pouring of libations at graves of deceased persons. These festival ceremonies are usually done on family, clan or community basis.

However, in most cases, quite a number of festivals are performed or celebrated for community ritual rites such as circumcision, rites of passage, thanksgiving, memorials and appeasement of the gods; where religious ideas and goals are perpetuated and passed on to the next generations. ‘The celebration of events in an individual or a community includes occasions like the birth of a child, circumcision, initiation ceremony, harvest festivals and marriages’ (Mbiti, 1975, p, 16). This further support what festival is to the common man, and its significance to his community and the tradition he represents. And is the very stand point of the Nakenyare festival performances of the Chamba people.

Taking a festival as an integral part of each community, the Chamba Leko community is not an exception in the celebration of its festival performance. The Chamba Leko people celebrate Nakenyare festival with music, dance and masquerade displays. Thus, this study examines the various theatrical elements in the Nakenyare performance, bringing out its existence and its significance that leads to the sustenance of the festival and its dramatic essence.

1.1 Background of the Study

Oral performance is an important artistic expression that predates written literature in all societies of the world. If indeed literature is a written portrayal of human perceptions, experiences and sensibilities, it becomes obvious then that man did not wait for literacy to develop before the seeds of artistic perception and creativity were sown. 'Oral performance is indeed one of the most effective means of expressing the intellectual, the physical and the spiritual experiences of man in its most natural form'- Akporobaro, (2012, p. 389).

Oral performance is 'an expression of man's interest being in words, and the articulation of his changing mores and models' (Ikiddeh, 1987, p.55). In articulating and projecting their cultural tenets, the performer in African theatre festival employs both the verbal and non-verbal means of communication. The latter relies on signs, gestures and symbols to complement verbal communication. Abalogu et al. (1981, p. 7) state that:

In any typical performance, therefore, communication besides speech is enhanced through such means as props, costumes, gestures, mime, movement, dance patterns, music, types of drums used, drumming techniques and acting styles.

The above statement shows that Festival is an important artistic convention that permeates the entire African oral performance form and is communicated not only through oral rendition as songs delivered as speech in a performance, but also through the exhibitions of various theatrical elements performed before a live audience as it is done in

the Nakenyare festival performance with the help of different theatrical elements. Indeed, ‘virtually all oral forms possess dramatic elements, and are actualized only through performance before a live audience’ (Kumba, 1994). In secular arts or in the more serious sacred art forms, dramatization, participation and/or appreciation by a live audience are compulsory.

To actualize a certain degree of good performance, African oral performance emphasizes a certain degree of perfection, through skillful people that belong to the guild of artists within the festival performance. To attain appreciable level of quintessence in performing arts, there is recognition of natural talent and ability nurtured and refined from an early age when natural talents are identified. Similarly, long years of apprenticeship and training also guarantee a high quality artistic performance. Before an oral artist can attain the level at which he could operate independently in the society, he must have undergone a long period of training under the tutelage of a master. It is ‘believed that, apart from just learning from a master, it is also important to know the art from birth or something to be inherited and is a well-known art within the family’ (Kumba, 1994, p.38).

The above statement shows the significance of mastering the art of various skillful arts within an oral performance. The Nakenyare performance is with a good example of skillful people who are mostly talented in what they do, as most of them have had both training under a master who is well known in what they do and are mostly from the same clan. The role of a *Banba’ado* within Nakenyare performance, are handed down within a clan or particular family from one generation to another. So also is the chief drummer

(*neng vandoa-suva'ana*) of Nakenyare performance, that position is left to the son of the late drummer, it runs only within that family.

Furthermore, the restrictions of arts to special guilds (expert hand of a master and inbred) are other traditional measures taken to ensure artistic quintessence. This restriction is especially peculiar to the sacred or religious art forms. The objective is often to protect the sacredness of the art against abuse and desecration. The masquerade cult in Chamba Leko society is an example of this. It is the guild's responsibility to regulate the arts and conduct of their members through regulations. The guild ensures that the art is not adulterated and that the interest of the public is protected at all times. Although some 'masquerades perform social rituals and dances to entertain audiences, they nonetheless belong to strict professional guilds' (Akporobaro, 2012).

The above statement shows the importance of the concentration of specific art forms in some families on the account of professionalism, religious roles, which are exclusively preserved for certain families in most African societies. Such families are saddled with the responsibility of organizing certain aspects of a given festival. These families have the responsibility of preserving the related art forms and ensuring their perpetuation through the ages within the festival celebrations.

Oral performance is used for certain definite purposes in the society. Apart from the aesthetic function of satisfying the emotional needs of man through music and dance, it is used to 'educate, to inform, to promote unity and solidarity, to entertain, to propagate ideas, norms and values, and to correct anomalies in the society' (Ogunbiyi, 1981, p. 8).

Wasambo Were (2014) further explains that oral performances are in most cases theatrics which are embellished with music and dance. He notes that:

Man discovered how to use dance and music as well as masks in rituals that he hoped would bring rain and increase his crops. He (man) invented initiation ceremonies that required dialogue. His (man) ancestors became gods and he worshiped them with dance and song. Worship bred myth and myth had to be acted out if the human race was to live and survive. (p. 23)

These involved the displays of talent in drumming, dancing and singing, and dancing involves graceful movements to rhythm. And the songs encompass a harmonious blending of voices in rhythmic sound patterns. These are sometimes complemented with acrobatic displays, wise sayings and pun.

The bulk of social performances found particularly in satirical songs are targeted towards entertainment. Even in the most sacred performances, as quite a number are in Nakenyare performance, there are always elements of entertainment. “Entertainment is very essential to human development as a kind of recreation after a hard day’s work, as a means to remove boredom, to alleviate stress and sorrow and as a time-filler” (Akporobaro 2012, p. 459).

This means that most African Festival performances, the likes of Nakenyare performance are not only observed as sacred art but can also be seen as a source of entertainment, an educational and a tedium remover.

In most traditional societies in Africa, theatre performances are an integral part of oral performance where the oral artist is saddled with the responsibility to teach the

norms and values of society to the younger generation and remind the older generations about its social and political responsibilities, among other things. Kumba, (1994, p. 36.) avers that “the oral artist is a relentless chronicle who mentally documents historical events in his society.” *Banba’ado* (a narrator and curator of the tradition) in Nakenyare performance narrates and enacts tales to teach traditional ethics and virtues and rationalizes why the youth must shun abominable acts. In numerous African societies, such messages are passed through a performer in a given theatre performance.

Most, if not all African theater performance are performed or celebrated for a purposed within a given society. ‘Some performances are used to pay homage and allegiance to reigning monarchs and to ensure social and political stability’ (Ogunba, 1982. p.11).

Such festival performance like the Nakenyare performance begins with prayers to *Su’u (god)*-seeking for protection against both internal and external forces and the steadiness of the Chamba Leko nation both politically and socially. These are done around the personality of the (Gara/Ganwari) king, his subjects and the community by the chief priest.

Such performances afford opportunities for the reigning monarch to know how his subjects feel about him and what is happening in and around the community on issues relating to the economic, social, political and religious matters. Other examples of such hegemonic theatre festivals are *Obanta* festival of *Ijebu-Ode* found in Ogun state of Nigeria by the Yoruba speaking people and the *Odun Oba* festival of Ondo state of Nigeria, also by the Yoruba speaking nation. The festivals are ways of assuring the

monarch that he is still in control of his community politically, economically and socially.

It is noteworthy that oral performances are used to enforce law and order in the society, thereby complementing the system of justice in traditional societies. Although such enforcements are non-formal, they are usually more effective than the formal traditional judicial structures. This is achieved through the use of satirical songs which serve as checks and balances against misdemeanor in society. Satirical songs are particularly effective in punishing those who escape formal punishments. Laye, (1959) makes the point that;

While major crimes against society are penalized seriously with execution, being ostracized or being sold into slavery, minor conflicts and crimes are often overlooked. Satirical songs, therefore, take up the challenge of completing the judicial responsibility of taking care of such offences (p. 18)

This explain further why most oral performance are sometimes used in the civil society to achieved cultural and social change, a good example are the various satire songs during the Nakenyare performance, where people who commit societal crime are punished through songs. This is achieved when the composed song is sang for generation and all these generations are informed about the sad events through songs about the crime committed by an individual generations ago. It is a dishonorable act that no clan or family will want such to be associated with it. A good example is the song tittle *Kpa'a* which deals with the theme of theft. It is in these oral performances that the true spirit of traditional African festival can be found.

1.2 Brief History of Chamba People

The Chamba people are found in the present day borderline between the Republic of Cameroon and the Federal Republic of Nigeria. Nwana Eliias (1990) and Richard Fardon (1988) agree that the Chamba people speak two different dialects: Chamba Leko and Chamba Dakka. The Chamba language belongs to the Niger-Congo group of languages; The Chamba people are mostly found in the North-East of Nigeria on the Cameroon border in Adamawa state. The area was called “Chamba Native Authority” during the Colonial Era, (Fardon, 1988). They (Chamba people) split into Nigeria and Cameroon as a result of the United Nations plebiscite of 1961. Chamba land was a German territory but when the country lost the First World War, its territories in Africa were taken as mandated by the League of Nations and were given out in trust to the United Nations.

The Chamba people are found mostly in the British and French colonies. They straddle the present border between Nigeria and Cameroon. Today, the Chamba people are one of the largest ethnic groups in the North-Eastern Nigeria. The Gangwari/Gara (kings), are considered the highest ranking traditional rulers in Chamba land. The closest Chamba’s neighbours are the Mumuyes, Fulanis, Jukuns and the Kuteb people.

Despite the dialectical differences, the Chamba share other cultural features like food, attire, masquerades and dances. The languages are sub-divided into dialects and each dialect occupies a specific geographical area where it is commonly used for communication. These varieties of Chamba dialects found both in Nigeria and Cameroon

refer to themselves as ‘*Sama*’ (a nick name for simple identification by each other) and can be categorized as follows:

S/N	CHAMBA DIALECTS	LOCAL GOVERNMENT AREA	VILLAGES/TOWNS
1.	<i>Chamba Nakenyare</i>	<i>Jada, Ganye fufore-Cameroon</i>	<i>Mapeo, Jangbun, Karlahi, Ganye town</i>
2.	<i>Chamba Leko</i>	<i>Jada and part of Cameroon</i>	<i>Sapeo, so’o, Kojoli, Yelli Balauro</i>
3.	<i>Chamba Donga</i>	<i>Donga, Takum</i>	<i>Donga, wukari, Takum</i>
4.	<i>Chamba Jangani</i>	<i>Ganye</i>	<i>Sugu, Mountainous Areas</i>
5.	<i>Chamba Dakka</i>	<i>Bali Toungo and Takum</i>	<i>Bali, Kungana</i>
6.	<i>Chamba Lamja</i>	<i>Jada</i>	<i>Binyeri and Tola</i>

The main thrust of this study is on the Chamba Leko from *Mapeo* district of Jada/Ganye Local Governments Area of Adamawa state. It is one of the major dialects of the Chamba speaking ethnic group. According to Fardon Rechar (1988), this dialect has expanded to the standard of “Lingua-franca” among the entire Chamba speakers in Northern Nigeria. It is widely spoken in towns of Adamawa state: Jada, Ganye, Toungo,

Fufore (Mbulo, Yelwa, Kojoli, Sugu and Mapeo). Indeed, it is the language of commerce, politics, and social interaction in these towns.

Mapeo, an ancient town of *Yelli* origin, was discovered by a patriarchal group called "*Gbandu*" (Fardon, 1988). But today, *Yelli* is dominated by some western immigrants who are Leko speakers of another Chamba dialect. The cosmology of the Chamba is basically monotheistic. They believed in one god who interacted with the dead, wild animals and humans. The animist doctrine of souls and spirits formed a major part of the Chamba cosmic belief as reflected in their daily lives.

To the Chamba, all occurrences in man's daily existence are the will of the gods. They also believed that the departed continued to live as they did while on earth though they possess abilities than mortal that are still living on earth. To the Chamba, only those who could connect with the spirit world can interact with these departed souls. They believed ordinary mortals did not have the power to do so. The Chamba Cosmology therefore was greatly associated with superstition.

The Chamba are firm believers in a universe in which the interaction between God, the dead, the creature of the wild and the "children of men", constitutes a common arena of daily concern. In the habitual natural life, God (*Su'u*) associated with the dead (creatures of the past who live below), interact with men and "things of the bush" (Bobzom, 1972, p, 69-87).

The Chamba people believe that God's will is predominant in all affairs of men. They believe that the dead (*Wurumbu*) follow the same lifestyle of humans, as they live

in houses; keep livestock, in the realm of the ancestors. Only a certain category of people, seers (persons with mystical eyes) are able to see what is happening in the realm of the dead. For example, it is believed that, the dead can communicate to the seers on either the cause of their death or messages intended for a particular relation or member (s) of their direct or extended families.

Voma, a non-royal institution, is a male cult found in all Chamba kingdoms. Founded by Nah' *Nyonga*, in the 1860s, it was re-established in Bali *Nyonya* by *Galega I* when he succeeded *Fonyonga I*. The annual *Voma* celebration is conducted at the *Voma* shrine known as '*dola*' to revoke the rain; this festival takes place in the dry season around the months of January and February. The community performs ritual ceremonies throughout the year, notably in October and in January-February when it celebrates the festival of first fruits and the closing of the *Voma* year Known as "*vomnunga 'a*" (Fardon, 1988, p.186).

The Chamba's have three *Voma* shrines in located in Bali: the *Dola Ngau* (Great shrine) found in *Ntatio*, *Dola Tsenye* compound in Tilka, and *Dola Tandsong* found at *Titanji* compound. The *Voma* society guards the community against evil spirits and is concerned with fertility rites. Its leaders were originally the *Gara* (king) Guards and were thus given the title '*Nwana*'. Subsequently the *Nwanas* became kingmakers, a role which enhanced their political participation in Bila.

Appointment to the office of *Nwama* was hereditary; hence most successors of the original appointees carry out functions attributed to the office as their predecessors in the *Voma* society. It is an organized hierarchically as follows:

Ba Nwana (Nwan- Billa) is charged with organizing burial rites, installation and initiation of the *Fon* into the secrets of Bali society and enlightening him on the art of governance. *Tita langais* is responsible for anointing the *Fon*. There are 13 *nwama* positions, of which nine are of original *nwana*, usually ordained in the special ceremony called *Ma we musu'* or *ma pob musun'* (Fardon, 1988, p.188).

Titawang'a voma - meaning senior members of *Voma*, this special group of the selected officials substitute the *Nwama* on certain ceremonies except the installation of the *Fon*. Title of *Tikwanga* is also given to ward heads that belong to the *Kom Ngong* (Fardon, 1988) but do not have the protocol rank of *Koma*.

Voma keina - means the wives of *voma*. They are nominated by *Nwans* from the female members of their families. They could be the wife or the daughter of the *Nwama*. The major role of the *Voma Keina* is as choristers, singing *voma* music during public appearances.

The *Nakenyare* performance commences with the pre-performance rites in the month of April, in respect to the gods for guidance, protection and bountiful harvest. The performance proper is in the month of December and it lasts for a period of five days. After the period, the performance is preceded by some ritual performance and contacts among priests in *Chamba Leko* land. Various dance groups will be informed and the news will be passed out to the members of the communities. The masquerade will also be informed officially and the *Su'u* will give a signal for the commencement of the performance proper. Three days are marked by singing and dancing, masquerade display

and exhibition of arts materials. The remaining two days are dedicated to community cleansing at the arena and the initiations into various societies will then commence.

1.3 Statement of the Research Problem

The recognition of Africa's great culture in modern civilization underscored by Western influence has been seriously undermined and de-emphasized by early Western researchers like Ruth Finnegan who asserts that drama in Africa is not typically a widespread and developed form because it lacked dramatic elements unlike that of Europe. At best, Finnegan argues, it is a quasi-dramatic phenomenon. However, these type of Eurocentric views had long been defeated by scholars like Soyinka (1975) and Jeyifo (1985) and the logical argument that African drama is deriving, from its ritual origins and its oral art forms, remains functional.

In the face of modernization, the Nakenyare festival is under threat of adulteration if not extinction. As ancient practitioners pass away, the new ones with strong Western influence could begin to dilute the form and content of the Nakenyare festival having lost touch with its salient ingredients and constitutive elements. In this regard, identifying its theatrical and dramatic elements is crucial.

In addition, there is also the urgent need to document the Nakenyare festival for posterity and into academic landscape so that scholars can continue to engage with it both at the level of theory and practice.

1.4 Research Objectives

The general objective of this study is to investigate the theatre and dramatic elements in Nakenyare performance. Specifically, the study addresses the following objectives:

1. To identify and examine the various theatrical elements within the Nakenyare festival performance.
2. To interrogate the significance of theatrical elements in Nakenyare performance of the Chamba Leko nation with a view of establishing their communicative functions.
3. To explore the ritual and dramatic essence of Nakenyare performance.

1.5 Research Questions

1. What theatrical elements exist within the Nakenyare performance?
2. What is the significance of the theatrical elements within the Nakenyare Performance of the Chamba Leko nation?
3. What is the dramatic essence of Nakenyare performance?

1.6 Research Assumptions

This study is based on the assumptions that:

1. The Nakenyare performance has various theatre elements.
2. The theatre elements are of crucial significance within the Nakenyare performance.

3. Theatrical elements in Nakenyare festival performance are dramatic in nature from the African Theatre perspective.

1.7 Significance and Justification of the Study

The significance of this research revolves around identifying and establishing the existence of the theatre elements within Nakenyare performance. The research results provide literature for future researchers working on African theatre/ African oral performances. It also provides a rich source for dramatic literature text.

The research also adds to the existing discussions/discourse on African Theatre Festival performances and its various theatrical elements, especially as it relates to sustaining and igniting the continuation of African festivals and ritual performances. Furthermore, the study serves as a resource document for the younger Chamba Leko nation who might be interested in studying theatre or African drama with focus on performances of the Chamba Leko people. An important aspect of knowledge is the written form.

This study will also contribute in sharing this Nakenyare festival experience with the world. The study will elevate the Nakenyare festival discourse on the world stage as a notable reference material. The study draws attention to the essence and dramatic nature of the Nakenyare festival as performance in its own right given the presence and manipulation of theatrical elements. Above all, this study will serve as a source material for a dramatic/film text, thus exploring the commercial venture of the festival.

1.8 Scope of the Study

This research work covers theatrical elements of the Nakenyare performance. The study is restricted to the four Chamba Leko communities of Ganye, Jada, Toungo local governments and Fufore local government area of Adamawa state in North-Eastern Nigeria between the years 1990-2000.

The following theatre elements were analysed: Theatre space, Costume, Make-up, Music and Dance, Audience, Properties, Character, impersonation, Enactment, dialogue, repetition and plot. Their applications on how they are used to communicate values to the Chamba Leko people were also examined.

1.9 Literature Review

In Africa, the origin of festival theatre bears close similarity with that of Greece, though the experiences of each remains completely different. The European experience evolved from the Greek worship which started as a religious festival in honour of Dionysus, the Greek god of wine and fertility, whose worship in the city of Dionysia involved rites known as the Dithyramb's. The ritual was said to involve the sacrifice of animals. In Africa, the festival theatre cannot be divorced from traditional religious ceremonies of African people irrespective of their ethnic group (Victor, 2012, p. 48).

Hence, according to Clark (1981) '...as the roots of European theatre go back to the Egyptian Osiris and the Greek Dionysus, so are the origins of drama likely to be found in the early religious and magical ceremonies and festival of the people...' (p.57). The above statement justifies the dramatic essence deeply rooted in the Nakenyare Festival of the Chamba leko people.

This shows how drama in Africa represents aspects of the lives and struggles of the people, such as the representation of the following: through performances, childbirth and christening, initiation to adulthood, marriage and funeral ceremonies, with the whole community participating through the intense combination of music and dance. The strong religious importances attached to these performances are still upheld in so many parts of Nigeria and Africa as a whole, where they still remain strong with features of their existence.

It is a common characteristic in African ritual festivals like Nakenyare festival, that it requires the use of costume, make-up, music and dance. They are not only for the purposes of entertainment but to add meaning to the ritual nature of the festival performance being performed.

Scott Kennedy, in his book entitled In Search of African Theatre opines that most African theatre have their roots in festivals, rituals, dance, ceremonial occasions, storytelling performances, spirit cult enactments, speech and others. These forms reveal themselves in the kind of preparations attributed to the various performances whether religious, artistic or political.

African theatre embraces life; it is also a celebration of life. Its language is verbal and non- verbal. Theatre in Africa is oral based in nature and the moment of composition is its moments of creation. Sometimes, it is danced, mimed and sung; while, sometimes it is in a form of squared elaborate costume with music and dance. Sometimes it employs the use of gestures, body and facial expressions and numerous non-verbal communications done with body movement. Scott (ibid) believes that the African actor is four dimensional; that is, he employs his vocal, physical, emotional and intellectual ability to send out the message across to the audience.

Traditional African festival is an indigenous cultural institution, Ogunba (1970) which is mostly attached to a supernatural being, deity or a defined ancestor. To this extent therefore, it can be said that most traditional African festivals are religious at base and inspirational.

Festivals tend to have a story within a myth to reveal its essence and each making use of its own styles in the dramatic realization of the story in the myth. Ogunba (1970, p. 105) in his essay 'Traditional African Festival Drama,' is able to distinguish between a festival that can be regarded as drama and a religious communion. The traditional African festival is that which has in it the process of arts, of costuming, masking, drumming, chanting, dancing, and several others which are all utilized to bring out its dramatic nature. The other festival which he refers to as a religious communion is the ceremony in which everybody participates and that which does not admit spectators. Ogunba (1970, p. 98) believes that "drama is an imitation of an action". He believes that in ritual sacrifices, there is always a role change as it is those roles changes that makes ritual possible, enabling the audience to cut the individual and substitute the character.

Aristotle in his Poetics argues that 'man is the most imitative creature in the world and learns first by imitation' (127). The embryonic man used imitation to develop his society, to increase his hunting success and to bring rain for his crops. In these rituals, he used mask, dance and music. Thus, this theory has been widely accepted for the evolution of theatre. The view in summary is that the rites of the primitive man contain aspects of theatre because costumes and make-up, music and dance were constantly used. Horns, (1981, p. 182) adds "man attempts to communicate directly with the supernatural, with the world of forces beyond his control". To Horns therefore, the ultimate end of ritual is to cause the spirit and gods to commune with the living.

Ritual, like most drama could be experienced commonly amongst members of the audience in addition to its more central purpose. This in effect means ritual encapsulates

religious service (Catholic Mass) or a procedure regularly followed with same patterns always. Ritual has a revolutionary potential which can be integrated in to the revolutionary essence of theatre. So, ritual is not just a vehicle of communication, but it is what is communicated. Soyinka (1986, p. 56) ‘declares that drama emerges from the recombining essence of ritualism’. This is realized to the fact that most African festival are ritualistic in nature with lots of imitations of various actions as being depicted by the chief priest and other characters involved. According to Clark, (1968)

Theater and drama means the elegant imitation of some action significant to a people... if the ritual elements to such representation or evocation are speech, music, ritual, song as well as dance and miming. (p. 46)

A typical example is the role played in Nakenyare performance by the *Banba'ado* who played or tried imitating the various characters, whose life styles were captured in the various songs sung during the festival with the intent of bringing the character to life and giving a vivid description of the character or the action depicted by the character in question.

From the several perspectives, it seems that in Africa, the roots of theatre and drama must be sought in the numerous religious festivals, and rituals ceremonies that exist in these societies Ogunbiyi (1981) asserts:

We can speak of Nigerian theatre and drama as a conglomeration of several ethnic dramas, each with distinct specialties of its own, even if it manages to share a few characteristic of basic features with others. (p. 16)

The above view is basically true of the diverse nature of Nigeria as a country, and its multifarious ethnic group is considered. However, if we accept the view of Aristotle that drama is essentially a product of man's numeric impulses, we cannot but agree with Enekwe Ossei when he says that: '...any ritual display which contains numeric impulse ought to be classified as drama, not purely ritual' (1981, p.156). He goes further to say that, ritual displays that reveal their style of presentation, their purpose and great value of evidence of 'imitation, enlightenment and entertainment, can be said to be drama, like the scene preceding the festivities is drama...' The relationship between theatre and ritual is not antipodal because according to Ossei (1981) 'They are reciprocal in function and similar in structure' (p. 160).

Ossei further assert, that: 'a ritual becomes entertainment once it is outside its original context or belief that sustains it' (1981, p.162). The intention here is not to go into the arguments of whether ritual should yield its story and create theatre but to indicate that traditional festival is subsumed in rituals and that most of its aspects constitute dramatic experiences.

1.10 Review of Related Literature

This section deliberates and reviews literature discourse that is related to the research topic and the research questions postulated in the course of the research.

African theatre is not merely an entertainment activity but a ritual and religious performance, with various theatrical elements which are abundant in various festival performances with a lot of rituals involved. In other words, African theatre is not just communal merry-making gatherings but a feast or fiesta for the deities, ancestors and for man's recreational purposes. While some traditional African drama falls within the sacred species that deal with the sacred cults as well as ancestral spirits, as correctly noted by Ogunbiyi (1981, p. 98), 'it is a sacred dramatic ritual containing drama, dance and songs'. This is further explained in the Ekpe festival of the Igbo people of Eastern Nigeria as stated by Amnkolor (1981), which is a religious/ ritual and dance drama that:

Possesses the germ of good drama ...with great potentials of African music drama art and religion. Like all great developments in the sphere of tradition, ritual and Religions are ceremonies rites designed to solve practical problems by putting the worshipper in rapport with the forces that control him. (p. 138)

It clearly shows from the above statement that, African drama/ festival is formed from the act of worship of the various deities and man ancestors done by man as a sign of respect and religious observance done through ritual ceremonies as a means of devotion that can lead to channels of solution to its society's challenges. This is typical to how Nakenyare Festival of the Chamba Leko people got its origin.

This situation is very much akin to Andrew Horn's (1981) description of ritual drama and theatre in the Bori performance which he states as follows:

...frequently, there is a dramatic quality of cult behaviour. Usually it involves... the use of a specific spirit language or vocabulary and the assumption, often with notable histrionic skill, of a pattern of behaviour accepted as appropriate to the spirit that is supposed to be present. (p.192)

This kind of ancestral cult and worship abound in virtually all traditional African societies and they find expression in traditional ceremonies and festivals thereby forming the nucleus of their culture.

The *Ogori* festival of the Ijo-speaking people who live around the Eastern Niger Delta, is a typical festival comparable to the *Ekpe* festival and the *Bori* spirit worship festival. According to Ekerejola (1970), this festival which is fully engrossed in dance, songs and music:

always takes place in the whole Akoko area in one form or the other. In *Ogori*, it is called *Okeni* and was being accompanied with drumming and abusive songs. (p.70)

The songs that accompany the *Ogori* festival are made to satirize social ills, behaviours and conditions such as drunkenness, physical ugliness, stupidity and mental illness in persons from the various clans.

Another traditional performance similar to those mentioned above as earlier noted by Andrew Horns (1981, p. 186), is the '*Bori*' ritual performance by the Hausa. Here,

songs and dances are effectively utilized to aid in symbolic interpretation of the characters. According to Kofoworola (1981, p. 176), these aspects tend to effect a socio-psychological and cultural fulfilment in the participating individuals as well as the corporate society.

As aptly observed by Ossei (1981), traditional African festivals and ceremonies are intricately embedded within their various cultures. He is of the view that African traditional ceremonies are:

Participative and celebrative...because they combine many art forms such as music, dance, acting, miming, mask, painting, singing, dialogue...(p.12)

This is to bring to an understanding the various forms and the availability of theatrical elements available within the African festival with the likes of Nakenyare festival of the Chamba Leko arts form having in it and the abandonments of music and dance, masquerading and acting through the imitations of actions by the *Banba'ado* with miming and singing.

In a book titled Some Nigerian Fertility Cults, Talbot (1967), gives a vivid account of the festivals performed by the Igbo people in the beginning of the farming season thus:

At the planting of new farms, the members of each compound assemble beneath the family tree and give a great play. At such times they dance and sing robed in their best... Again at harvest time, another play is held to thank the gods for their share of crops. (p.12)

Talbot's account of this festival is very similar to that of many other indigenous Nigerian festivals in terms of purpose, content and the period of the festival performances. The *Kuchicheb* festival of the Kuteb people of Taraba state, located in north-east geopolitical zone of Nigeria, is one example of such festivals. According to Emmanuel Taparki (1989, p. 8), the festival is conducted with the sole aim of inculcating traditional values in order to bring back memories of their ancestral beliefs and awareness of the temporal and spiritual past of the Kuteb society.

As in other similar festivals, the dry season is the time when the community gives thanks to the supreme God whom they refer to as *Riman*, for the bountiful harvest of the previous year while asking for more in the coming season. As features in the traditional performances of other African cultures; songs, drumming, dancing and rituals acts are among forms which the Kuteb consider as one of the most important aspects of their cultural existence.

The above examples of traditional African performances clearly show that although the traditional ceremonies which are deeply embedded in the African culture may vary from one community to another, there are similarities in the forms and methods of performance.

Victor Turner's (1987) write up on 'Performance reflexivity' sees as a condition in which every socio-cultural group used the medium of rituals to examine the various ritualistic styles and its norms, codes, roles, statues, social structures, symbols etc, within a giving performance.

Turner's works are mostly on the *threshold* of a western festival performance. He discusses mostly the Western European culture, social and ritual processes in non-literate cultures of some complexity communities such as *Swazi*, *Maya*, and *Pueblo* Indians.

The Chamba Leko Nakenyare festival, though can be seen to some extent from a non-literate society, but the focus of this research work is quite different from the trust of Tuner's work, as the research looks at the various theatrical elements within an African festival and not focusing on the threshold of the performance nor just the various codes and system in relationship with culture and performative reflexivity.

This research work looks at the theatrical elements and its various communicative importances within the Chamba Leko culture and tradition. And this creates a gap between the two researches, as most of Tuner's research findings and what his works have discovered had nothing to do with the research topic under investigation and therefore, create a missing links between Tuner's research work and the theatrical elements in Nakenyare festival of the Chamba Leko people from Adamawa state, Nigeria.

On the basic contribution to the study of performance Schechner (1988) looks at the concept of what is known as *restored behaviour*. To restore to him it means to store, transmit, manipulate and transformed. Schechner looks at rehearsal as an essential element of the restored behaviour through rituals, funerals and its combination symbolic reflexive behaviour. Schechner (1988) believes that any event, action, item or behaviour may be examined as performance. He adds on the other hand that there are events that tradition and convention declare as performances. This is because such events do go

through more than a few times of rehearsals to perfect it before presentation before an audience.

Schechner looks at performance from the Western cultural point of view, where performance is looked at as theatre, music and dance. He looks at what could be termed as a performance and what is performative about a performance. Schechner concept of performance is looked upon from the uniqueness of a performance and it's inherently nature of being unstable. His study of performance is from an academic discipline point of view. Richard Schechner (1988) claims that, performance is mainly looked upon from a cultural, political, ethnographic and hermeneutics both from a scholarly representation. And the research topic on looks at the various theatrical elements within a traditional African festival of a particular African tribe, the Chamba Leko Nakenyare festival from Adamawa state, North Eastern Nigeria.

Since Schechner took a broad look at performances not only from a dramatic point of view but from Western performances made of musical opera and not at a particular African festival performance and its various theatrical elements. It then became the gap at which this study is bridging.

Ogunba Oyin (1967) sees festival as the overarching goal of economic activities in most traditional African society, with emphasis on the Yoruba traditional festival found in the south-western part of Nigeria. The overall objectives of all political, religious and social institutions and processes are achieved during the festival period. Where the community worships its gods, new title holders, new laws and political ties are created and made. It is a period where all the creative genius of an African people are

produced within the course of the year to showcase their ability in making-clothes, masks, shoes, music, dance and the accoutrement of culture-are put on display for appreciation, critical assessment, entertainment and education of the community. Therefore, a festival is live, immediate and a cultural display. It is meant to animate life, celebrate achievement and oil the wheel that connects people to the divinities.

A typical Nigerian festival as mentioned by Ogunba in the above statement is a communal activity done by a specific community, through a performative means that involves all community members and with impersonative actions, physical movements and lots of gestures on a space created for the performance. Even though the Ogunba understand festival from the performance aspect, the consequences from the discourse and the research topic intended is that the research topic explores the theatrical elements of the Nakenyare festival of the Chamba Leko people while Ogunba is looking at festival performances from the Yoruba traditional cultures. It is important to draw out the difference between the above statement and Oyin Ogunba's discourse on the Yoruba traditional festivals. While most Yoruba festivals are ritualistic in nature, the Nakenyare festival performance is ritualistic at the pre-festival rites, where it involved a complete adulation and imitation of the gods by the priests while the performance is free from ritual activities but concentrates with the beauty in the art of theatrical displays within the performance itself.

Just as the functionalists are concerned with the functions which oral art forms perform in the society, looking at the useful aspect of an "orator" rather than the beauty

of theatrical elements within a performance, functionalists emphasize more on the important functions of an oral performance performed in the society.

Considering the above statement, the research work has acknowledged a gap in that, the functionalists are deeply concerned with *oratory* and the functions of a performance and not the theatrical elements which the research work aimed at identifying within the Nakenyare festival performance and bringing out its essence within the performance.

This study is concerned with debunking the view of the Eurocentric critics with the likes of Ruth Finnegan, that Africa does not have a literary tradition of her own which constitutes performances. The critics project the fact that before the advent of Western education, Africa had their literature which is oral in nature, and performative. The Eurocentric critics opine that African literature should not be seen as an appendage of western literature/performance and English language should not be used as a criterion for assessing African literature and theatre performances. This assertion has not addressed the issue and discourse on theatrical and dramatic elements of oral literature which is the basic elements of an African oral literature.

D.N. Bobzom and M.G. Govomsi (2001) in their write up, Teach yourself Chamba: the language and culture: basically wrote on the basic things young Chamba should know about their culture and tradition: things to do with meaning of names and basic communication. Nothing is mentioned on festival or theatrical elements. Likewise, Samani Emmanuel and Danbello I. Ahmadu both in their academic essays, gave analysis

on various classifications of Chamba songs and their meaning and do not address the theatrical elements of Nakenyare festival performance.

Odipo's (2016) study centres on the use of theatre as a strategy for healing and reconciliation in the aftermath of a conflict. The research work makes use of plays performed at the Kenya National drama festival. It looks at written play text by various playwrights and focuses on the themes they address.

Yamma's (2016) study, attempts to establish and analyse the dramatic and theatrical aesthetics (elements) in the Izara festival of Amo people of north central Nigeria. His research work is similar to this study in terms of both looking at theatrical elements. However, the two studies address different festivals; Izara festival of the Amo people and Nakenyare festival of the Chamba Leko people.

Were's (2014) conducted his research work on how Bukusu traditional initiation can be considered as *Edurama*. It also investigates whether drama existed within the Bukusu land through their initiation festival ceremonies before the advent of colonialism. The research work provided answer to the type of drama and the nature of educational learning processes that exists in the Bungoma county of Kenya.

The observable gaps in all these reviews included the fact that they are referring to other cultures other than Nakenyare of the Chamba Leko festival. In addition, none of the studies mentioned above focused on the theatre elements within Nakenyare Festival. Thus, a careful consideration of the theatre elements in Nakenyare festival is necessary to bring out its aesthetics and essence in ritual performances. And a consideration of the

theatre elements in any festival can help in not only shaping the festival for better value but modified to continue to be relevant in today's world. It would also enable one to know what is essentially missing and possibly investigate how and why.

1.10.1 Conceptual Definition of Festival

Festival is a gathering of people celebrating an event that has a very unifying significance among the social group of people involved. It is one way of knowing the major goal and interest that exists between people of common objective, origin, task, and ideas. According to Otete (1979, p. 43), festivals have been a form of coming together of a social group with the intention of celebrating their history, way of life, belief system, custom and the communication of their traditional way of life. Just as Anpe (2015, p. 57) states, 'festivals are important cultural recognition of the society which people live and it is one way of knowing people's identity in life'. This is typical of the Nakenyare festival.

Amali (1985, p. 86) refers to a festival as an event or occasion, a feast, a celebration and, above all, a remembrance whereby all people involved no matter where they are and especially those in the society, remember the passing away of their forefathers, in the form of eating, singing and having merriment in oneness and love, by bringing people of different social backgrounds to gather together and perform what is required of them.

The origin of communal celebration is a matter of conjecture. Folklorists, for example, believe that the first festival arose because of the anxieties of early people who did not understand the forces of nature and wished to placate them. General agreement exists that the most ancient festivals and feasts were associated with planting and

harvesting times or with honouring the dead (Amadi.1980, p. 133). These have continued into modern times as secular festivals, with some religious overtones.

African festival and feasts have many uses and value beyond the public enjoyment of a celebration. In pre-historic societies, festivals like the Nakenyare were believed to provide an opportunity for elders to pass on folk knowledge and the meaning of tribal love to younger generations. Festival is celebrating the founding of a given nation or the date of withdrawal of foreign invaders from its borders that bind their citizens in a unity that transcends personal concerns.

Festival is a period of re-union, a time to strengthen existing cohesion and group solidarities. Many festivals also help in the development of the human person in diverse ways-socially, morally, physically, emotionally and spiritually. This will help include in the young generations the cultural heritage of their fore-bearers, so that they may in turn preserve it for posterity. Festivals as we know have religious, ritual and educative functions which border very much on faith and the traditional values of a giving society. This has to do with the accepted principals or modes of approaches as beliefs by participating members of a given community; it is also believed that the Nakenyare festival cannot be an exception.

Festivals of many types serve to meet specific needs as well as provide entertainment. These times of celebration offer a sense of belonging for religious, social or geographical groups. Modern festivals that focus on cultural or ethnic topics seek to inform members of their tradition through stories in the free leisure period of the elderly and it is marked as a time when the elders transferred certain knowledge to the next

generation. The Nakenyare festival is a living example of such period of knowledge transfer by the older generation to new generation.

Festivals are feasts in various societies and are regarded as communal celebration involving carefully planned programmes, outpouring of respects, rejoicing or high revelry, established by custom and tradition of the people. Ogunba (1982, p. 38) asserts that: on the secular belief that festival celebrations differs from religious festivals and feasts in that the focus is not on the significance of the rituals of holy days of a particular faith but on the public honouring of outstanding persons, the commemoration of important historical or cultural events, or the re- creation of cherished folkways. In some parts of the world, however, particularly in Latin America and southern Europe, traditional secular festivities follow attendance at religious services.

Festivals and feasts in the modern Chamba Leko communities are centred on the customs of the people to enrich understanding of their heritage and traditional norms. Mbiti, (1975, p. 11) further stresses that: cultural festivals are very significant because they serve as avenues through which the people commune with their ancestors, worship and offer sacrifices to gods for prosperity and protection.

Festival in the Chamba Leko is a period of re-union, a time to strengthen existing cohesion and group solidarities. The Nakenyare festival also helps in the development of the Chamba Leko man in diverse ways: socially, morally, physically, emotionally and spiritually to include in younger generations the cultural heritage of their fore-bearers so that they may in turn preserve it for posterity.

Festivals as we know served but as religious, ritual and educative functions which border very much on faith and the traditional values of a given society. This had to do with the accepted principals or modes of approaches as beliefs by participating members of a given community.

1.10.2 Types of Festivals

Festivals are usually staged by local communities centred on their existence, tradition and the manner in which they celebrate some unique aspects of that community. There are numerous types of festivals in the world. Many Festivals have religious origins, while others involve seasonal change or have some cultural significance. The following are different types of festivals as postulated by Akporobaro, (2012, p. 10) which include:

- a) Cultural festivals: The festivals of many ethnic and national groups are credited with the preservation of unique customs and traditions. This Festivals stress on family unity and cultural self-determination responsibility, purpose, creativity and faith. It involves communal feast as occasions for eating drinking and merry making.
- b) Seasonal Festivals: Seasonal festivals are determined by the solar and lunar calendars and by the cycle of the seasons. The changing of the season is celebrated because of its effects on food supply. Akporobaro, (2012, p. 13). Ancient Egyptians would celebrate the seasonal foundation caused by the Nile River, a form of irrigation, which provided fertile land for crops.

- c) Day of the Dead: This is the festival of respect and honour for the dead, especially national heroes. It includes family reunions and ceremonial meals at ancestral tombs.
- d) Harvest and Thanksgiving Festival: Harvest festivals are inheritance from the ages when agriculture was the primary livelihood. In Africa, for instance, the harvest festival is of religious nature and involves a lot of dancing and music. In some Eastern parts of Nigeria, the yam festival is celebrated with days of marry-making and offerings of yams to the ancestors and the gods. Akporobaro, (2012, p. 16). Thanksgiving goes with harvest, it is a day celebrated in many lands across Africa and at various times of the year. It is a celebration of gratitude.

One can observe that even with this categorization, there is a particular African theatre with more than one of the features outlined. In Africa, a cultural festival can be termed as harvest season and thanksgiving festival. Examples of such festivals include; Abiya festival, Argungu Fishing Festival, Mumbara, Lela and the Nakenyare Festivals of the Chamba Leko people, celebrated annually in Adamawa and Taraba states of north eastern part of Nigeria.

The new Yam festival of the Igbo people in eastern part of Nigeria for example, is a ceremony carried out with intensive activities such as dances, music and feasting as a mark of jubilation of bountifully abundance of food. It is also significant for us to note that as societies change they affect the characteristics of traditional festivals, which may alter it, and new ones could emerge out of the alteration, some other ones may decline in its popularity and characteristic due to these changes. Most likely however, some festivals will remain unaltered for generations.

1.10.3 Functions of a festival

According to Adedeji (1969), festival is a medium that offers the people an escape from their everyday life and a way to express themselves through songs and other performative forms. It also offers the people a way to lease out their resentments on societal ills and some form of entertainment.

Akporobaro (2012) however noted to the individuals and the society at large, the functions festivals play in every African society. He asserts that:

In festivals the mimetic instinct, the desire to act, to demonstrate and mask and dance and speak and worship and be spectacular all come together to generate a unifying social activity that generates both social pleasure and fulfilment of multiple needs of the society. (p. 28)

Going by the above assertion therefore, Akporobaro states clearly that in most societies, festivals play very important roles that are linked to the survival of the society.

The following are the functions of festivals as posited by Akporobaro (2012, p. 18):

- a) Festivals provide the avenues for the proportions of gods, goddesses and spiritual powers.
- b) Festivals do also serve as social means of ushering in a period of prosperity and fertility in the life of the community.
- c) Festivals function as celebrations of some past historical events in the life of the community.
- d) Through festivals, people re-invoke the gods and secure (gods) their attention and help towards the protection of the society.

- e) Festivals help to empower the people in times of war.
- f) To provide a context for myth making.
- g) Festivals served as avenue for arranging marriages.
- h) They are used for ushering the new seasons.
- i) The purification of the land and forwarding of evil forces to show off to neighbours the power and strength and invulnerability of the community against external threats.

Akporobaro however concludes that all of these roles are fused together and each festival fulfils one or some of these aspects to varying degrees of cultural aesthetics and dramatic significance.

This study views Chamba Leko festivals as a social means of conserving the cultural heritage of the Chamba Leko people, and to adapt and teach their children the importance of the Chamba Leko physical environment and also teach them the societal norms, how to use it, and explain to them that their future and that of their community depends on the perpetuation and understanding of the tribal institutions on the values, norms and laws inherited from the past.

1.10.4 Performance: An outline

Kofowarala and Yusef make the point that; ‘most performing arts are either a celebration of life or an entertainment or sometimes a representation of imitation of life or something larger than life’ (1987, p. 39).

The term 'performance' has become extremely popular in recent years in a wide range of activities in the arts, in literature, and in the social sciences. Since it requires high popularity, its usage has grown too. Turner (1987) has this to say:

Performance is no longer easy to define or locate. The concept and structure have spread all over the place. It is ethnic and intercultural, historical and history... Performance is a mode of behaviour, an approach to experience; it is play, sport, aesthetic, popular entertainment, experimental theatre and more... (p.13)

Turner (1987) maintains that the word 'performance' also includes ritual reading and worship recitations activities like catholic mass and other religion and ritual activities within a specific period of time.

The existence Oral performance is, unlike written literature, dependent on a performer who composes certain songs on specific occasions or imitates an action of a character. As such, their product is regarded as performance because of its nature. The writer can stop to ponder and re-arrange his paragraphs or sentences while an oral performer has no time to reflect and he is always composing under the pressure of sustaining an active communication process between his audience and himself.

Turner (1987) noted that, our everyday activity is performance. This is basically so because as humans, we play roles or positions that are known or unknown to us. Each of these performances has definite, limited time span, most times in an organized performance of activity, where a set of performance takes place; performance can also be seen in ritual and religious rites. Doki, (2007) puts it this way:

Symbolic expression of religious convictions that are usually performed at traditionally prescribed times. Such activities as prayers, reading recitation sacrifices, exorcism, dancing, fasting and feats often play an important part to religious and ritual songs. (p.37)

This is referring to the kind of performances that mostly take place around religious centres and grounds, where devotees make incantations, sing songs, pray and perform ritualistic acts through performance. Doki further affirms that performance of ritual songs can reassure worshipers that their faith in their religion is justified.

In conclusion, it is understood that the main means of oral performance is through singing, dancing and spoken voice.

1.11 Theoretical Framework

This study applied performance theory by Richard Schechner. It also drew from Victor Turner's theory of the Ritual theatre. From a performance theory point of view, the study identified and examined various theatre elements within a theatre performance.

1.11.1 Performance Theory

Performance theory is credited to Richard Schechner (1988) as one of its founders. Schechner advanced the science of performance studies by examining the idea of a performance in terms of its repeatability, doubling (copying from something else) and the connection between "acting" and "being". It is within the discourse of the theory that this study examined the Nakenyare performance of the Chamba Leko nation.

In performance, the artist pretends to be someone other than oneself and such is an example of a particular kind of human "behaviour" that Schechner labels as "restored behaviour" (1988, p.11). Schechner's concept of "restored behaviour" points to a quality of performance rendered which has nothing to do with the display of skills but rather to show a certain distance that exists between self and behaviour; which in this context is analogous between a performer and the role he or she is performing on a given space. Even when the action is identical to one in real life, it is considered to be performed.

Performance is viewed from two different perspectives; the first, Schechner's point of view, examines the idea of a performance in terms of its repeatability, doubling (copying from something else) and the connection between "acting" and "being", while Olatunde looks at it from involving display, less of a particular skill than of a recognized

and culturally coded pattern of behaviour inherited from one's family or clan or artistic master (1988, p. 47-50).

Oral performance in recent times involves special skills and the use of very human agencies in delivering the art of performance. Mostly, society and its people reflect upon and define themselves, dramatize their collective myth and histories and present themselves with alternatives. The performance also functions as a kind of commentary on the social and cultural circumstances which occurred in the past or in the present.

In the current study, the researcher assumes that the theatrical elements within a performance are marked by performance aesthetics that include theatrical elements and heightened enactments which stand out in a unique way above any aspect of the theatre performance. The theory shows how most African performances and Nakenyare Festival in particular has grown out of special skills of performances from artists who did not only just learn the art from a master but it was an art that grew out as a result of family identity saddling the responsibility of handling a particular aspect of a giving performance.

1.11.2 Ritual Theatre Theory

Ritual theatre theory is credited to Victor Turner (1987). In using the medium of rituals, Turner examined the patterns of cultures through the signification of ritualistic styles and norms. He saw in ritual the potential to release people from the binding structures of their lives into a liberating anti-structure tendency through performances.

Rituals appeal to tradition and are generally designed to repeat historical precedents accurately. Traditionalism varies from formalism in that the ritual may not be formal but still make an appeal to the historical. The performance of ritual creates a theatrical-like frame around the activities, symbols and events that shape participants experience and cognitive ordering of the world, simplifying the chaos of life and composing a more or less coherent system of categories of meaning onto it.

According to Amali (1985, p.4), “ritual is a solemn or religious ceremony which is performed in an established or preserved manner with spoken dialogue and action.” This assertion presupposes that the aura of spirituality around the would-be participants gives the ritual its religious inclination.

Similarly, analysing ritual theory as a component of religion, Doki, (2006) sees ritual as:

Symbolic expression of religious convictions that are usually performed at traditionally prescribed times. Such activities as prayers, reading, recitations, sacrifices, exorcism, dancing, fasting and feast often play an important part in religious rituals. (p.36)

Doki looks at religious performance as not only an entertainment but a fully symbol representation of the people’s belief through the various acts of worship that involved incantations, prayers at the shrines and worship centres. A typical behaviour of the Chamba Leko people during the Nakenyare performance, *Su’u* devotees converge at his shrine to pray and ask for favours during the year’s harvest, for good health and for protections from within and outside enemies. Thus, such acts of worship are performed with symbolic expression of a devotees mine.

Further contributing to the theory of ritual and religion in the life of individuals, Horns, submits that ‘man attempts to communicate directly with the supernatural with the world of forces beyond his control’ (Horns, 1981, p. 182). To Horns therefore, the ultimate end of ritual is to cause the spirits and gods to commune with the living.

On the above standpoint, the performance theory and Ritual theory were used in this study in two ways. The first was through the performance theory to identify the various theatre elements and to enumerate their significance within the Nakenyare performance. These theatre elements include; costume, make-up, music and dance, theatre space, masquerading, impersonation, enactment, dialogue and repetition.

Secondly, the Ritual theory was used to analyse the significance and ways of sustaining the continuity of the performance through the ritualistic repetition of the initiation performances. Such analysis through the two theories yielded information important for understanding and identifying the various theatre elements and revealing their significance to the Chamba Leko communities.

1.12 Research Method

This study adopts qualitative ethnography research method. It is an in-depth-study of naturally occurring behaviour within a culture or social group. This method enables the researcher to understand the relationship between culture and behaviour; with culture referring to the beliefs, values and attitudes of a specific group of people. It also observes culture in a real-life setting because human behaviour or culture can be fully understood only by knowing the setting in which it occurs.

1.12.1 Research Location

This research study was conducted in three Local Government Areas namely Fufore, Ganye and Jada in Adamawa State North Eastern Nigeria. This is because the Chamba Leko ethnic group is the dominant inhabitant of those areas.

1.12.2 Population of the Study

This refers to the group of people, items, or units under investigation. It is the totality or aggregate of events which form the subject matter of research observation. The population size is drawn from the three different local governments within the Chamba Leko community which is documented as 600,032 (National population commission 2006) this was the last census conducted in Nigeria.

The sample size of 50 respondents was picked from the three local governments. An interview was conducted in groups to get good results. The 50 respondents were hand-picked: 20 youths (10 young men aged between 15-25 and 10 ladies aged between 15 -25 also were picked) 10 chiefs/traditional title holders; representing word heads and the different family clans. 10 women (representing the voma cult, market women and the

age others) 10 Artists (this group has the combination of singers, dancers, drummers, flute blowers).The categories of respondents interviewed as mentioned above, did not represent the 10% of the population but it represented the active population involved actively during the Nakenyare performance. To justify this method adopted, each group mentioned above was given the same chance to express their view. Mapping the respondents into these groups helped the researcher to have some point of view of the general population of the community on the outcome of the festival.

1.12.3 Sampling techniques and Sample Size

The sample techniques used for this study were purposive and snowball random sample techniques. Purposive sampling is a sampling technique that allows a researcher to select respondents that provide the required information with respect to the objectives of his or her study (Mugenda, 2013, p. 41). The method enables the researcher to target informants that are well knowledgeable in respect to the objectives of the proposed study. It was useful in targeting the chiefs, youth, women and custodians of the tradition and customs who are directly involved in dealing with the pre-performative nature of the performance and the performance, in a group discussion, so as to give more highlight on the pre-festival happening and the performance proper. Likewise, purposeful sampling also aimed at the youths in a group interview, because they are the majority performers, so as to give clarity on issues that has to do with the performance proper. Random sampling techniques included a sample size drawn from the youth group, traditional Title holders (chiefs) and women groups.

1.12.4 Methods of data collection

The study used primary data gathered from respondents through observation, participation and semi-structured group interviews. The interviews involved a series of open-ended questions on the importance of festival performance in the Chamba Leko Nakenyare festival. The open-ended nature of questions provided opportunities for both the interviewer and interviewees to discuss the topic in more elaborate and detail. Under interviews, each of the priests from the three LGA was represented, and interviews were conducted in three groups namely youth, women and chiefs. Guides were developed for each group.

The questions were pre-tested and adjusted appropriately with a view of enhancing its effectiveness in collecting relevant information during the study. Section A of the interview guide solicited for information on the availability of theatrical elements and their essence within the performance. Section B of the interview guide contained question on the effectiveness of communication function of the various theatrical elements within the Nakenyare performance. The observation helped during the Festival performance.

Secondary data was obtained from a wide range of written material that contributed to broader understanding of the existence of theatre elements in the Nakenyare performance.

1.12.5 Data Collection Techniques

This study used both primary and secondary sources of data collection. The primary sources included: participant observation, analysis of recorded past Nakenyare

performance, and recording of the current pre-performance rites through the use of digital and manual cameras and audio/ digital recorders, and a series of open-ended interpersonal interviews with the help of well-developed interview guides for each group, observation guide and personal information guide for the whole groups. The sample size was made of 50 respondents on face-to-face interviews.

The interviews were aimed at collecting data from the respondent's knowledge of the performance from pre-festival rites to the performance proper. Secondary sources included; textbooks, magazines, newspapers, reports, journals, periodicals, archival sources and online sources.

Data collection took up to a period of three months from the month of April 2016 to June 2016. The pre-festival rites took place towards the end of April. The main performance of Nakenyare is in December, but for the main performance, the researcher analysed recorded performances in cd/video tapes (DVD) of a period of 5 years for effective data gathering.

Thematically, the study set the various findings into objective-oriented groups for ease of analysis and interpretation. Consequently, for each objective, there was a corresponding set of data collected, which was appropriate for advancing the various discursive arguments proposed for each objective.

1.12.6 Data Presentation and Analysis

Data collected from these sources were analysed using content analysis approach, at the same time using performance analysis established according to Richard Schechner

(2003) and propounded by Gloria Olatunde (2010). The theatrical elements of the research study area anchored within Victor Turner's theory of Ritual theatre.

The data is presented in a form of analytical discourse. This involves analyzing facts and information gathered through personal interactions, interviews, observations, and transcription of audio visual materials as well as secondary information gathered through review of related literature. The data was gathered under a thematic framework. The interpretation of semi- structured or unstructured data entails theory building. The data was arranged around the three research objectives. This assisted in weeding out unnecessary data/ information. After analysis, data was reviewed to see the patterns that emerged from the study objectives so as to help prioritize the findings and help in giving good recommendations that arose from the various findings.

1.12.7 Ethical considerations

Before going into the field for proper examination and data collection, the researcher sought permission from the following gate-keepers.

1. *Voma*-Is a non-royal institution. The *voma* society is a male cult in all Chamba Leko kingdoms.
2. *Ba nwana (Nwana- Billa)*; the traditional custodians and king makers.
3. *Vomakeina*- a group of women whose major roles are the choristers singing voma songs during the public appearance in Nakenyare performance. They are the women cult of *voma*, devoted *Su'u* female worshipers.

The researcher treated all respondents with sensitivity, care and dignity. The researcher made sure that the respondent's identity remains anonymous and this was achieved through not asking the various respondents their personal details like names, address and contacts during the interview. Respondents were given the right to ask any questions for better understanding and clarity of the exercise before and during the period of the interviews.

1.12.8 Reliability and Validity

Reliability is the degree to which a test consistently measures whatever it measures. Errors of measurement that affect the reliability are mostly random errors and errors of measurement that affect validity are mostly systematic or constant errors. Questionnaires are put to use before the informal interview to ensure that everything is clear and free from any ambiguity that may have arisen. To assist the study, three chiefs, six youths and five women were given the research measurement instruments for use as a pilot project to conduct the assessment of the validity of the research, it was meant to conceivably give a projection of the findings. From the pilot project, the study was analysed and discussed with the custodians of the Chamba Leko traditions. Items found to be ambiguous or unclear were reconstructed or deleted.

Within this study, the design selected was expected to control the effects of the most common threats to the internal validity to which experimental studies are often susceptible. Because the respondents were only interviewed just once, other meetings were organized between them and the researcher. Factors such as instrumentation testing

and history did not threaten the validity of the study even as the study deals with the festival of a people.

In other to understand the discourse on the festival of the Chamba Leko people, the Nakenyare performance, the study examines a discourse on the descriptive analysis of the Nakenyare performance known as '*Van Baruma*'.

CHAPTER TWO

THE DESCRIPTIVE ANALYSIS OF (VAN BARUMA) NAKENYARE PERFORMANCE OF THE CHAMBA LEKO PEOPLE

2.0 Introduction

History can never be free from interpretation or “bias”. The truth of history lies in the seeming validity of a particular interpretation of events, and in the sense which it makes of the past when the tale of those events is told. (Michael Etherton, 2012, p. 148.)

The expression of the personality of an artist or historian is determined by the nature and level of his/her interpretation of a particular historical event. Even though artists and historians have a common aspiration or objective and validity in their interpretation of historical material; the element of bias can never be ruled out. This is because each writer has a purpose or goal in mind to achieve, which determines the angle from which he/she interprets the historical source. The artists *Banba'ado* and other poets during the Nakenyare performance are viewed as guardians of history through their dramatic presentation of past events and through expositions of various songs whose subject matter and theme are of events in the pasts.

History itself is made by people who do not only act as the activists, but are also the recorders of the events. The Artists (song initiators)/historians therefore are not contented with the simple discovery of past events or facts; they aspire to say not just

what happens, but to show why it happens. This mostly applies to the artist (music and dance composer during the Nakenyare Festivals performance) who is not just contented with the expression of his/her emotions, but wants to communicate what he considers to be some insights or vision into the causal nature of things and would claim truth and objectivity of his work.

2.1 Rituals and Performance in Chamba Leko Tradition

In this chapter, the ritual theatre theory credited to Victor Turner which examined patterns of cultures through the signification of ritualistic styles and norms that creates theatrical-like frame around happenings with ritualistic symbols through and organized events that established religious ceremonies like the Nakenyare performance is discussed.

In the life of most African communities, there are certain periods that are set aside for the celebration of certain postulates in man's existence. These times or periods are usually celebrated with ritual enactments, to conciliate their numerous deities or to commemorate their various historical events that are communal to them as a nation (Victor, 2012, p. 56).

The root of Chamba Leko celebrations and festival enactment cannot be divorced from ritual worship of *Su'u*, the supreme god. To the Chamba Leko, ritual performance plays an integral role in the various lives of the individual members of the society.

Su'u is revered because of his omnipotence and creativeness and is believed to be living in an especially luxurious place far away from his creatures. This special place is

called *Legga* or *Dana*, living his minor gods *Vara* and *Voma* as mediators between him and his creatures.

Vara is a departed ancestor who on account of his age and reputation is believed to live with *Su'u* in total happiness. He is always consulted at traditional religious shrines or his grave whenever the worshippers have problems that are beyond the scope of their wisdom.

Voma, on the other hand is invested with practical powers. He controls the thunder. Worshippers (who are strictly women) consult her whenever women-peculiar problems such as barrenness arise. She is consulted at a special shrine where four paths come together.

Su'u is said to punish evil doers in hell fire "*Laro*", while the righteous he rewards by making it possible for them to stay with him in "*Dana*" heaven. Every oath is sworn by him and he is said to present himself to the worshippers through the sun which is visible. His worshippers present to him farm produce out of their annual harvest (Sammani age 35, youth leader).

In Chamba Leko cosmology, the concept of "dead" is enigmatically alive. Their physical death does not hamper them from participating in the affairs of their kinsmen or any festivity within the community; they stand as guardians to the living and keep to the sanctity of the physical world of their loved ones. They are constantly consulted to determine if the coming of a new wife to the house is a favour or a bad luck to the husband. They are virtually consulted on everything about and around the people; on the

new house project, journey to be taken or even on the kind of farm crop to be planted and on which piece of land (Salihu age 41, youth leader).

In appreciation to *Su'u* and the other deities, mortals pour libations and offer various rituals and sacrifices in form of worships, celebration and festivity. The Chamba Leko does not only maintain constant supplication to the supreme god *Su'u* but also set aside a period, time and place when the whole community and his worshippers will undertake a ritual celebration to propitiate the god *Su'u*. Thus, the seasonal Nakenyare festival was born. The festival is highlighted by various masquerade performances, prayers, dance and music, pouring of libations and general feasting of both Chamba Leko people and her visitors alike.

Nakenyare festival covers five days of events but preparations start a long way back. The performance proper is conducted within the month of December twenty-sixth to twenty-nine; last day being thirtieth is strictly for *Su'u*'s worshippers to worship their various clans' deities (Aliyu Usman Bakoji age 57, Clan leader).

2.2 Descriptive analysis of Van Baruwa: Nakenyare Performance

The Nakenyare *Van Baruwa* performance/festival is a five day event that occurs once a year. The first three days is marked by consultation, preparation and ritual performances. The festival is preceded by some ritual performances and contacts among priest and the “*Kaburera*” the traditional worshipers. The priest at *Sapeo*, *Sugo Dunga* and *Karlahi* and *Nwanas*, *Voma* (elders and kingmakers) will all assemble in Jada where discussion will hold on the traditional rites before the festival proper.

The *Voma Keina* – “wives of *Voma*”- will also start getting ready on the various activities meant for them to handle. These activities involve cooking and brewing the local beer “*Barum Sara*.”

Each priest of *Su’u* from the major Chamba land will come to *Sapeo* with so many enquiries from the bad occurrences in the villages and towns to ask on the way forward.

When all the priests gathered, *Voms Keina* would make “*Barum Sara*” (locally made beer) for consumption during the ritual performance.

Day-One: Ngau

This involves activities marking the festival proper. The elders, priests including the *Kaburera* (*Su’u worshippers*) would gather at the *kola* (mountain), in the cave within the hills. It is inside the cave within the hill that the ritual would be performed. The priests and *Kaburera* (*Su’u worshiers*) will seek for blessings and a bumper harvest, protection from internal and external attacks of evil spirits, safe deliveries of babies and most importantly, to reveal if any bad thing may happen to the communities so as to guard against it.

The *Kola* is said to be the resting place of *Su’u* the Chamba god of fertility and protection. The priests, elders and *Kaburera* will take along with them to *kola* lots of food, local drinks and meat as a token of their allegiance to *Su’u*. The visit will come to an end by 7pm in the evening where the whole group will now set to come back to the land of the living.

When *Kaburera* and the priests approach the town on their way back from *Su'u kola*, a traditional horn obtained from elephant tusk (*Dunlera*) will be used to signal their presence. On hearing the sound of (*Dunlera*) women and children are expected to go into hiding as it is believed that any woman who sees the men while coming into town will be barren; as for the children, they will have a bad future.

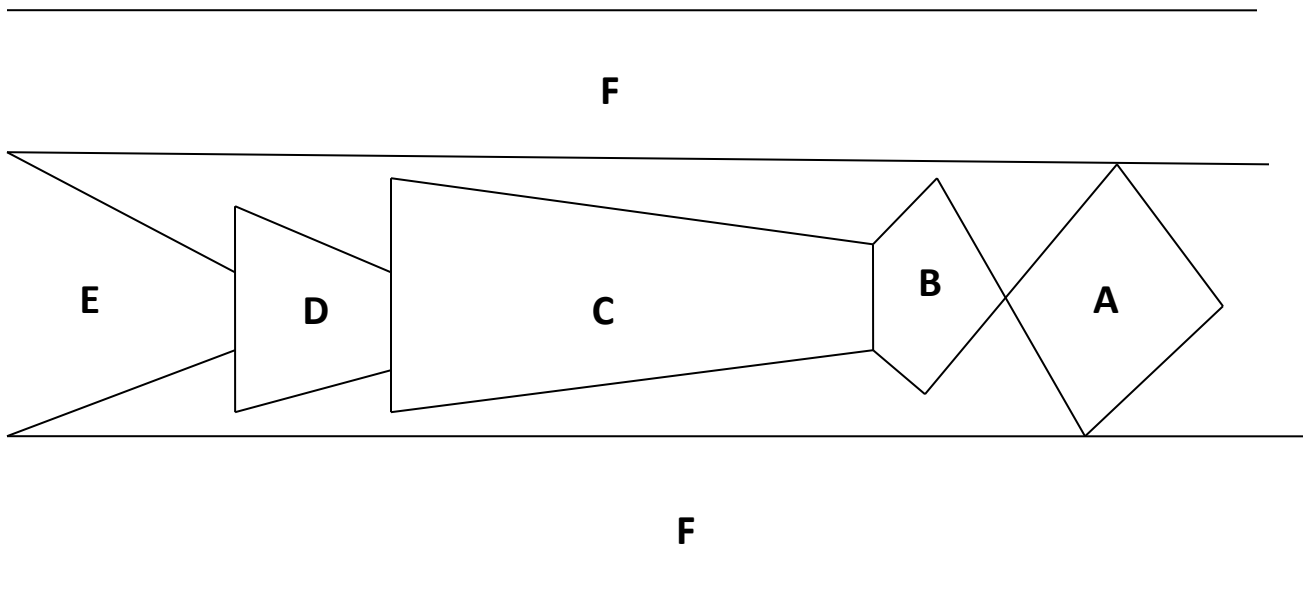
Day-Two: (The appearance of Lamgbalang)

On this very day, it is believed that the whole village must remain silent with no grinding of corn, hitting of any object or making of noise of any kind. This will be enforced by the Chamba mask *Lamgbalang*. Offenders that are found grinding corn or making loud noises that draws attention are asked to pay two he-goats and five pots of (*Barumsara*) local beer each. When *Kaburera*, the group elders and priests (*su'u* worshippers) finally come back from the *kola*-the cave hills, the *Kaburera* (*su'u* worshippers), elders and priests will go straight to the *Ganware* (king) *Dola* (compound) where he will be with Gang's (village heads) and chief priest. The *Ganware* will be intimidated of the *Kaburera* findings at the "Kola" the *Su'u* shrine in the cave hill (*Ngav*).

After much deliberation, the worshippers will move to the chief priest's house (*Dola Tsenye*) and will be served various food cooked by *Voma Keina* (Female cult) and the local drinks prepared by the *Voma Keina*. This will take the whole night. After much wining and dining in the chief priest's compound, the celebration will start with the blowing of *Lera* flutes, is a six piece blowing flute. They are in hierarchy, *ke-nya'a*, *led va'ana*, *led-samba*, *ledjig tingibea*, *led keruma* and *lea borubea* (vivid description giving in chapter three). This *Lera* are usually washed by locally brewed alcohol called

“*Barumsara*” after which ground nut oil will be put in hollow of the six *Lera* to help produce the correct sound of each flute.

Fig.1 Processional Stage in Nakenkare Performance



- A: The maidens who lead the procession round the performance ground. They face the masquerades and if they are too close, they turn and increase their distance.
- B: The masquerade whip-holders who shuffle between the A and C and between the procession and the audience stand to prevent the latter from coming too close.
- C: The masquerade file proper.
- D: The musical ensemble.
- E: The main chorus or the participating audience.
- F: The passive participating audience stands (people from other villages)

Day-Three: (Lera Dance)

Music and dance start in the late morning hours. Young worshippers from the villages challenge one another by coming and squatting in the centre of the arena; a gesture to signal an invitation to an opponent to get ready for a fight with poetry. If an opponent takes up the challenge, he would come to the centre, stop and raise a song; his fellow villagers will join in to support him as choristers. Several songs are raised by both men on various issues such as religious, social, economic and political.

He who failed to form a new song at the end is termed the loser. But if he feels he cannot withstand his opponent, the person that challenges will turn his back to the opponent. This gesture means submission. His people victoriously draw a line and perform an elegant dance at the tunes of the drums. This dance called *Dina* (spear) meaning we spear him (opponent) to death, the death is symbolic as is been won in a songs contest. After they have danced round the arena, they will withdraw to give chance to other singers/contenders.

In the late evening, the sons and daughters of the Chamba Leko would perform several dance steps notable among the dance steps is the *Jukupsa* dance. No one else joins the dance apart from the host (*kaburera*), the *Su'u* worshippers. The dance is performed to show appreciation to both people who are actors and spirits who are guests.

In all traditional activities performed by the Chamba people, the ancestors as well as spirits are regarded as guests. This day is marked by exhibition and sale of art and craft materials and some food items by the *Kaburera* worshippers.

The *Voma Keina* are usually porters, farmers and calabash decorators. Blacksmiths and other artists bring their handwork such as hoes, cutlasses, leather works, woven baskets, axes, swords and smoked bush meat for sale. The exhibition and sale of art materials is a new dimension in the history of Nakenyare festival. It started recently when the local art works of the people began to be recognized as artistic and valuable by tourists who are not Chamba by tribe. With many people converging in Ganye for the festival, the trader for the festival, the traders deemed it necessary to exploit the situation as to generate revenue for themselves.

Day-Four: Kpangha

The fourth day of the festival is not a singing and dancing affair, but a day known as the *Kpangha* the (bush day). This day is set aside for hunting. It is a particular day for *kaburera* (*Su'u* worshippers) who had gone through circumcision to go out and show their bravery in hunting and capability in the used of spear, bow and arrow and bush traps. In appreciation to the *Voma* the female cult gives the hunters specially brewed beer *Barumsara* to drink. This is believed to make them strong and very brave in all they will do and encounter during the hunting games.

Day-Five: Kola

The fifth and final day of the festival of *Kola* is known as *Ngau* that is shrine of worship. It is for the *Kaburera* alone. The sacred emblems of all Chamba gods are paraded and celebrated in a dance. Each clan among the *Kaburera* worshippers will go into their ancestral shrines to worship their various clan deities. The foot prints of visitors

at the festival are also ceremonially swept from the festival ground, public places and compounds.

The festival gives a cultural identity to the Chamba Leko people as other people come and partake in the festival. The performances exhibited are awe-inspiring to the visitors. The festival is a time when proprietary rights are given to the gods for bountiful harvest, good health and protection from enemies, both physical and spiritual. It is also a time when the gods are called upon to uplift the Chamba Leko people to greater heights of success.

2.3 Nakenyare Festival as a Tool for Cultural Transmission in Chamba Leko Nation

The art of communication between traditional priests and other members of the community and the gods beyond have been in existence from time immemorial. The core issue in the celebration of Nakenyare festival is the belief in the reward of the total and true worships of *Su'u* the supreme god of the Chamba Leko people and the value or satisfaction that would be derived by members of the community from *Su'u*. Based on this observation, any communication system accepted by the community is usually put into practice in communicating to the gods beyond. In the nature of the Chamba Leko traditional religion, most of the religious rites are performed by the men keeping the women in the darkness, so as to enable the men to consolidate their supremacy or position over the women in most spheres.

Areas of interest during the celebration of Nakenyare festival are offering in the shrine or any other place regarded as a sacred spot and pouring of libation at graves by a

religious priest. At the shrine, food, locally brewed alcohol and other items are offered to the gods. In serving these gods, the choice of a competent or rightly priest among the *Kaburera* worshippers is highly essential.

The chosen priest serves whatever is to be offered to the gods, putting some quantity into the sacred. The name of the item being served must be mentioned for example if it is *Barumsara*, (locally brewed alcohol). He says “take this *Brumsara* and cool your throat and be ready to assist the community in the next farming season which only you gave.” And if the offering is for a different purpose, the intention is stated. This art of communication is made in the Chamba Leko dialect. It does not necessarily require an alien language not known by the community, though at certain occasions or at other rites, the use of foreign language only known by the priests and *Su’u* worshippers is used to confuse the women and uninitiated men and unknown *Su’u* worshippers. This is for the purposed of controlling messages and information for just the priests and *kaburera*, they are used with coded language. This art of communication is imbedded in the belief of the community and the mystery surrounding its authenticity still remains a mystery.

Therefore, to a non-believer of the faith, he would not even want to believe that communication is taking place through such an exercise, yet to the traditional religious man, he believes that actual communication is being made.

2.4 Semiotics of Nakenyare Festival Performance

The term ‘semiotics,’ is an application of linguistic methods to objects other than natural language. Semiotics aims essentially at analyzing and interpreting the sign system

within the performance (Elam, 1980, p. 41). However, looking at semiotics in the theatre, particularly the traditional performance, which is the primary focus of this study, provides a comprehensive case for the study of semiology. Elam defines semiotics as “a science dedicated to the study of the production of meaning in society. It is therefore concerned with the process of signification and communication, where by meaning is both generated and exchanged. Basically, Elam cited the semiotic of theatre and drama identifies three typologies of sign as “Icon, symbols and index which serve as a vehicle conveying meaning for something into the mind.

The symbol could be a picture, a gesture, word, an object or mark. By icon it simply means the object has a direct reflection or resemblance of what it may represent. Symbols are words that could have an arbitrary relation to the object, while index is more demonstrative, it signifies by finger pointing to something or an object” (Elam, 1980, p. 48).

Importantly, research carried out has shown oral performances are a communicative process which can be more understood through the study of semiotics. This helps give the primary aim for the study of semiotics to establish given meaning to basic event objects, symbols and sign of which the Nakenyare festival is subjected to, to a large extent.

It is important to note that, the basic concept and the construction of Nakenyare festival has also a beginning, middle and an end to it like the normal theatre performance arrangements. The various strips and different colour masks in different shapes worn by the various Chamba Leko masquerades symbolize the ancestral spirits and gods.

At the time of the Nakenyare festival, the Chamba Leko nation re-affirms its identity within various tribes in Adamawa state as the various performers re-invigorate the values by accepting and honouring them through the performance. The festival signifies that the Chamba Leko approve the various tenets presented via the performance.

2.5 The Religious Function of Nakenyare Performance

To the worshipers of *Su'u*, participation in the annual festival is a religious obligation in which they re-enact the original event of their history. Before the advent of Christianity in the Chamba Leko communities, until the Nakenyare festival was held, no Chamba Leko man would till the soil or plant any seed, more especially in Ganye, Mapoe and Sugo. The Nakenyare festival marks the beginning of the agricultural season and is a necessary preliminary to planting. In this respect, one of the basic aims of the festival is to secure the good office of *Su'u* to prosper all farmers during the farming season. This is apart from seeking for protection of the land against internal and external forces who may want to bring problems to the Chamba Leko Nation and environment.

The people's serious participation in all the prescribed activities at the festival indicates their total submission to the deities for the direction of their will. It also portrays the people's dependence on the god for their wellbeing as well as that of their land. Having observed all that is required to them by the gods in the Nakenyare festival as well as the other rituals, the people then look forward to the gods for the fulfilment of their own part of the contract. To indicate their satisfaction with what has been done, the gods are believed to send rain on the first day of the festival as well as on its final day.

2.6 The Role of “Banba’ado” in Nakenyare Performance

The narrator (*Banba’ado*) during the Nakenyare performance is in charge of all communication to be done during the festival. He stands as the master of ceremony. He is in charge of the social aspect of the performance. He announces each dance entry and comments on the particular songs and their purpose. His functions also include the introduction of singers and gives room for discussion which may arise as a result of the theme of a song.

He, (*Banba’ado*) announces the performance sequence of every episode within the performance and how it will be presented. Aliyu (interview on 12th June.2016) adds that “*he sees to it that every man and woman within the arena is given fair chance to sing during the performance.*” *Banba’do* alone gives room to anyone who wants to participate during the rendition of *Su’u* sacred songs of worship and or social song. He gives praise songs on to *Su’u*.

The narrator (*Banba’ado*) functions as the main of character during the performance, he from time to time, stops a performance, when a member of the audience calls for a stop. This could be as a result of an observation made by a (*kaburera*) worshiper of *Su’u* based on a happening within the community. For example, songs sung during the festival involved adultery or witchcraft and those involved will be asked to confess or face the punishment of *Su’u*. *Banba’ado* gives room to any one with explanation and after that the performance continues. He is the only person that can throw challenges at any person who is involved in witchcraft acts to explain the position on the question raised on or before the commencement of the festival.



Picture 1: Banba'ado, the picture above shows the Banba'do controlling singers from the circumcised youths.

This may result in *Banba'ado* asking the party involved to explain their act or ask them to ask for *Su'u*'s forgiveness or try and explain their innocence on the matter.

In all this, the "*Banba'ado*" stands in as a mediator to both parties. And this is the more reason why the position of "*Banba'ado*," mostly goes to a most respected, gentle and honest priest of *Su'u* among other priests. The "*Banba'ado*" must be a man whose knowledge of the tradition is vast.

2.7 Nakenyare Performance and its Audience Reaction

The nature and reaction of the audience itself in oral performance must also be discussed because a vital feature of Nakenyare performance is the audience. The audience is very often involved in the actualization and recreation of the Nakenyare performance of the Chamba Leko. The particular way in which this is so lies in the fact that the performers are usually receptive to the audience – to its reactions, expectations and cultural expectations. Laye, (1959, p. 18) says, “Depending upon the oral personality of the narrator, the reactions and beliefs of the audience are woven into the story, poem or recitation”. The reaction of the audience are captured in the performance, where by some get into the performance by clapping and dancing, while others reaction helps give the recitation and songs more credibility as they give in credible information regarding what is been said in the recitation or songs.

The audience can stop a performance mid-stream and effect corrections if the dramatic action is wrong or the information (the course of events, months, date and names) being disseminated by the artist is false or misleading. This is common with Nakenyare performances.

A member of the audience, who is also a worshipper of *Su'u*, may stand, freeze the performance, supply the correct or the missing data or demonstrate the correct movements, this is as a result constant participation during the festival performances and as a result of being present during the happening. Since this oral “criticism” is an acceptable convention that is integral to the form of the art, it breeds no ill will. Rather, the artist acknowledges and thanks the interacting members of the audience and resumes

his art (Philip Jalo, interview in July 13). “Oral performance as a performed mode of creation demands an audience. Unlike the writer, the oral artist cannot escape from a face to face confrontation with his audiences” Uchebulam (1981: 27).

Sometimes, the *Banba'ado* chooses to involve his listeners directly, as in story telling situations where it is common for the *Banba'ado* to open with a formula which explicitly arouses his audience's attention (*Barde Jatau*, age 63). He also often expects them to participate actively in the narration and, in particular, to join in the choruses of songs which he introduces into the narrative. The audience can be exploited in similar ways in the performance.

The audience in Nakenyare performs as a chorus, keeping the burden of the song, sometimes to the accompaniment of dancing to *Gakpanuwa* flute (is a flute made from the tips horn of a cow) and music instruments. “In such cases, connections between the artist and audience can almost turn into an identity, the chorus directly participating in certain parts of the performance”. Akporobara, (2016:38-42)

In his analysis of the tragedy, Aristotle made two points which are illuminating in relation to the aesthetic basis of narrative and its impact on the emotions of the audience. The object of invitation is not only a complete action, but such things as stirring up pity and fear, which is best achieved when the events are unexpectedly and interconnected to a performance that arouses wonder and expectation in the audience at the heart of a performance process.

In conclusion, after establishing the pre-festival rites and the Nakenyare performance proper in this chapter, the researcher shall examine and interrogate the various theatrical elements present within the Nakenyare performance in the next chapter.

CHAPTER THREE

THEATRICAL ELEMENTS IN NAKENYARE PERFORMANCE

In the poetic Aristotle (384-322BCE) described what theatre performance should have and what it should be composed of. His six theatrical elements are used by anthropologists and cultural researchers as a means to appraise any given defined artistic theatre performances. In most African festival performances, theatrical elements are abundant. Some of these elements are also found in Nakenyare festival performance of the Chamba Leko, which will be examined in relation to theatre concepts.

This chapter is based on performance theory credited to Richard Schechner, examining the idea of a performance from the repeatability, replication and the connection between what is seen as acting and being within a performance and it is within this treatise of the theory that this study is examined in this unit of the study.

The following theatrical elements are discussed their essence and significance are pointed out within the Nakenyare performance:

- a. Plot
- b. Character
- c. Impersonation
- d. Repetition
- b. Enactment
- c. Dialogue
- d. Audience
- e. Space
- f. Costumes
- g. Make-up
- h. Music (Song and Dance)
- i. Sound
- j. Properties
- k. Light

3.1 Plot

Plot is the arrangement of events or an order of happening in a theatre performance. Edwin W & Alvin G, (2002, p, 176) Performative plots are arranged based on a story. And since story/storytelling is as old as human race, they are mostly composed out of man's daily conversation. Aristotle's (1997) in his poetics sees plot as what happens in the theatre performance, the action; the basic storyline of the performance.

The imitation and enactment of stories is mostly presented by live actors and actresses on a particular space known as a stage where stories are performed either as a play on stage or in performances, like the Nakenyare festival performance.

The Nakenyare performance has sequential events starting with the seeking the face of *Su'u* and ending the festival with various renditions of spiritual songs accompanying with dances. The concept of plot is further described by Edwin W & Alvin G, (2002, p. 145) as "full account of an events or series of events from a story for presentation on stage with complete exposition, raising action, climax, falling action and a denouement".

Nakenyare festival is arranged and performed in chronological events of performances with actors and actresses involved in the performance creating the setting conflict within the story lines. These storylines are in six stages: initial incident, (the performance and the act of worshipping in *Su'u* cave within the hill by *kaburera* and the priest to seek for *Su'u* blessings and protection kick starts the performance proper) and the community clearance. The rising action is the moment of singing, and group performances from the

lead singers and *Banba'ado*. The climax is kept for the moments of enactments presentations by the warriors, hunters and *Banba'ado* who rendered stories of the life of *Su'u* past ancestors. The falling action and denouement is organized by various clans to give prayers to *Su'u* as a clan and family and also sweep the foot prints of the visitors.

Furthermore, plot in Nakenyare performance initial incident in detailed commences with the ritual worship of the Chamba Leko supreme god *Su'u* to facilitate worshippers to worship and seek for various favours from *Su'u*. This is then followed by the five days performance events arranged during the Nakenyare performance. This implies that the performance is arranged sequentially and told through the use of enactments by the performers through songs. At the beginning of the performance, all artists and poets belonging to various groups ranging from the lead singer, dancers and instrumentalist will all line up. Each group danced in line to the signature time music of the group in a stylized manner. On reaching the centre of the arena, each group will then follow its leader behind to one corner. This is another signal showing the artist and the poets are ready to begin the performance. The Nakenyare performance is said to be at its climax during the singing competition and denouement when the worshippers sweep off the foot prints of the visitors and the non *kaburera* (non *Su'u* worshippers).

3.2 Enactment

A re-enactment is a restaging or recreation of an earlier event. To enact is to do or make something, and to reenact is to do it again. A re-enactment is the action of performing a new version of an old event, usually in a theatrical performance. In a re-

enactment, people try to get the details as close to the original as possible. Doing re-enactments is a hands-on way to learn and celebrate history (Uchebulam 1981, p. 63).

The Nakenyare performance enactment is the representation and illustration of serious people and serious happenings within the Chamba Leko nation. During the Nakenyare performance, enactment is always a clear indication that a particular action is being re-enacted of a either a past event or an imitation of any of the ancestor of the people. Persons or actions will imitate specific characters in the original action. In the performance, re-enactment is common and popular. During the Nakenyare performance festival, some events like hunting voyage, physical skill, war and special feats at wars are re-enacted. In the enactment of a hunting expedition, some people are chosen to impersonate animals while some impersonate the hunter who stalks and kills the animal. The jubilation and the dance of triumph end the performance and particular action. Some dances like the *jukubsa* and some masquerades are used to re-enact past events or actions of the Nakenyare performance. Historical stories in Chamba Leko are mainly re-enactments of past events. An eample is the enactment of the song on courage:

Chamba	English
Juldi	Courage
Ma Dajiraman nti yakimwa	I will go to war with a sword
Ma dajirama matywa	I will go to the war
Mana iyakshi a dinga iyaksin	Even if others are enjoying
Mana dun guwa shi	At home in there with wife I don't care

The following is an example of how enactments are performed during the Nakenyare performance of the Chamba Leko people.

The enactment begins with *Banba'ado* assuming the role of a war hero, with the Chamba Leko, behaving like a man who is possessed by a spirit of war. He then bends down on his knees with his bow and arrow like in a war setting, saying I will go to war with a sword; I will leave my beautiful wife and go. As he says these words, he runs around showing his muscle and power until other warriors join him and go round the arena showcasing their weapon and courage.

Such performances are the ones which bring the Chamba and the events surrounding them to the presence of the world. What takes place in the Nakenyare performance is an imitation of the "performance of being" which is taking place in nature. The *Baba'ado* imitates this performance not by referring to it but by doing it. The actor *Banba'ado* dramatized and performed events that bear a resemblance to the one in the offstage world and, by virtue of his craft, he reshapes it into a performance that produces the Chamba Leko world on stage. What transpires on stage may indeed resemble what exists offstage.

The theatrical stage, therefore, is first and foremost a place that has been cleared out in the perceptual world. As an enactment, the theatrical performance deflects, so to speak, presenting the act of being which is taking place in natural surroundings and makes it happen at this new site during the performances. Accordingly, the action of *Banba'ado* cuts deeper than the socio-political landscape. Of course, it includes this landscape. But, in theatre at its best, there is always more at stake than the social, political, or even the moral meaning of what transpires onstage.

3.3 Performer/Impersonation

An actor/impersonator is a person who portrays certain character(s) within a theatrical performance. The actor performs as a person in a given theatre space or stage. He is given a role or a character to impersonate and is responsible for its interpretation in a theatrical performance (Anpe, 2014, p, 38). In the early Greek era, only men could become actors and women's roles were generally played by male actors or boys. The word actor is used for male performers while actress is used for female performer.

The first ever recorded case of a performing actor occurred in 534 BC when the Greek performer, Thespis, stepped forward in a theatre to speak on stage during the traditional festival performance of Dionysus, the god of wine and love. Before then, the Greek expressed their stories through song and dance and in third person narration. This kind of performance is still in existence in the Nakenyare performance of the Chamba Leko people. In the Roman Empire, actors increased in number through the enactment of tragedies, comedies and dances. This was so for the purpose of good theatre performance (Brockett and Franklin, 2007. p.30).

By the mid sixteenth century, theatre troupes performed lively improvisational playlets across Europe for centuries, with a large numbers of actors and actresses. The troupes were basically actors centred on theatre, requiring only a few theatre properties and well established scenery. After the dark ages, their performance returned fully to the people where their traditions and cultural values were inculcated into their various performances (Robert, 2012, p.2). A good example is within the Nakenyare Performance. The performer is the live wire of any structured performance before an

audience. In all theatrical performances, the performers are the ultimate, since there can be no performance without the actor or an act of impersonation. However, within the framework of the Nakenyare performance, the performer-impersonator is the eyes of the Chamba Leko as an educator, impersonator, entertainer and the watchdog of the society. As an entertainer, he makes sure that the members of the Chamba Leko community are dragged out of the boredom of routine farm work. To the people, entertainment serves the multiple functions of relaxing their tired and strained muscles and providing the platform for a continuous rehearsal of their mode of existence. Akporobaro (2012) has this to say:

The artist has always functioned in African Society as the record of mores and experience of his society and as the voice of vision in his own time. It is time for him to respond to this essence of himself. (p. 310).

The artist in an African society is a composer, narrator and a historian who records the happenings within the community as a record keeper and always revives the memory through the means of performance as singers and *Banba'ado* through the Nakenyare performance. As an educator, the performer inculcates the value system, the morals and norms of the Chamba Leko society into the young as well as showing them the skills they will need to come to terms with their environment. The performer also takes the responsibility of preserving the history and culture of the people, while as a watch-dog, he performs the same function that the electronic and print media perform for the modern society, dispensing of information.

The performer takes the centre stage during a performance, as an imitator of the gods during the Nakenyare performance. The performer impersonates the character of

Su'u or any well-known ancestors in a dramatic presentation before the audience. The performers must acquire both physical and vocal skills to perfect the rendition and presentation during the Nakenyare performance. He must at the same time, learn to combine both skills and credibility in order to deliver his art properly to the audience.

During the Nakenyare performance, the re-enactment of past heroes, ancestors or *Su'u* is made by the masquerade that is seen as the representation of the gods at the moment during a performance. This is presented as the masquerade takes various attributes of the specific ancestor or *Su'u* that he is impersonating into display as dance step or a move that is an attribute of the being. The singers, though not imitators sometimes move towards the audience, bend slightly towards them and clap their hands as the audiences join them to sing. The drummers, on the other hand, play the drums with their palms, but one can see that their heads and bodies, including facial expression show their total involvement within the performance.

In Nakenyare performance, all artistic elements are effectively blended. You cannot look at one in isolation; you have to look at the performance in relation to the others: the role of the performer, singer, drummer and even the various dancers as in single or group. They all can perform each role when given the chance to do so. This is why if a talented singer is not present during the Nakenyare performance or any of the communal performance, there are always people to take up his/her role and do it satisfactorily. As for the instrumentalist like drummers and flute player, the case is similar in all Chamba Leko performances. The performer moulded, mirrored and expressed his art as the collective voice of the Chamba Leko nation to their god *Su'u*.

The performer is well respected during secular entertainment events not just as performers but as upholders of the Chamba Leko tradition within and outside the Chamba Leko nation.

3.4 Dialogue

A dialogue is a spoken conversation used during theatre performances by actors/actress to communicate important information to the audience. A good example is found in Nakenyare festival performance, the conversations are done in a form of songs and ritual recitation of *Su'u*, praises by the Chief priest and other worshippers.

The dialogue/language used in African theatre performance is of immanent importance. It is used to represent the culture, tradition and ritual incantation of the people. All forms of dialogue are presented by actors in various enactments, for example, in the Chamba Leko Language. The use of the native language is to give the performer the ability to use proverbs and metaphors during a theater performance, and such do help maintaining their original form as they may be difficult to translate into foreign languages from the West and other parts of the world like Arabic (Were,2014, p.56), English or French. The musicians in various categories such as the praise singers, vocalists and lead singers used the local tribal language to express the wholeness of the content of the performance. An example is a song titled Vonde (our god):

Chamba Leko
Vonde

English -
Our god

Mbala Vomde Vom Su'u pop Mbura
Dabila, muda Yei?

Mbala our god Su'u is good
Dabila, why will I stop worshipping him?

Mu gam do nyung wo
Vallo ku ti nyung bila

As long as I speak my father's language
I will worship him, until death

Muba ma mu gando mu nyung su'u
Dabila, mud a Yei?

takes me away, I will worships Su'u
Them, what of you?

Mu gando, mu nyung wo,
Mugando mu nyung wo
Nashena, mud a yei?

For me and my house hold, we will
Worship him or am I not
My father's son again?

Mmuna, Vombe Vom pop mbura
Muna Vom de Vom pop mbura

Mmuna, this is the god
That I will worship till death.

The above clearly shows how most African theatre performances have to rely on the use of local language through dialogue to transmit and convey most messages. Songs are all composed, sung and delivered in local languages, in order to express the wholeness of the performance. As it relates to African theatre performance, dialogue is an important element through which messages are delivered through songs. A good illustration of this is found in the Nakenyare performance of the Chamba Leko people, as seen in the above stanzas.

3.5 Repetition

Repetition is the simple repeating of an action during a theatrical performance or it could be repeating of a word, sentence, and a poetical line in a song in order to secure an emphasis. It is also used to create rhythm and bring attention to an idea (Anpe, 2014, p, 33).

Repetition is an important device during the Nakenyare performance because it allows a speaker (*banba'ado*) and other lead singers to place emphasis on things they choose as significant. It tells audience that the words being used are central enough to be repeated, and lets them know when to pay special attention to the language. Furthermore, repetition has historically been an important technique for Nakenyare performance, as it

helped composers remember details and lines that may have otherwise been difficult to repeat.

The beauty of using repetitive words is that it arranges the words into an important speech which is not like our ordinary speech. It is not only stylistically appealing but it also helps convey the message in a much more engaging and notable way. The atmosphere that is created by the usage of repetition cannot be achieved through any other device. It has the capability of making a modest sentence sound like a theatrical one. It enhances the gorgeousness of a sentence and stresses on the point of main meaning. Repetition often uses word lineages to the precise ideas and emotions in an indirect manner. The beauty of reading a piece with repetition in it is the balance where we, as readers, have to decode the repetitions and understand the underlying meanings.

Repetition as a literary term during the Nakenyare performance can be used both positively and harmfully. The positive usage includes functions such as, putting prominence on a point, indorsing a fact or an idea, sticking together, mimesis, showing objectivity and or re-counting a notion. The same literary device when used harmfully can split the entire piece of poetry. Expurgation, severance, continuous present, fragmentation, and customary misuse of the literary device are among the destructive effects. The following are examples of a song sung during the Nakenyare performance with repetition for emphases on some given words.

Repetition: The poet-singer employs in *kanari Tica* (kanari Teacher) repetition for the purpose of emphasis. The lines are repeated in all the stanzas:

A get ben lani sa'a
A get ben lani tica
I gban pen benjeso

Translation:

We are going to bed with sir
We are going to bed with teacher
Sex is not done freely

Repetition: This is another dominant device employed by the artist to create aesthetic effect. Repetition is used in *Kpa'a* (chicken) all the stanzas to create emphasis in the song. For instance, the following lines are constantly repeated

Kpa'a, kpa'a kpa'a kpa'a oh
Kpa'a inteb yiri meman ange?
Nwa liri
Nsori simmi
Hakili yiri memteh!

Translation:

Chicken, Chicken, Chicken, Chicken Oh.
Chicken where did you keep the guinea-corn?
I have cooked and eaten it
I have used it for local brew
Keep your guinea-corns save!

In conclusion, repetitions are used during the Nakenyare performance to give more emphases upon issues and matters arising within the period of the festival and around the Chamba Leko communities.

3.6 Audience

A theatre audience is a group of people who watch, listen and participate during a given performance. They participate when the need arises, by some joining in a particular song known to them as it is being sung by a performer or during an enactment in a performance. A good example is the Nakenyare festival performance, where audiences who are also *Su'u* worshippers join in when the worship songs dedicated to *Su'u* are sung in his honour.

The audience is the essence of any theatrical performance. The mutual interaction between the performer and the audience is what makes a theatrical performance a complete event. In the early ancient Greece, a very large percentage of an entire city, such as Athens or Epidauros, would attend the theatre. The same was true of medieval theatre in Western Europe and England (Brockett and Franklin, 2007 p.77). In Greece, a large population attended the theatre as it comprised of religious and ritual activities.

The audience is the most important party in any given theatrical performance as they respond to the performance with a stirred imagination thus making striking revelations of deep knowledge on certain aspects of the performance they are watching or participating in.

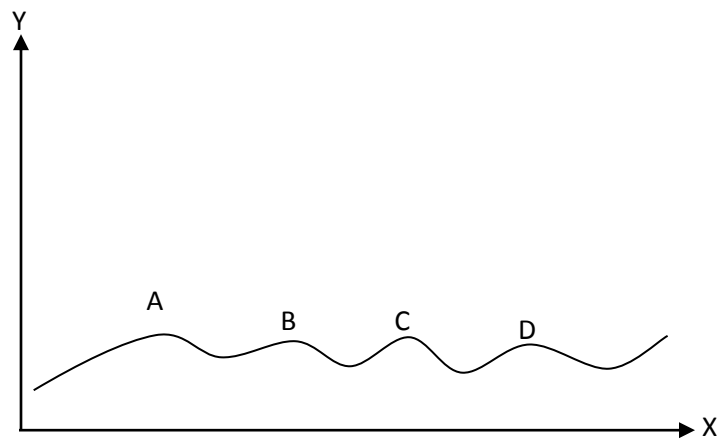
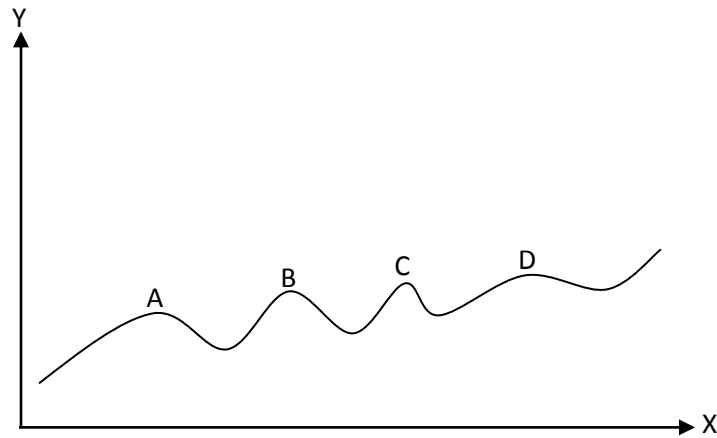
Since the audience is the receptor and stimulating agent of a theatrical performance, their re-action towards the performance at the moment influences and transmits energy to the performer on stage, when is negative, the will to do better and when it is good the fulfillment of doing the right thing. By doing so, the performance is

improved. The Nakenyare performance recorded the most interesting attitude behaviour of its audience in a curve graphs to give a vivid description of their reactions.

The graphs shows on the progress of the narration along the axis (in time) has affinity with the sine curve, swelling and rising and falling along the X and Y axis as the plot progresses from the beginning to the end of the Nakenyare performance.

Fig.2 Audience Reactions

A good performer (high interest and expectation)



A poor narrator low interest, sending audience to sleep

The flow of images determines the rise and fall of the expectations and of the moral and aesthetic interest of the audience. The ability to recall, manipulate and create images determines the competence and power of the performer during the Nakenyare performance. The graph indicates the level of interest by the audience during the Nkenyare performance.

Brockett (2008), adds that ‘In the theatre, the audience is one of the important ingredients of any theatre’ (p.47). The audience is seen as a group of people who have gathered to watch a performance. It is important to note that there cannot be performance without audience. The audience is at the heart of every performance.



Picture 1: Audience watching the Nakenyare Performance

The above picture shows an inside to what the researcher illustrated on the graphs, showing the level of concentration by the audience during the Nakenyare performance. There is always a very large crowd that throngs into the performance arena from the opening day to the grand finale to watch the masquerades and other great performers perform since the performance is an avenue where information meant for the community is shared. Also, the youth come ready to meet their future spouses, as all sons and daughters of the tribe meet during the festival.

For the numerous advantages (meeting with future spouses, learning more about the tradition, re-union of age group and is a period where all sons and daughters based at home and abroad come to rededicate and reaffirm their faith in *Su'u*) of the festival made all sons and daughters not to ever miss the festival. People long to attend the event and its numerous activities. The audience covers people within the immediate community, neighbouring towns and villages and the entire Chamba nations who grace the occasion not just to be entertained but also to be informed and educated on the tradition of the Chamba people, most especially the youth and those living in diaspora. The gods, ancestors and spirits of the Chamba Leko people are not left behind when it comes to gracing such occasions in respect of their supreme master *Su'u*. However, the Nakenyare festival performance cuts across all ages as audience. During the performance, the audience is free to start or join in a song or particular dance steps loved by them. They are not only audience members but they can also be performers. They praise, clap or throw money at their favourite performer.

The spirits as audience are believed to join in a performance when a song or a particular drum beats move them. This they do by possessing a particular individual. This is known by how the individual will change into an eloquent dancer or singer without the individual showing any sign of exhaustion or being shy at any given time. Such performance is termed as a graceful one, since it involved the participation of the gods and ancestors.

3.7 Space

The theatre space serves as a stage for performers enacting a dramatic story and as a focal point for the audience. There are various types of theatre spaces. Each space varies according to its usage in relation to the audience (Edwin and Alvin, 2002. P. 97). As one of the theatre spaces, the proscenium stage, followed by Thrust theatre and the theatre in the round (arena) and found stage, all can be used for theatre performances with a targeted audience in mind. Each stage type represents a particular era and period of introduction and usage. Proscenium is said to have begun during the Italian renaissance and it is the most common stage used in the world today. It was first introduced by ancient Greek theatres.

While it is also known as the picture frame stage, the Thrust stage extends into the audience on three sides and connects to the back stage. The theatre in the round, the arena, is round with a traditional theatre setting just as the name suggests. This kind of theatre space is the one used in traditional African performances such as the Nakenyare performance.



Nakenyare Performance taking place in open Arena picture 2

The Nakenyare theatre performance event occurs in a theatre space known as the theatre in the round, with audience setting around the stage. The centre is made available for the Nakenyare performance to take place. “Since theatre is a live experience as it is in the Nakenyare Performance an event that occurs only when performers and audience are in the presence of one another – the physical environment (arena) here it happens to become a necessary ingredient.” Edwin W & Alvin G, (2002, p 78)

For Nakenyare festival performance, it is done at “Kpangha” arena, a kind of stage which is known as theatre in the arena or round. Edwin and Alvin believed that, a Theatre space is where the audience sits on the four sides, or in a circle surrounding a given stage. In a Nakenyare performance space (theatre in the round) the arena is a space that gives intimacy and immediacy between the performer and the audience.

NAKENYARE PERFORMANCE STAGE

ARENA STAGING

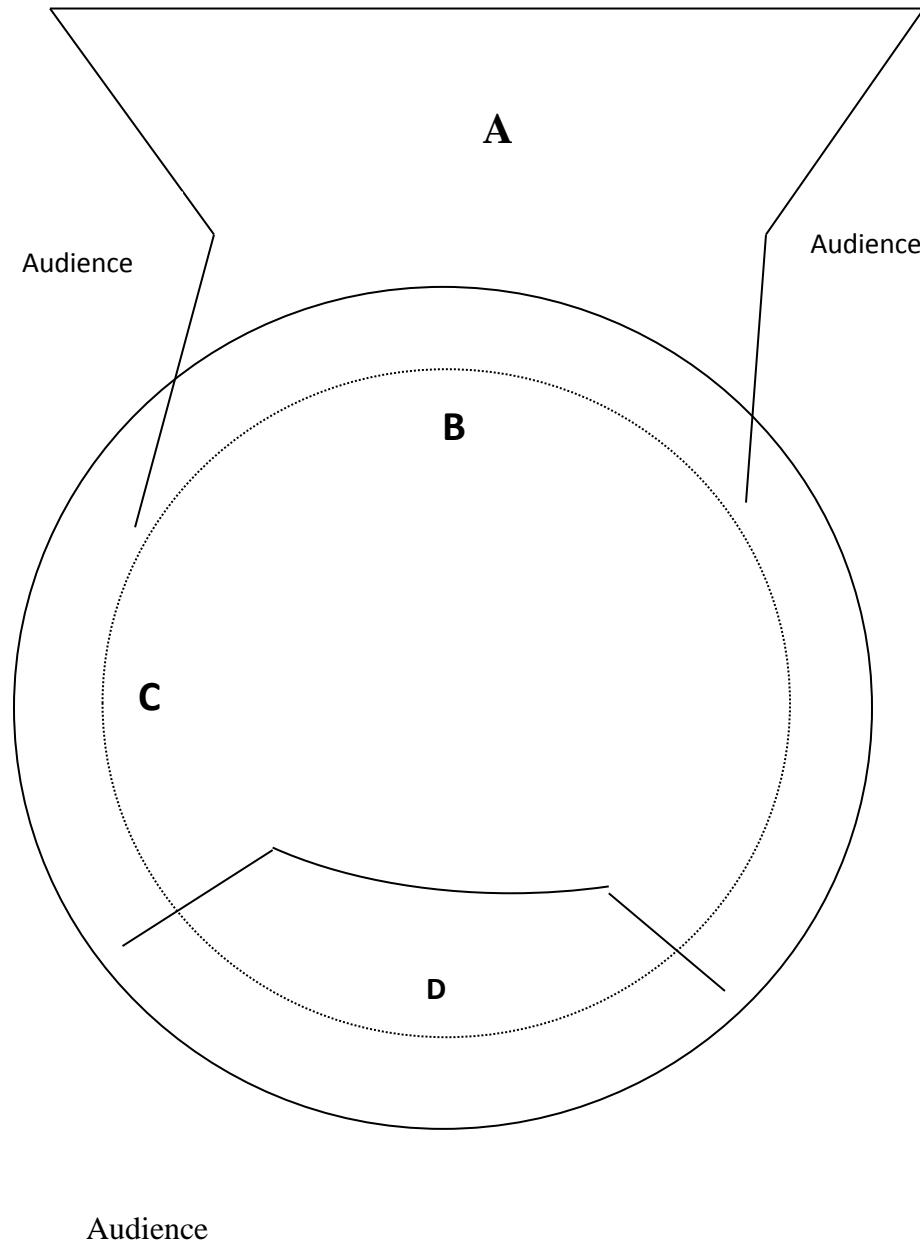


Fig. 3

- A: Instrumental Stand.
- B: Space for “cutting the dance”.

- C: Imaginary circle of movement.
- D: Dancer's waiting point during climax.

On the day of the performance, *Kpangha*, the performance arena is set, ready for the drastic experience. "*Kpangha*" is an open arena space which has a natural setting of grass, trees and houses at the background. The actors and the audience participants are on the same level, and this gives an opportunity for the actors to mix easily with the audience as the performance progresses. In most Chamba communities, this performance is mostly donned out side the village square, behind the residence houses in the village. A specific arena is allocated for the purpose of performances and other celebrations known as the village square is in the open. Mostly, the arena is chosen as a result of any spiritual antecedence that may have taken place in the past within it. Such as the likes of an old shrine, that has had an appearance of a god in the past, or a special ground made as a special offerings ground for the god.

3.8 Costumes

Costume design in theatre performance, is the conventional usage of clothing to better the overall appearance of a character in a particular performance, depicting a particular class or personalities, historical period, status and occupation, costumes help contrast one group with another, separating minor characters from major ones, of the character being represented within the performance. "Costumes are not only limited to the cinema, theatre or musical performances; but used in most theatrical events and performances" Phyllis, (2005:7). The various enactments during the Nakenyare performances are performed with elaborate costumes with beautiful colours. This differ

from one group to another, while the audience watch and enjoyed each performance, they also either in the Chamba Leko traditional costume or wearing clothes that are free and comfortable to participate in any performance of interest.

Since the origin of theatre performance as believed to have started from the worship processions in honour of *Dionysus* among the Greeks, it can also be seen as the origin of costumes, since all characters involved wore various clothes to depict the various status, position and the gender of the super being (Fergusson, 1949, p. 76).

The Romans, who continued the Greek tradition of wearing masks, helped ease double casting of roles as they ensured costumes were readily available to help portray various roles properly. This was visible up to the Christian period of the dark ages as most of the theatrical performances portrayed the life of saints and morality. Christian vestments were used to bring out the realism in the performances.

In the late Elizabethan era, costumes became the one most important visual element of a theatrical performance. In this era, theatre costumes were very expensive. The costumes were produced to represent the various colours, fabric, and styles to highlight status, age and position (Brockett and Franklin 2007, p.358), as is portrayed in the Nakenyare festival performance. More elaborate and realistic costumes were created in the nineteenth century. This period witnessed the advocacy for authenticity and accuracy of scripts and time/frame. This advocacy was witnessed in actors and actress's costumes as well. In Asian theatre, costumes are highly symbolic to show the right age, status, royalty and high position, with colours like yellow for royalty and dark crimson to

represent the military. “In Asian theatre, the costumes are mostly made in traditional pattern, based on historical period and time” Richmond, (1990:63)

Visually, performer and costume are perceived as one in the Nakenyare performance, they merge into a single, image on stage. The third day of the performance known as *Lera* dance day is a day of various costume display. The costumes are a wide range of beautifully hand knitted, used for aesthetic purposes. The Chamba Leko costumes are in different shapes, colours and sizes indicating, position and status, gender, occupation flamboyance or modesty” (Aliyu age 46, youth leader and traditional costumes tailor).

The costumes take two to three months mostly to complete a set. The costume is accepted by the entire Chamba nation all over the world. The Chambas in Cameroon, Adamawa, and Taraba use it as their traditional costume. At the age of maturity of one’s child, the father of the boy will get one for his son as a gift; indication that his son is now mature enough and responsible to take a wife and be among the men when need be. The fabric used and the style made on the boys costume is an indication of the social and material affluence of the boy’s family and background. Subsequently costume attest to how well one can take care of his own family.

For the ladies, it attests to the kind of family background they are coming from and the extent support she can render to her future family when married and settled. For the traditional title holders, the colours, and design made on the costume will be an indication of what title they hold, what clan they represent and their economic and social status within the community. As previously mention, on *Lera* day which is the day of the

Nakenyare performance, it is a day one can also call the costume day because on entering the arena singers and dancers go round and round the imaginary circle to warm up and to attune themselves each one of artist wearing a costume either proclaiming his clan or the wealth and position of their family. The lead singer wearing the costume below with an arrow will then stop the music with a bow and downward slashing hand movements to the instrumentalist (they wear either of the two remaining costume together with the rest of the singers). The lead singer and the rest of the file then move back and ready themselves for the singing climax which is done in these. For the climax, the instruments are up to a ready stand while the singers and dancers quicken and intensify their movements, gestures and floor patterns. The trunk vibrates backwards and forward to the fast beat. The lead singer opens the big hands of to show the beauty of his costume as he sings. He is joined by other singers to celebrate *Su'u* the supreme god. This continues until all singers/dancers are given a chance to display their potential.





Picture 3: Chamba Leko Men's/ Artist Costume



Chamba Leko Women's Costume



Picture 5: The Male Masquerade for war.

The masquerades are not left out when it comes to costume. They make use of brown (signifying the rich soil), green (representing vegetation), red (danger) and black (death) and make use of robes to cover their whole bodies. Their faces are covered with specially made wood painted with black and white, red or brown in some cases.

The masquerades, bodies are made of palm leaves which are brownish in nature to serve as an adornment that makes the masquerades colourful, beautiful and fearful. The different types of masquerades represent communities and clans in Chamba communities. They are mostly identified by the colours on their bodies and the shape of their heads. The various masquerades are assigned duties to be carried on by each of them within the communities. Some appear during war only, while others are seen during festivals, religious worships, and any merrymaking in the communities. But some masquerades only appear during the burial rites of a *Gara* or *Ganwari* (king) or traditional title holders, or highly decorated daughter or son of the soil.

The above particular masquerade is only seen by men. Women and children are always kept hidden any time the male masquerade is passing by, so as not to attract the wrath of the gods. The general public is informed of the movement of the male masquerade to avoid any unpleasant clashes between the masquerade guards and the public. Any woman who sees the male masquerade, has to perform some rituals of cleansing or live a life of sorrow from being barren to losing her husband or kids. For the kids, a proper cleansing is made or they risk growing up as vagabonds.



Picture 6: The Female Masquerade for festival and merrymaking



Picture 7: Langbadna

The masquerade is a symbol of unity of the Chamba people. The generic term for the Chamba mask varies in different Chamba communities. It is called *Langbalang* (male masquerade) in *Mapeo* and *Sugu* (Chamba leko communities). It is called *Langbadna* in Yeli or Leko dialect (peace masquerade) while in Southern Chamba land and Cameroon it is called *Vara* (masquerade). Hammajalo age 73, Clan Leader has this to say: “in addition to its generic name, each mask has a personal name given to the masquerade. Each belongs to a particular clan.” In some places, the gender is indicated by colouring the masquerades face. Any masquerade coloured red is said to be male and the masquerade coloured white, is said to be female. Sometimes both black and red colours

are used on one mask separated by a white colour. This is a clan masquerade known as *langbadna*.

The masquerade without a horn is said to be a female masquerade and the one with the cow like horns is said to be the male masquerade. The maiden tie hand woven fabric known as *Ogudo* round their waists and hold *La'ama*, a long stick with a curve at the head. The maidens are responsible for providing water for *Su'u's* worshippers during the Nakenyare performance. The prince and princess dress in a manner worthy of their title with the traditional Chamba colours and hand woven fabric known as *Ogudo*.

Married women dress in a thick-hand woven fabric used as a blouse and wrapper, with a necklace made of beads that are red and black. From the above, one will therefore agree that the costumes used in Nakenyare performance are in a way not different from those used in conventional theatrical dramatic performances, as they tend to perform similar purposes of indicating status, class, gender, position and other roles of the characters in the conventional theatre setting.

3.9 Make-Up

Make-up in theatre performance can be said to be any given material used by actors for the sole purpose of taking on the appearance that is usually appropriate to the role or characters being staged in a performance or any theatre impersonation (Izenour, 1977, p.78). The use of masks during the Greek and Roman theatre gave room to the need for theatre makeup. Izenour (1977) adds that, make-up became necessary to actors taken the roles of super natural being to paint their faces when acting the roles they are portraying.

While taking the role of angels for instance, their faces were painted white or gold and while taking the role of demons, their faces were painted red.

Using make-up also applied to actors taking roles that were larger than life and with this came the need for new make-up materials and more skilful techniques. Actors became more creative and more resourceful by using lamb's wool to make false beards and applying flours face paint. (Encyclopaedia Britannica; (2009). Retrieved 2009-02-07).The invention of theatre light gave birth to new materials and skilful application techniques of make-up.

Make-up is closely related to costume, but in the case of Nakenyare festival performance, make-ups are used on the faces of the participants, the women apply powder on their face to brighten it, and the different masquerades faces are painted with colours like Black, Red, White and Brown to represent the gender, and specific duties of the masquerades. During the performance, the chief priest's face is painted white and his hair is coloured with a red clay to portrayed a spirit being, his assistants and the remaining priesthoods get their faces also painted white but their hair remain the same to diffreentiate them from the chief priest. The singers among the women are distinguished by their make-ups. The married ones among them do not paint their lips, their lips are left the way they are naturally made but the maidens among the singers do colour their lips black which indicates that, they are single and they are not spousal to any man yet.

Women dancers colour their faces a brown powder to brighten their face and help bring out their beauties for the appreciation of the audience. The tribal marks on the faces of individuals represent the various clans within the Chamba leko nation. The royal

families are divided during the Nakenyare performance are and special make-up is designed on their faces indicating their mother's lineage. By that each child can easily identify the make-up as who is the mother within the royal family.

3.10 Songs and Dance

From time immemorial, the art of music has been present in every culture, past and present, though it varies in different cultures depending on the particular time and place. The art of music is recognised even in the most isolated ends of the world (Nketi, 1955, p 225).

Music is a product of man's cultural beliefs as it related to his social, political, economic and religious beliefs and experiences as it is of the Chamba Leko people. Music summarises his existence as well as expresses the emotional experience if his tribe. This differs according to regions and periods of happening. Such music is known as pre-historic music as it existed before the advent of history itself (Wallin and Steven 2001, p 563).

The pre-historic music came to an end with the development of writing which gave birth to a popularly-known type of music known as ancient music (Krause 2012). This music was popular especially amongst the Persians around A.D 226-651. It was the same kind of music embraced in ancient Greece as it became a major part of their theatre and rituals during worship. An example of this is the use of mixed gender choruses for spiritual entertainment of the god of wine, Dionysus.

The classical music era was characterized by homophonic texture which was mostly accompanied by an obvious melody that replaced the human voice and instruments. Music became more emotional and expressive thus encompassing the field of art and literature giving rise to the Romantic period of the twentieth and twenty-first century (Krause, 2012, p.65). This is a period that saw a revolution in music with the help of technology that aided in the documentation, recording, reproduction and distribution of music to entertain and educate the people. Music of all kinds became more visual and performance-filled. It is used as a channel of information dissemination as well as an agent of social change and cultural awareness.

Nakenyare performance might lose its efficiency if it does not have a musical performance such as song, dance in accompany by musical instruments i.e. drums, flutes and other instruments vital to help the transition from one scene of the performance to another. In other words, musical performances are vital during Nakenyare performances and it is an aspect which is an integral part of the festival performance.

The music and dancing is served to usher in *Banba'ado* (impersonator\actor) and the masquerade into a spiritual union with the supreme god “*Su'u*” and the ancestors during the Nakenyare performance. The basic music instruments during the Nakenyare festival performance are the *Lera* flutes, and *Yamaga'a*, *Suwa'a* and *Sura'ana* (the set of drums ues at the performance).The masquerade performs in a kind of processional staging around the arena. At the very climax of the procession are women and maidens who sing songs and the audience joins in as choruses.

The essence of songs in Nakenyare festival performance in this analysis, therefore, is the celebration of life. It is the means through which the Chamba Leko people invoke their gods to physicalize his presence and also a medium for appeasing the gods for all the blessings of life, good health and good harvest in the past and the one yet to come.

Most of Nakenyare songs are form based on happenings within the Chamba Leko community as they affect individual lives. Songs are composed out of the day to day happening within the community. The basic musical instruments during Nakenyare performance as complements to songs are as follows:

3.10.1 Lera

Lera is the name of the set of flutes used for producing music during the Nakenyare dance. They are six in number, namely;

1. Le-Nyia
2. Led va'ana
3. Led samba
4. Led jig tingibea
5. Led karima (kuru) – led teogibes
6. Led waa/led Bensua/ led Borubea

Led va'ana introduces each new theme during the Nakenyare performance, which is taken up and echoed by led samba.

A set of lera flutes has six in most Chamba communities. The *yeli* and *bali nyonga* sets are five and four respectively used at the Nakenyare festival. They are also used during different occasions in Chamba Leko communities: during burials of all ages, marriages, social gatherings, naming ceremonies, and circumcision and also, most especially at Nakenyare festival performances in Chamba Leko communities. The flutes

produce the *lule lule* and *tutule tutule* sound to usher in *Ganwari* to arena to give his speech at the beginning of the Nakenyare performance.

The flutes are made from 6-9 months old bamboo trees, found within mountains valleys, they are believed to be stronger than those located closed to water areas. They are made by a skilful blacksmith, known as *makere*, the use fire to dry it up, while sharp irons are put in to hot burning fire to make holes on them. The flutes are basic musical instruments during the Nakenyare festival. They are used to welcome, introduce and in singing, through which a song can be sang.



Picture 8: Lera Flutes



Picture 9: Playing the Lera Flutes

3.10.2 Giliwa

This is another musical instrument used during the Nakenyare festival performance. It is made of black iron steel, created by the blacksmith to give melody and tones to various songs raised during the performance. It produces sound when beaten by a stick or any strong object. Giliwa creates sound in melody to help give the song sung during Nakenyare performance a pleasing sound to the hearing of the audience.



Picture 10: Picture of Giliwa

3.10.3 Kenwora

Kenwora are made from black steel used for manufacturing of a hoe, known as *Gila'a*. The choice of the steel is because it is very light and it produces good tone and sound. They are made in round shapes; and three to four are generally worn on the ankles by men and women, who are trained to dance with it. It is used to add music and rhythm to Nakenyare performance dance. It is used during the Nakenyare performance-jukupsa dance; it is a dance of energy and vitality. The dancer uses *kenwora* tilting the trunk forwards from the waist. The arms swoop down suggesting the act of cutting something and the legs move back in a half-sweeping fashion producing *glin glin* sound by the *kenwora* producing rhythm that add melody to the already sounds being produced by drums and the flutes.



Picture 11: Picture of Kenwora

3.10.4 Gakpanuwa

This is a kind of flute used during Nakenyare performance dance to add rhythm to the dance. This particular flute is made from bamboo a tree that is not more than a year since it was planted. The sound this particular flute produces is regarded as a backup sound, mostly to the lera flutes. It is used in Nakenyare performance to repeat *lera* phrases when a dancer is out of step to enable him/her to adjust his steps. *Gakpanuwa* also uses the repetition of lera phrases to introduce pauses and close or signal the end of a performance. Kpre kekekekeke is a sound produced as a pre- arranged signal which allows the lead dancer to introduce a new dance or new step.



Picture 12: Gakpanuwa flutes in performance

3.10.5 Dance

Dance is a significant part of man's life as is regarded to his ceremony: festivals, ritual enactments, celebrations and basic entertainment, as early as the birth of his ancestor and their civilisations. According to *free encyclopaedia*, archaeologists trace the origin of dance to pre-historic times where a 30,000 year-old *Bhimbetka* rock shelter had Indian and Egyptian tomb paintings depicting dance figures from C 3300BC.

According to Whipps 2006, dance may have been used as a tool for social interaction that promoted cooperation that was essential for survival among early humans. Dance, in most cultures, is used as a way of celebrating people's lifestyles and traditions. These traditional events include; the celebration of life, in festivals, marriage, death and the celebration of crop harvests, periods and times.

Dance can be performed as part of religious rites to help each other appease the gods or seek for favour from them. A good example is the case of *Bori* which is a ritual festival yet it also serves as a method of healing through dance as a precursor of a trance state in worshippers. *Bori* is a ritual festival from the northern part of Nigeria. It simply means the spirit dance *Bori* ritual involves spirit possession by *Masu bori* - the *bori* adherents. Possession by spirits during a *bori* performance is an important factor in *Bori* religious ritual. Since the ritual is performed for healing purposes, it seems the spirit-possession is an integral part of the *bori* performance.

Bori performance involves possessions by the spirits that can lead both men and women in doing things such as dance that involved strength and power. The performer dances in circle with some jumping and falling as if in trance, something no being in a normal sense would want to do. This will continue until the spirit filled man is controlled by being covered all over with a black cloth to calm the spirit that possesses him (Horn, 1981, p, 138).

Dance in Nakenyare festival performance, served as a glorifying and worship to the gods and services as well as a reward or a sort of payment to the gods for good harvest and protection. It is also used to celebrate the joy of living. Dance is a potent force through which the Chamba Leko have retained, preserved and spread their religious ideas over along period of time.

The Nakenyare performance dance can be very versatile in nature and kind of violent. It is a dance that requires the total concentration and energy absorbing in nature. This is seeing because the body of the dancer is bent as if to hold something and the right leg is

used to tap onto the floor twice and the left leg supports in a suspended position tapping the ground once and this circle will continue. The hands complement the dance with corresponding movements to the rhythm of the song. The women dance by moving their legs fast on the ground to the rhythm of the song. The steps during the Nakenyare festival dance are graceful. The dancer's body sways from right to left and the dancer's feet move at the same time. The dancers dance round the arena in a circle with the women fanning their men. The older women dance parallel with the men. The body and legs move on the ground to the rhythm of the various *Mumbara* drums and the *lela* flutes.



Picture 13: Women Dance in progress

The *Sama* dance during the Nakenyare performance is an identity dance. It means the dance that gives us identity. *Sama* is the name giving by friends and neighbours of the Chamba people. This account of the origin of *Sama* was attested to by the Fulani's (Ardo), the chief of the Fulani. The Fulani's intermarry and have very close cultural

affinities with Chamba leko. *Sama* dance maintains the same semi-circular performance style and perform in the same arena stage, the same system of pacifying *Su'u*. However, instruments used in *Sama* dance are one and same as *jukupsa* dance, so are the costumes. But instead of the flutes playing the most significant role in the performance as in *jukupsa*, here it is the drums. The lead dancer is called *neng vandoa*. The dance is mainly a ground dance with great manoeuvrability. The dance concentrates on the waist and legs though the trunks and hands are kept very busy. The steps for the dance are two steps forwards and two backwards. The body is bent close to the ground held by the toes which move and count one,two forwards and one, two backwards with the hands suspended at the sides,tilting right and left with the body.



Picture 14: A Dance by Recently Circumcised Men at the festival dancing the

Sama dance

3.10.6 Songs

‘Songs are sounds that are arranged in a way that is pleasant or exciting to listen to. It is a very important theatrical element of traditional African theatre (Aimiuwu 2015, P. 170). Songs sung in Nakenyare performance are not to make sounds that are pleasing to the ear but rather to express life in all its aspects through the medium of sound. Plato has this to say on music;

Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just and beautiful of which it is the invisible, but nevertheless, dazzling, passionate and eternal form.

Plato quoted in Bonny and Savary, (1987:18)

Song goes beyond entertainment, it is a channel where societal ills are addressed, and information on recent happening in the society are discussed. It is a channel of conciliation and a means where emotions are handled. The above quotation gives a comprehensive meaning and what songs stand for.

Songs in Chamba Leko are mediums for expressing the emotions of love, sorrow, sadness, happiness and hate. They are also used in worship for praise, petition, thanksgiving and lamentation (Baba Kenbul age 51, a Poet). Apart from this general use of songs in Chamba Leko communities, the Nakenyare performance is a celebration of songs which mostly reflect on human life, man dignity and man destiny. The Chamba Leko songs or folksongs are superficially simple, but a good number of them have deeper meanings that are generally apparent from the text. They have no regular metre in the

classical sense but there is marked rhythm achieved, interlaid by means of balance. The songs are mostly accompanied with use of flutes, dance and drumming.

Chamba Leko songs are deep in meaning and rich in metaphor, knowledgeable in legends touching in tone, hilarious in myth and action. In most of the songs, divinities, ancestors and day to day human life and struggles are addressed. This explains the criticism or complaint which may be open and direct or disguised and indirect. By providing such candour in songs, the Chamba Leko society provides a medium of “freedom of speech” which is viewed as an artistic skill and minimizes the violation of the normal restrictions. For example, the mention of sex, calling of one’s father, husband or an older relative’s name in the form of address is allowed as long as it is not misused in anyway.

The role of songs in any typical African society is to convey certain sentiments or truth. Helen Gilbert (2001) explains further;

In the interest not only of social harmony, but also of each person’s inner harmony songs are used as a means of addressing painful, shameful otherwise undesirable experiences into a subject of art which enhances one’s inner pride and recognition by society(p87.)

The statement above indicates the extent at which songs are used for the common good of man within his society and help to address matters arising from within his mind as a result of undesirable experiences in life. And most during the Nakenyare performance tents to address issues related to the one mention above.

In Chamba Leko traditional religion, songs and hymns are a means of communicating with their deity, the spirits and the ancestors for the provision of good health, good harvest year, but most especially the protection of the kingdom.

This reversion of music to its pristine existence affirms the origin of Chamba Leko music and dance performances. The Chamba Leko expresses delight, joy, satisfaction or even anger by a spontaneous outburst of song, usually accompanied by body movements. The belief is that in such moments of ecstasy or anxiety, language or words fail to convey the desires of the soul or inner self. The Nakenyare performance music has evolved with the people, especially ritual music, developing together with their other ways of life.

3.10.6.1 Song 1. *kpa'a* (chicken): Theme/Subject Matter

In *Kpa'a*, the poet-singer stresses the theme of theft. His intention is to ridicule the act of stealing perpetrated by the character (who is metaphorically named *kpa'a*) in the song. The subject matter of the song revolves around the aftermath of an act of stealing. The character who is a thief, stole guinea-corn to meet up with his personal demands, little did he know that his reputation is at stake. His act of stealing which coincides with the period of *Jubkupsa* Nakenyare performance inspires the composition of the song which is sung by a lead singer, and later sung by everyone in the community irrespective of age and sex. The poet lead-singer calls on the people to watch over their guinea-corn as *kpa'a* is around with the intention to steal. He warns:

Fudiran ilang toman Natubi
Sob-baroni seuji mummi
Akomani Tisel alli genni Lengdo
Nee membu in hakkili yiri memteh...

Translation:

Starting from Natubi
He is coming down seujimummi
Passing through Tisel to lengdo
Children of men keep your guinea-corn safe...

kpa'a's act of stealing is compared to a rat whose activities ravage the whole town.

Audi sallamanamin sagi agi bumanteh

Translation:

This son of sallama is wandering all over the town.

3.10.6.2 The Analyses of Figurative Devices Song in. *kpa'a* (chicken) Structure

Structured in three stanzas, the song is a free verse. The first stanza has ten lines; stanza two has ten while the third stanza has eleven lines.

1. Figurative expressions

- a. Metaphor: The title of the song is metaphorical. As a man, he is directly compared to a chicken (*kpa'a*). Lines two and three are another metaphor that compares the man to a rat because of his tendency to steal people's property. The lead-singer notes:

Kpaa donna the vere kan guni tooh

The rat is superior to him because it has a tail

- b.** Repetition: This is another dominant device employed by the artist to create aesthetic effect. Repetition is used in all the stanzas to create emphasis in the song. For instance, the following lines are constantly repeated:

Kpa'a, kpa'a kpa'a kpa'a oh
Kpa'a inteb yiri meman ange?
Nwa liri
Nsori simmi
Hakili yiri memteh!

Translation:

Chicken, Chicken, Chicken, Chicken Oh.
Chicken where did you keep the guinea-corn?
I have cooked and eaten it
I have used it for local brew
Keep your guinea-corns save!

- c.** Rhetorical Question

This poetic device is notable in the second stanza of the song to satirize the human follies. The poet-singer asks:

Nee miga I vigu kpa'a wa?
Nye beni komsin kane?

Translation:

How can a human be called chicken?
What brought about so?

- d.** Simile: This device is notable in the third stanza of the song where the man is indirectly compared with the rat that steals in the night. This creates a mental picture of the thief as it occurs in:

Ka Veree Isiba Ittun Yiri mem

Translation:

Like a rat in the night, he stole guinea-corn.

- e. Enjambment: This is the running of one line into another usually in pairs. It creates musical effect. For instance:

Gamdin kpa'a nan vere kan
Gunki tooh
Ai nee miran en yiri mem I tukso
Saito gban I

Translation:

For this chicken is only different from rat
With tail
He never sees guinea-corn with eyes
Without stealing it

3.10.6.3 Song ii. Kanari Tica (Kanari Teacher) Theme/Subject Matter

The singer projects the theme of adultery as an act that is frowned upon in most societies. He composes the song to mock the perpetrators of the act with the aim of discouraging it. Kanari, a village teacher considered it a hobby and never a crime since he always gets what he wants by first giving something in exchange:

Kanari jang turmige bense
Ai yagi nebu Nwoo kani

Translation:

Kanari first gave a wrapper
He deceives married women so

The song exposes the irresponsibility of the people who by virtue of their high status, society expects them to be highly disciplined. *Kanari* and *Jummai* who are both married people engage in adultery claiming that the act is not free of charge. Being a *jubkupsa* song, the characters are exposed in a song that makes mockery of them. The poet presents *Kanari* as a womanizer who cannot differentiate between a woman and a tree in wrapper.

Kanari wa ko tim bargu isi
Ib bag dimsi yagi sai
Gban pen narannari

Translation:

Even if it is a tree with wrapper
Kanari will follow to have sex.

3.10.6.4 Song ii. Kanari Tica (Kanari Teacher) Structure

The song is a free verse without rhyming scheme. It consists of three stanzas each, including the refrain (chorus). Stanza one has nine lines, stanza two has eight lines and stanza three has seven lines.

Figurative Devices

- a. Repetition: The poet-singer employs repetition for the purpose of emphasis. The lines are repeated in all the stanzas:

A get ben lani sa'a
A get ben lani tica
I gban pen benjeso

Translation:

We are going to bed with sir
We are going to bed with teacher
Sex is not done freely

- b. Hyperbole:** This device is used in the second stanza to create emphasis by exaggerating a situation or thing. It portrays Kanari's sexual urge that even if it is a tree in a wrapper he will follow. The poet-singer asserts:

Kanari wa ko timi I bargu isi
Ib bag dimsi yagi sai
Gban pen narannari...

Translation:

Even if it is a tree in wrapper
Kanari will follow to have sex...

- c. Rhetorical Question:** The poet-singer employs this device in the chorus as he retorts in the following line:

Sa'a tooh burgire?

Translation:

Is it sa'a with white tail?

- d. Sarcasm:** This figurative device is used in the song by the artist to ridicule the character in the song. He sarcastically asked:

Sa'a tooh burgire?

Translation:

Is it sa'a with white tail?

The question above is sarcastically asked by the poet to hurt the woman who had sex with Kanari asking whether she slept with the animal known as Sa'a.

Note: The word sa'a refers to sir and O.C is an acronym for "Officer-in-charge." More so, sa'a is an ambiguous word because apart from being a name of the man involved, it

also means favour. It is its ambiguity that brings about the rhetorical and sarcastic question in the song.

3.11 Light

The earliest theatrical performances were conducted during day time and this was so in order for the stage to be illuminated naturally by sunlight. This was used during early Grecian theatrical performances and was later adopted by the Romans. As theatre moved indoors with the onset of four corner walls, brought about the introduction of artificial sources of light became significant. Throughout Europe, candlelight was introduced. In order to remove any shadows cast on stage, candles were later replaced by gas lanterns for better visibility and intensity (McCandles.1958, p. 321).

Lighting in any given theatre performance, especially African theatre, serves different purposes and functionalities. An example of this is the Nakenyare performance of the Chamba Leko people in which lighting is present for the purpose of selective visibility, revelation of form, focus, mood and time of day. For the purposes of this study, the various functions and purposes will be discussed in relation to the Nakenyare performance of the Chamba people.

In theatre, light helps create mood, defines the specific stage of performance, and indicates various scene changes (Edwin W. and Alvin G.2002, p.123). In African festival performances likes of the Nakenyare performance, theatre activities take place during the day time for better illumination which is provided by the sun, an excellent source of light. But if the performances get to late night, a fire camp is built and the performance done around the fire as a source of light for the performance. In normal circumstances the

performance is done precisely around noon time, because by that time, all house hold work must have been finished or about to. Since the performance takes place in the evening with sun light shining, the performance is mostly accompanied with the locally made brew, to be consumed in the evening of the performance.

It is a period when the chief priest comes back from consulting with the gods, and consults with other priests and worshippers who wait for his coming to give answers to many of their questions channelled to their supreme master and god *Su'u* through the Chief Priest. This is done for a period of six to seven days until *Su'u* grants his worshippers their desire. The Chief priest immediately announces the message of the gods, and the deliverance of the message, kick starts the festival proper from that moment.



Picture 15: Picture of the chief priest coming out to consult the *Su'u* (god)

The pouring of libation and incantations are all done during day time. This is done at that period of time so that the whole community gets involved in giving thanks and appreciation toward *Su'u*, the supreme god. This particular ritual is performed clan by clan.

3.12 Property

The theatrical property popularly known as the prop is an object used on stage during a theatre performance or in the production of motion pictures (Harris, 1975). A prop is considered to be 'anything movable or portable on a stage or set and is far away from the actor's impersonating, the costumes, scenery and other lights and equipment' (Conway, 1959, p.38-42).

The use of theatre properties has widely known during the era of morality plays in the year 1425 BC Govier, (1984). The usage of properties in general media is all the same. Props in theatrical performances originate from items stage production to materials and items in the hands of the actors before the performance or during the performance.

During Nakenyere performance, props are used to identify within the performance: the period, place or the character an actor/performer is impersonating during the performance. Props may look like ordinary objects in stage performance but they also hold a deep and important role and meaning when it involves traditional theatre performance as it is part of realism.

Props in the Nakenyere performance are important items used by a performer to give a vivid description of his status, age class and position during traditional functions.

The following props are used by various persons within the Nakenyare performance of Chamba Leko people.

3.12.1 La'ama

La'ama is a cultural material of the Chamba Leko people used by *Su'u* priest during the Nakenyare performance. It is made of cast metal with the hand made out of *Tab Tea*, a boaboa three branch. It is casted by blacksmith, very heavy and easily breaks, if not properly handled. It is a symbol of power basically used for rituals. During the Nakenyare performance the priest holds it and stands in front of the dancers as he leads the dance. The *La'ama* through the priest protects every person present during the Nakenyare performance from any intended harm. The way it is held also determines the power of the priest himself.



Picture 16: Picture of La'ama

There are two various types, one is for the male priest and another for the leader of *voma* the women cult used during *Vimkina* the *voma* cult women when dancing in singing songs of praises to *Su'u* during the Nakenyare performance. It is hung around their neck as a symbol of pride and self-worth.

3.12. 2 Vom maga'a

Vom maga'a, is made from the horn of an adult female Buffalo, it is buried in a river bank for one to two weeks, after which the inside will be clean and holes be made at the edge of the horn for blowing. It is an instrument used to signal the presence of the *voma* cult Nakenyare performance, as the *voma* moved from *vommwana* (their shrine) going to the performance to worshipped and sing songs of praises to *Su'u*. The most senior member of the *voma* cult will hold the *Vom maga'a* during the member's procession. The *vom maga'a* would only be seen during the Nakenyare performance when the cult members give their members a second burial and final burial (*biyidga*) within the period of the festival, and the *vommanga'a* will now stand in as that dead person representative. Vom maga'a picture 17



3.12.3 Gasa

This is a special horn made only to be blown on special occasions and moments like Nakenyare performance. It is also used as an instrument to convey a message to the community, from *Su'u*, the supreme deity. It produces the following sound *gasa-gasa*. It is made from the horn of an Antelope. If the sound *gasa-gasa* implies that means there is trouble in the land but if the sound is *tatu-tatututu* it implies the land and the people will prosper greatly that faithful year in all they do, within and outside the Chamba Leko towns.



Picture 18: Picture of Gasa

3.12.4 Ya Belbelwa

This is a special bell only worn by children who have just been circumcised, before the Nakenyare performance and is yet to heal. Any one seen with belbelwa, means that, the person has just been circumcised and extra care is expected by any one walking or

dancing close to them to be cautious when they are close to them. As they come to the performance ground to perform their special songs and dance, the *Ya-belbelwa* is an object remembrance to them of the conditions they are in and they will withdraw from any rough action or dance.



Picture 19: Ya Belbelwa

The *Ya belbewa* on any person during the performance is also an indication that this is someone who is ready for marriage and is ready to be given tasks within the community. Each circumcised group, have a particular sound known by each group member, and is used during the Nakenyare performance and as a symbol of strength and identification during the performance.

3.12.5 Dunlera or Peela

It is obtained from a young Buffalo's horn. It is used to signal the presence of *Ganwari/Gara* (king), during the Nakenyare performance when the king is coming to watch the Nakenyare performance with his family and numerous number of his wives

followed by each wife's children in accordance to the numerical number of the wives in order when they were married to the royal family. Other kings or rulers in all Chamba Leko nation who are not first class kings are prohibited to use it.



Picture 20: Dunlera or Peela

In order to understand and appreciate the theatrical elements more, the discourse in the next chapter will highlight the communicative values of crucial theatrical elements within the Nakenyare performance.

CHAPTER FOUR

THE COMMUNICATIVE VALUE OF THEATRICAL ELEMENTS IN NAKENYARE PERFORMANCE

The chapter discusses the various communicative values within the theatrical elements present in Nakenyare performance. The performance theory of Richard Schechner where the performance functions as a kind of commentary on the social and cultural circumstances which occurred in the past or present.

Communication from the Latin word ‘communicate’ means to share, (Sambe 2005, p. 28). In its true sense then, communication ought to be a two-way exchange of human nature. It is a process of give-and-take, whereby both or all parties are enriched. Oral and personal communication plays an important structural role in African societies, which means it is the glue that binds people and communities.

Many forms of communication may be employed to convey meaning and messages. In Chamba Leko as in other African cultures, drama is a popular cultural genre that is often utilized as a communication medium. This is so, because it makes use of language symbols and styles familiar to the people that communicate. Boal, (1979) opines that existing folk culture “placed in a structural function framework, can be identified, mobilized and used to carry development messages through the sensitive modification of their multiple functions”(p,29).

African festival performances like the Nakenyare performance are available through ready channels through which messages of any developmental sort can be delivered during the

performance and it will get to the intended audience within a short period, since the audience gathers in a particular venue of event which is the performance arena.

Nyager (2011) adds that ‘to any extent that any form of media is effective in reaching its target population at all, it will be likely to be through traditional channels like folklore, folksongs, drama and puppetry’ (p,11).

The festival performance as a media has a wider coverage of audience of great multitudes at the same time, that help information distribution a bit easier and faster and very effective. Any information decided on the Nakenyare performance or any giving day is shared during the Nakenyare performance as most sons of the soil are present during performance, so quick response will be given to the subject matter under discussion.

4.1 The Nature of Communication through Theatrical Elements in Nakenyare Festival.

Oral communication remains vital in Chamba Leko culture. The oral traditions found within the Chamba Leko culture have persisted and are leveraged by the homogeneity in the village settings that help foster tradition of the Chamba people. Nakenyare festival performance has been used for decades because of its potency to transmit news from the gods and the society with great influence and its effectiveness. Theatrical Elements like Songs in the Nakenyare performance have served as a festival record keeper of the traditional and societal happenings within the Chamba Leko nation.

Chamba
Kpeshi
Man kpeshi
Ma bi bye nan bura
Nan kpeshire HIV ko?
Wo men kumbo
Lerun ba muman kgen

Translation:

Mother, don't cry
It is because they all know what kill sister
HIV who have you brought this shame on us
HIV? HIV, who are you please?
Give me back my sister

This particular song composed during the high epidemic break out of HIV/AIDS within a lot of people who died of the dreaded disease. It was then seeing then as a dead of shame as most carriers are coming from the urban towns and big cities. Most are looked upon with disgust as prostitutes. The composing of the song at that period became more like recording of the happenings of that period at a giving time in the history of the Chamba Leko people.

Most of these records are captured through the various songs that are sung during the festival, describing historical and current occurrences within the Chamba Leko society. A good number of the song lyrics are typified by proverbs, which in form and

content are spoken words that are reflective of great community experiences of the people. Gilbert (2001) has this to say on proverbs;

The proverb validates and augments a trend of argumentation affirming to the discourse participants that the speaker's viewpoint has blessing of an unquestionable truism. (p. 17)

Most of the songs sung during Naenyare are songs full of proverbs which help give deep meaning to songs and help in giving detailed explanations and understanding of meaning and themes within the song. Some good examples are the War songs rendered during the Nakenyare performance by the warriors:

Chamba
Van Gbalnyiga
Nen van gbalnyiga pandu,
Woo woya woo
Bum ngayila gagha swadeki

Werhg baa mungakn swak labajuko
Woo woya wo?
Bum woya woo

Nen van gbalnyiga pandu wo
Nen van gbalnyiga pandu
Woo woya

English.
Brave Lion
You brave man under the tree tell our enemies
Woo to them, we are under a tree waiting for them
Bragging under the tree and war has come

The lion does not turn around when a small dog barks
It has arrived, where are you?

The war has arrived

When the cock is drunk, he forgets about the hawk.

Brave lion under the tree 2x

It has finally arrived

The two underlined lines are Chamba Leko proverbs indicating how they view their enemies as not worthy opponents but little dogs whose barking is not worth taking seriously in the act of war. Chamba Leko rather views their enemies as cocks who are drunk, and forgets about the hawk, who is her killer always.

Nyager (2011) considers that people in oral cultures learn by apprenticeship, by listening, by repeating what they hear, and by mastering proverbs and ways of combining and recombining them, and by assimilating other familiar materials, and by participating in a kind of corporate retrospection, delivered through enactments by the actors. Messages of importance to the people's tradition, history or rituals are repeated often through an element that has repetition within a performance like songs and dance steps and repetitive dramatic arts in order to stop it from becoming extinct and for accurate remembrance. Through this method, a lot of information is stored for tomorrow's communication usage. For instance the song *Kpa'a*, the poet-singer stresses the theme of theft by repeating the *kpa'a*. Repetition is used in all the stanzas to create emphasis in the song. For instance, the following lines are constantly repeated

Kpa'a, kpa'a kpa'a kpa'a oh
Kpa'a inteb yiri meman ange?
Nwa liri

Nsori simmi
Hakili yiri memteh!

Translation:

Chicken, Chicken, Chicken, Chicken Oh.
Chicken where did you keep the guinea-corn?
I have cooked and eaten it
I have used it for local brew

Keep your guinea-corns save

The lines are repeated to make emphasis of the importance of the message the singer is trying to communicate to the listening audience. Such will be remembered for many generations to come.

4.2 Nakenyare Festival as a Means of Social Learning

Nakenyare performance is central to all Chamba Leko cultures; and is seen as an avenue of learning through various oral renditions of songs, poetry and praise singing. Most Chamba Leko adults learn to perform with some degree of proficiency in song and dance as a result of what they see and hear from past performances as members of the audience.

To be part of any Chamba community and be a social being existing as a Chamba Leko native is to know all that is needed about the Chamba history, deities and the purpose of the performance and its enactments in Chamba Leko nation. The Nakenyare 'festival serves as traditional media outlet in the Chamba's culture, with most of its oral renditions fully grounded in metaphors, idioms and proverbs of the rich indigenous

culture. They are produced and consumed mostly by the members of the Chamba Leko nation and their neighbours.

In the tradition and custom of the Chamba Leko people, oral tradition and cultural performances are the primary and acceptable ways of educating children who are tasked with the responsibilities of promoting the traditional beliefs and cultural values of the people into the future. This is done through enactment and repetition of certain theatrical elements valued within the performance. Victor Turner (1987) explains further in his Anthropology of Performance that;

An oral medium such as dramatic performance is expected to 'teach' storytelling, drama and songs... are some of the ways of learning and basic instructions in an oral tradition... (p. 32)

Many ideas are passed on from one generation to the other through oral narrative forms by various actors. The oral performances in the festival are a medium designed to teach, because it gets to the audience at once, directly and at the same time.

The Nakenyare performance is an educational tool and a medium for promoting information flow through its diverse theatrical elements; examples are songs and folk stories composed out of societal ills. It also provides a particular good meeting point for internship on the traditional values and cultural introduction to both the youth in the countryside and those coming from the urban as by learning through enactments and music and dance and by understanding the purpose, needs and the traditional significance of costumes, props and other theatrical elements within the performance. Ogah Steve

(2003) posits that the indigenous communication system acts as channels that are embedded within the traditional ways of life of a people and contributing significantly to their history and culture.

Indigenous communication also incorporates various systems of communication that rely solely on theatrical elements as a way of conveying messages to the people. This is so typical of the Nakenyare performance, where almost all messages for the Chamba Leko nation are either on the ritual and tradition or on the general life. These messages are all coded through songs and music, the basic acceptable norms of the Chamba Leko people.

Bobzom (Interview, June 18th 2016, age 68) adds saying, ‘Nakenyare performance serves as a channel for messages in a way and manner that requires the utilization of the values, symbols, institutions, and ethos of the host culture’ through its unique qualities of its people and their attributes as seen in their festivity and through its theatre values.

An example is the enactment of the ills of being a drunk early in the morning when all the people are expected to be on their farms. *Banba'ado* assumed a drunken posture and misbehaves, attempting to fight colleagues and destroy his hoe, while the rest appeal to him to behave or be chastised. He continues insulting and cursing for sometime. He finally accepts their pleas. The man was fine and it was settled for nanny-cow to pay by him. The man who was average in wealth was now selling all his properties and some to settle the fined. He became broke and useless. He will start singing asking *Su'u* for mercy on him. Some one will now impersonate the priest holding a clay pot (with items inside as symbol of *Su'u*) at the same time chanting incantation to

the spirit god *Su'u* being appeased. The man will start a song lamenting about what befell him.

Chamba

Ne nu gabba
Ne by na by valwa?
Bawo, nen vando nu valga
Bawo, nen van mu woi walu
Wo woi, inidal wumdu woi, san woi
Tamsi, det wundu bila lemgbe?
Nen Vando woi

English
Let the cross-road
Let the seasoned tree
Absorb any ill-luck coming my way,
The season tree is fit to house ills
May it prevent the ill luck
That I've driven away from my body today
From crossing the road, following me home.

The seasoned tree the man sings about is his drunken habit, seeing it as a ill luck following all around wherever he goes to and making sure he does not progress. This enactment is a message giving out the audience and all sons and daughters of the Chamba Leko nation. Seeing it and singing help communicates the Importance of the message; it so deep to the listener.

In conclusion, Nakenyare performance with established theatre elements serve as a medium that can have the capability to short circuit the time span of messages, and

information that takes a relatively longer time to get to the people and provide a more convenient way of reaching the people. This is made possible by cultural activities like songs, dialogue, impersonations and repetition of basic enactments within its performances, which are integral aspects of their traditional and cultural life.

4.3 Change and the Contemporary Relevance of Nakenyare Performance

Performances in the Chamba Leko nation have been undergoing transformation as the Chamba Leko experience changes as a result of change resulting from war, resettlements and modernity. The artistic appreciation of Chamba Leko performance can only be achieved by a conscious understanding of their traditional, historical, and religious life style. It is only through the above cultural aspects that the existence of various performances can be determined. The need to preserve and keep certain important traditional material makes it imperative for the Chamba Leko to preserve their theatrical traditions. This they are able to achieve through the rendition of songs and performing the rich traditions of the Chamba-Leko people.

History has it that the *Jukupsa* dance (one of the popular Nakenyare dance steps) was first formed by the earliest Chamba Leko man ‘Jalo’, who came from far and settled in *Paturu*. *Jukupsa* dance was inspired to him by a singing bird, whose melodious songs drove him into dancing. The dance step is still performed during the *Jukupsa* dance performances” (Diya Rumde interview on the 28 July, 2016).

The mere watching of the *Jukupsa* dance without the basic understanding of the history of the dance will not give one an understanding of the importance of such a dance

to the Chamba Leko native man. Music is part of the Chamba Leko traditional life style, and to them, music is a channel through which communication existed between them and their deities and ancestors. The relationship that existed between the performer and gods, and the performers ability to impersonate and enact the lives of the deities through arts, gives more understanding to the Nakenyare performance, because it is through it that all Chamba Leko people get to know that all men should interrelate with each other in sharing of information and to be good neighbours and brothers, by uplifting and propagating the various societal mores and cultural heritage of the Chamba Leko people through the traditional performances. All performances in Chamba Leko nation are either done for the gods or for the purpose of community enlightenment.

With the introduction of monetary economy and Christian religion in the wake of colonialism, the traditional and cultural belief systems of the Chamba Leko people diminished. These brought about a fundamental negative effects and a lot of consequences on the general quality of the various theatrical performances among the Chamba Leko people and their neighbours, the Jukuns, Mumuye, Vere and the Idomas. Jenkeri (1998) has this to add:

Politically domineering groups in any society do not only depend on the use of coercion to main their position but also engage in social and cultural manipulations in a complex exercise to force the dominated group into accepting the values and norms they have defined and prescribed. (p. 104)

The coming of the two religions Islam and Christianity among the Chamba Leko communities' brough about cultural manipulation and the re-value Chamba Leko traditional belief norms within the Chamba people as most of the accepted either of the

two religions and their new found religion were against the traditions and cultural beliefs of the people. They were all view as taboos and unfit.

It is in this regard that most performances were dominated and change; based on their social and cultural backgrounds. The white men came into the Chamba Leko communities with the hope of doing great business and social co-operation but found it difficult to penetrate the traditional system with many hurdles. This various hurdles included language, political and social institutions which the Chamba Leko nation had developed over time. Sensing the challenges ahead, they made it imperative to look for ways to change these various hurdles stopping them from achieving their ambitions over the Chamba Leko people.

The use of the Christian missionaries became the only way to get to the Chamba Leko communities and their various institutions that stood as hurdles to not just religious and political expansion but economic and social expansion. They started preaching and converting more Chamba Leko people into their new religion and philosophies. Schools were established, with teachings different from what the Chamba Leko man understood and knew the teachings and ways of their ancestors, based on the Chamba Leko oral traditions. Building of schools and the introduction of their faith was to promote their cultural and traditional values. Wa Thiong'o (1981) has this to say:

Cultural imperialism was then part and parcel of the thorough system of economic exploitation and political oppression of the colonized peoples and literature was an integral part of that system of oppression and genocide. It was used in the same way as language and religion. But it was a more subtle weapon because literature works through influencing emotions, the imagination, the

consciousness of a people in a certain way, to make the colonized see the world as seen, analyzed and defined by the artists and the intellectuals of the western ruling classes. (p. 15).

The introduction of literature, children poems, religious studies were all in the intention of brain washing the people and exploiting their consciousness way of life, and it was replaced by the so called intellectuals of the western classes and culture.

The introduction of literature in schools brought about the historical experiences of the colonial master who put aside the indigenous experiences and literature that built and sustained the indigenous stories and performances. This method went on without giving room to the indigenous language, while the thought of any indigenous performance was forbidden in and around schools and worship centres. These systems continued until most of the Chamba Leko cultural and traditional values were either forgotten or cast away by the colonial masters and the few educated Chamba Leko indigenes, who took over from the colonial masters, who saw themselves as born again or good Christians.

This was easier because of the impact of western education, the new faith and the influence of colonialism on them. Wa Thiong'o, (1981) further explains thus, 'all our traditions and experiences are connected with a foreign race' (p. 19). We have no poetry or philosophy but that of our task masters. 'The songs that live in our ears and often on our lips are the songs which we heard sung by those who shouted while we groaned and lamented.

The voice (By Shel Silverstein)

There is a voice inside of you
That whispers all day long,
I feel that this is right for me
I know that this wrong no teacher, preacher,
Parent, friend or wise man can decide
What's right for you-just listen to
The voice that speaks inside.

They sang of their history, which was the history of our degradation. They recited their triumphs, which contains the records of our humiliation'. To our great misfortune, we learned their prejudices and their passions. Their songs teach the Chamba Leko and other African children to be disrespectful to parent and elders. And it help destroyed our traditional rendition pattern.

The negative impact show how too much dependence on foreign cultural values, had helped destroy the Chamba Leko's various indigenous cultural traditions, norms and values. This made most Chamba Leko tradition to be regarded as negative and absolute from the new faith perspective and the foreign cultural values.

This leads to different problems and hurdles faced by various indigenous performances within the Chamba Leko kingdom. First, among them is the issue of language; the language is shifted from the acceptable and known native language and dialect to a foreign one which is unknown to the people. This was followed by the fact that the messages carried during the performance were changed from the non-circular, which is ritual in nature with the sole purpose of *Su'u* being worshipped and then

replaced by circular and entertainment based performance, yet in a traditional way and manner but without religious and ritual influences.

Chamba	English - our gods
Vonde	Translation
Mbala Vomde Vom pop Mbura	Mbala our gods are good
Dabila, muda Yei?	Dabila, why do stop worshiping them?
Mu gam do nyung wo	As long as I speak my father's language
Vallo ku ti nyung bila	I will worship them, until dead
Muba ma mu gando mu nyung	Takes me away, I will worship
Dabila, mud a Yei?	Them, what of you?
Mu gando, mu nyung wo,	For me and my house hold, we will
Mugando mu nyung wo	Worship them or am I not
Nashena, mud a yei?	My father's son again?
Mmuna, Vombe Vom pop mbura	Mmuna, this is the gods
Muna Vom de Vom pop mbura	That we will worship till death do us.

This new circular and entertainment introduced on to the stage, gave room to the social interaction aspect of Nakenyare performance, bringing people of different background and religions together, to socially interact on issues ranging on economic commerce, but most especially socio-political discussions. Occasions help open rooms for potential singles to look for life partners, most especially those who only want to either marry from the Chamba Leko tribe or its neighbouring tribes.

Traditional custodians were later employed for the purpose of giving accurate and coherent information on the tradition and custom of the people and the various mores and norms of the Chamba Leko people. These measures were employed because; the Chamba Leko people were forced to yield themselves to two basic religions which hitherto were

non-existent. Among the two major religions, Christianity has permeated the Chamba nation.

Moreso, Chamba Leko traditionalists who are well educated in the traditional worship of *Su'u*, now preferred to be seen as Christian leaders/church elders wanting little or nothing to do with the old ways of worship for they were now 'converts and born again'. Even though most performances have undergone some changes, most performances in Chamba Leko are going through historical come back, to get close to what it used to be through the few, *Su'u* worshippers available and alive.

The theatrical elements within the Chamba Leko performances have greatly undergone a lot of changes from, Costumes which used to be hand knitted fabric to now engine manufactured fabrics. The Music is now accompanied by modern instruments: Guitar, keyboard, xylophone, trumpet, clarinet which are not known by the Chamba Leko people. The various Dance steps known to the Chamba Leko communities are now being influenced by modern and western dance steps (break dance, ragge dance, azanto) to meet the needs of the contemporary society of the day.

The audience during the Nakenyare performance is now changed from faithful devoted *Su'u* worshippers to a group of audience who see the Nakenyare performance as a mere entertainment without any spiritual, ritual or a religious worship connection.

These various changes have led to the contemporary production of the performances of the Chamba Leko people, which resulted to the introduction of modern ways of singing and dancing during the Nakenyare performance as mentioned above.

4.4 Nakenyare Performance and its Social Significance

Nakenyare festival is a festival of self-identity of the Chamba Leko among the remaining Chamba dialects. It shows how the Chamba Leko people are organized, how they interact amongst themselves and their neighbours. On the social level, it has several dimensions in which it can be examined. It has several angles on economic, humanitarian, entertainment and socialization levels. But first, the economic aspects, apart from the fact that prices of goods and services increase preparatory to the festival, the various mask (masquerades) and their followers are appreciated with money and gifts as they visit the various homes of *Su'u* worshippers. Wealthy members of the Chamba Leko kingdom use the occasion to donate substantial amounts of money meant for community development.

Closely related to the above, is the entertainment value of this festival. Apart from the masquerades who through their various aesthetic dances entertain the people, other active participants are groups of women worshippers' *voma* who sing songs of praises to *Su'u*, the best dancers among the women are rewarded with gifts and for those who are not married end up getting suitors.

The Nakenyare festival plays a reconciliatory role within the kingdom. Family members who have for a long time parted ways are re-united during the festival. The festival affords opportunity for reconciliation as grievances are not to be carried beyond the festival. The Nakenyare festival gives room and opportunity to young Chamba Leko youths to meet friends, both new and old.

4.5 Religions Significance of Nakenyare Festival

For the Chamba Leko people, through the ritual enactments during the festival, the community is able to restore the original link that existed between itself and their supreme god *Su'u*. Thus, by singing praises and by the acts of various ritual sacrifices, and ritual dance, the people partake physically and emotionally in the act of the worship.

The Chamba Leko people believe in the visitation of ancestral spirits who live amongst the living during the festival during the festival. Turner, (1977) further concretizes the above line of thought when he affirms that the ritual process that gives birth to festivals has to be closely monitored and the structures of such festivals need to be maintained.

This maintenance can only be achieved through the safe guarding of the religious contents of the festival. It is as a result of the above that the Chamba Leko people constantly find a way of relating to their ancestral heritage via the vehicle of the traditional festival. Raymond Williams in *Culture and Society* (1958) refers to such methods of cultural safe guarding as the means by which the people connect with their cultural and constantly remind themselves of the interconnectedness that exists between their society and their cultural origins. In the case of the Chamba Leko people, it is clear that they have succeeded in creating a link between the religious elements within their societies and the cultural way of life of the people.

Nakenyare festival is not just a time of recognition and appreciation, but also a period of spiritual rejuvenation and development. The cleansing during the festival is

important as the community is purged of evil and the goodness of the community is prayed for. The sacrifices and libations done by the Chief Priest ensure a mutual relationship between the gods, the living and the dead. The summary of findings, conclusion and recommendation for further research interest and general recommendations on the findings will be discussed within the next chapter.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

The overriding aim of this research was to study closely the theatrical elements in Nakenyare performance in Chamba Leko land. And to bring to the fore an understanding on how these various theatrical elements are visible in the Nakenyare performance and how they help communicate intended messages meant for the audience. To investigate this, there was the need to study the different theatrical elements as they relate to the everyday existence of the Chamba Leko people during their most prominent festival performance, the Nakenyare performance.

These theatrical elements were identified namely: costume, makeup, audience, props, music and dance, repetition, enactment, character, and the stage. These elements were carefully analysed based on the data drawn from field work carried out for the sole purpose of this study. From this analysis, it was observed that the Chamba Leko performances are performed during religious events of the Chamba Leko people. The performance served at the same time as a ritualistic performance in respect of the supreme god *Su'u*.

The Nakenyare performance brings to light the importance of the continued existence of the Chamba Leko people, besides educating the Chamba Leko's on their immediate environment, thus aiding in sharpening the cultural orientation of the Chamba

people. This was achieved through the dramatic and communications potency of the presented performance. The study also tried to trace the history of Nakenyare festival, its development from inception to the present day. It also enumerated the various aspects of the festival and its theatrical contents, explaining how they relate to other elements as contained in conventional theatrical performances. The study also gives the outline and the significance of the Nakenyare festival both based on social, economic, religious and communications significance.

Furthermore, through the sacrifices and libations offered during the period of the festival, the mutual relationship between the gods *Su'u* and his people worshippers (*kaburera*) is made stronger. The basic communication between the dead and the living is ensured and likewise, pending calamities and plagues against the farming season aim at the communities in general are prevented.

5.2 Findings

Because of changes affecting different cultures across the African continent of which Chamba Leko community is not left out, the researcher observed in the course of this study that significant changes in the social and religious life of the Chamba Leko people have occurred. These changes are as a result of the influences from neighbouring cultures and also as a result of modernity as some of dances are being modernized giving in some contemporary dance steps like azanto, dance hall and the break dance.

A lot of *Su'u* worshippers have embraced the two modern religions; Christianity and Islam. Invariably, very many talented worshippers who were once custodians of the

oral performance would have nothing to do with the festival and its rites because their new religions want to have nothing to do with it. This brought a lot hindrance in the fluent compositions of new songs emergence, as most songs are composed as a result of the happenings within the community. Songs stand in as watch dogs in the Chamba leko communities, but over the years it has changed as most poets are not committed to composing new songs as it is seen as a taboo in their new found religions, making immoralities and bad social attitudes taking over the communities with high rate of ills taking place.

The level of commitment to the festival in recent years is dwindling, with lots of custodians of the oral performances going away with various craft they have learnt and become masters in it, without teaching or transferring such knowledge to the younger generations, enactments of any king if not of the story of Jesus, saints and his disciple are termed as taboo by Christianity and its followers.

The implication of this finding is that the future of Nakenyare festival may be coloured as religion exerts more influence on the practitioners. This could also suggest that the festival itself may be watered down because of external influences and its communicative significances may not be felt.

Most of the people encountered are those residing within the villages, as Chamba Leko people who live in the cities hardly travel for the celebration of the festival. This is because for them, apart from being against their new found faith, it is also an old fashioned festival. The implication here is that since the Chamba Leko from the cities form a part of the audience, their continued living outside the Chamba Leko

communities, could defeat the purpose of unity, cohesion and communicative functions of the festival of bringing the tribe together. Those interviewed pointed out that their children only come to the village during their faiths religious festivity, for example, Christmas season and Sallah period. This is simply because to them these two seasons of the year are considered by them as the most important festival periods.

Another finding is that unlike the past, where the role of the chief priest includes the right to determine when the festival will kick start, now there is a fixed period of the year, usually starting from April 22nd to 27th with pre-festival rites and consultation, and another fixed date when the festival performance starts (December 28) every year. The reason for this, according to an interview with Baba Adama (age 61), a Chief and traditional custodian, "... this changes are attributed to the complex nature and life of today's society therefore, some of those rituals and procedures required for the whole process can no longer hold." Hence, the need for change is inevitable during the pre-festival rites. The theatrical element property (props) are being referred as old fashion items without meaning, thus making most props used during the Nakenyare performance only as an object of beauty that can be bought as symbol of the tradition by anyone with money. Most are seen as ordinary objects.

Another interesting finding is that a very good number of youths of both sexes could not speak the Chamba Leko mother tongue and this hampered a pure and successful *Su'u* worship from the younger generation leaving it only to the elderly ones who lived all their lives in the Chamba Leko settlement. The implication here is that it could bring some kind of segregation as well as inferiority complex among the youths. In

addition, this could be a serious issue on the very survival of the Nakenyare festival oral songs renditions and free articulations and performance enactments, since they are more meaningful in the Chamba Leko dialect.

Furthermore, since the basic rudiments of the festival performance and rendition are oral in nature, shared and told by Chamba Leko speaking elders, who are trusted as the custodians of the tradition and culture of the Chamba Leko people, they rely mostly on the fluency of the local dialect to effectively pass the messages and teach the values and mores of the tradition. To build and sustain role and characterization of the role of *Banba'ado* the performer/actor during Nakenyare performance will be a very difficult task to handle, as the role is only through hereditary means or by coaching of a sort. It will be difficult since most youths have moved to the cities and do not come back for the performance or care about it.

Costumes generally in Nakenyare performance add to the aesthetic embellishment of the festival performance which were hand knitted are now produced by machines. The costumes help give an inside to who is who within Chamba Leko nation through the design on. For instance the costume help differentiate a priest from members of the communities, also help in indicating clans, status, positions, and class, any can be bought by any one who can afford a particular design as they are only seeing fine fabric with beautiful design only.

5.3 Recommendations for stakeholders.

(a) The enthusiasm once seen with the Nakenyare performance could be restored to its old glory and glamour if all Chamba Leko people at home and in diaspora could go home to celebrate the Nakenyare festival, even if it is for the performances in December, the same way Sallah and Christmas do get patronage. It will boost its chances of survival and sustenance and help in identifying and examining the various theatrical elements abounds within the festival.

(b) The wealthy and educated personalities within the Chamba Leko people should be ready and willing to write about the festival and be ready to sponsor it within the different channels of communication via the different media houses within and outside the country to make it an international festival. By doing this, it will help give it a wider coverage and explore the ritual and the basic dramatic essence of the festival.

(c) A good documentary of the Nakenyare festival should be shown via electronic media such as broadcasting it on the local and international television stations and also, by posting it on the internet. This will enable people (especially the younger generation) to know about it so that, the future Chamba Leko generations would embrace it and help sustain its existence, and help them to be able to identify and examine the theatrical elements that abound within the festival. This will help them know about the festival and all it entails.

(d) When publicized properly, Nakenyare festival performance could serve as a vehicle for cultural transmission, national development and bring about a new forum for

communication. This could be achieved through interrogating the various elements and bringing out their hidden meaning and their significance to the Chamba Leko nation at large.

(e) In the same vein with sports, education, more efforts should be put into promoting other African traditional festivals within African states. With this, Africans at large will get to know their common roots and heritage.

5.4 Recommendations for further Research Areas

(a) Further research could also be conducted to determine the place of drama in Chamba Leko Nakenyare festival performance addressing the components of drama within the festival. This kind of study could help establish the foundation of drama within Nakenyare festival which could be used to better the understanding of African theatre and drama from the Chamba Performance perspective for future researchers and theatre practitioners. The study could be in a form of a dramatic text.

(b) Also further research could be conducted to identify the use of drama in Nakenyare performance as a social and educational force. This kind of study in the field of theatre and drama could be used by TFD practitioner's and curriculum developers and especially those in the related fields like drama or theatre in education to prepare a good curriculum for teaching social and cultural issues and identity, through drama from the traditional African performance.

(c) An additional research could be in the field of Chamba masking tradition; its types, functions and interpretations could add to the understanding about the impact of the

diversity in traditional African theatre mask and provide a well-established forum that will allow the future generated efforts in this area of study to fully meet its intended purpose and objectives different from the western theatre performance.

(d) Further research could also be conducted on the efficiency of Chamba Leko costumes as vital indicators of character status, occupation, class, positions, and title during the Nakenyare performance. This will give an understanding to the purpose, justification and significance of traditional African costumes.

5.5 Conclusion

This study allows the researcher to draw the conclusion that Nakenyare festival has strong variable of theatrical elements of great significance on socio-religious and economic phenomenon, yet it is an area where little or nothing has been done in terms of its performative aspect within the field of theatre arts and research.

Nakenyare festival is significant to the lives of the Chamba Leko people, since it is an avenue where the Chamba Leko people come as one corporate entity to promote their customs, tradition and cultural heritage through strengthening the mutual cohesion which existed among the Chamba Leko people for ages. It offers a spiritual companion between the Chamba Leko man, his gods and departed ancestors. The festival also serves as an important occasion for the socialization of the Chamba Leko people. The festival provides to those who take part in it a great historical past, which is a great ingredient to building a stronger future to all Chamba Leko nation.

The Nakenyare performance provides a wonderful example of good theatre enactments with the provision of character, plot, theatre arena and live audience. The performance also provide an example on the essence of theatre costumes, properties, and how a good example of an African dance and music are performed and used to communicates messages to the audiences.

The festival helps provide a cultural identity to the Chamba Leko, thus creating levels of opportunity to unite all the Chamba Leko people when the common history of the Chamba Leko man is told.

Nakenyare festival provides a befitting ground when proper ritual rites are given to *Su'u* for good health, bountiful harvest and protection from enemies both within and outside; physical and spiritual. It is a celebration of the lives of several ancestors and a time when the gods are called upon to lift and honour the Chamba Leko people to greater heights of success in every facet of their endeavour.

The researcher concludes that the festival could serve as source of material for theatre dramatic text, on African activities since most dramatic arts forms found their origin in life from the early religious and traditional ceremonies of the existence of the early man.

Furthermore, it has been noted that the Nakenyare festival is a heritage tool for cultural and tourist development in the country through its socio-religious, economic and cultural factors that are all together found within the various theatrical elements within the Nakenyare performance.

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INTERVIEWS

Aliyu Joro Gombe age 46 – Youth Leader Interview on 12th June, 2016.

Aliyu Usman Bakoji age 57, Clan Leader, interview on 12th June, 2016

Baba Adamu, age 61, Interview on 27th April, 2016 a Clan Priest

Barde Jatua age 63 Traditional title holder “Barindin Leko” Interview on 18 of July

Bobzom Garpiya, age 68, 2016 May 20.

Diya, Rumde. Interviewed on the 28th July 2016. She gave stories the songs on song sang, she is one of the elderly women in Karlahi village in Ganye LGA, Adamawa State.

Emmanuel, Taparki. Interviewed on the 20th July 2016. Aged 43, he is a teacher and youth leader. He had his formative years in Karlahi village and is well versed in the Chamba Leko oral performances.

Hassan, Noni Rumde. Interviewed on the April 30, 2016. Aged 49, he is from the kingmaker’s clan in Karlahi village.

Hassan, Noni Rumde. Interviewed on the June 30th, 2016. Aged 49, he is from the kingmaker’s clan in Karlahi village.

Iya Danbello. Interviewed on the 22nd June 2016. Aged 67, he gave insightful knowledge on the ritual and religious perspectives of the Chamba culture.

Mama Asaba Dabain. Aged 63, gave an exposition on the functional aspects of Nakenyare Festival.

Salihu, Banshara Ibrahim. Interviewed on the 20th July, 2016. A youth leader and tailor by profession. Has enormous knowledge on oral performances of the Chamba, resides in Paturu, a neighbouring village to Karlahi.

Sammani Emmanuel age 35 Youth Leader. Interviewed on 20th July 2016. Hammayalo

Ibrahim age 73 – Clan Leader and Title holder.

APPENDIX 1:
OBSERVATION GUIDE FOR THE RESEACHERS

A. Theatre space

- 1 Is the space in use a stage?
- 2 Are the sitting arrangements in order?

B. Plot

- 1 Those the performance follows; the sequential arrangement it was meant to take?

C. Enactment

- 1 Are the people who tell stories and teach via imitations of various happening communicated?
- 2 Do you think the audience learnt anything from enactments?

D. Dialogue

1. Do you think the dialogue in the performance is serving a purpose?
2. Which dialogue communicated to audiences more, through the songs or enactment?

E. Sound

- 1 What produces the sound, is it a locally made instrument or modern?

F. Character/performer

- 1 Are the characters that participated believable?
- 3 Does the characters imitation good or fulty?
- 4 Has does banba'ado do his work?

G. Costume

- 1 What are the costumes made of and what do they signify?
2. What does the Costume colours suggest?

H. Make-up

1. What type of makeup do the performers wear and for what significance?

I. Music &Dance

1. Do the songs carry a message?

2. Are they of importance?

3. Do the dances carry significance in the performance?

4. Are the composers of both songs and dance steps alive?

J. Audience

1 Do you think the audience participated fully during the performance?

2 Do you think the performance carried the audience alone?

K. Props

1. Are the props used by both the musicians and dancers significant to the festival?

2. Those props represent any cultural identity of the people?

**APPENDIX 2:
INFORMAL INTERVIEW SCHEDULE FOR YOUTH & WOMEN**

SECTION A

- How important is the performance to the Chamba Leko nation?
- What is the performance addressing?
- Did enactments and songs help in addressing issues raised in the performance?
- Are the costumes worn modern or the hand knitted traditional ones?
- Who are the major beneficiaries of the issues addressed by the enactments and songs in the performances?
- Who is banba'ado, can he be seen as a performer?
- Can the dance steps be said to be modern or traditional?
-

SECTION B

- What importance does the performance hold in terms of social, economic and religious growth of the Chamba Leko nation?
- What does the Nakenyare performance tell the world about the Chamba Leko nation?
- What messages does the Nakenyare performance have for the future generation?
- Can the performance be a means of communication?

APPENDIX 3:

INFORMAL INTERVIEW SCHEDULE FOR CHIEFS AND ELDERS

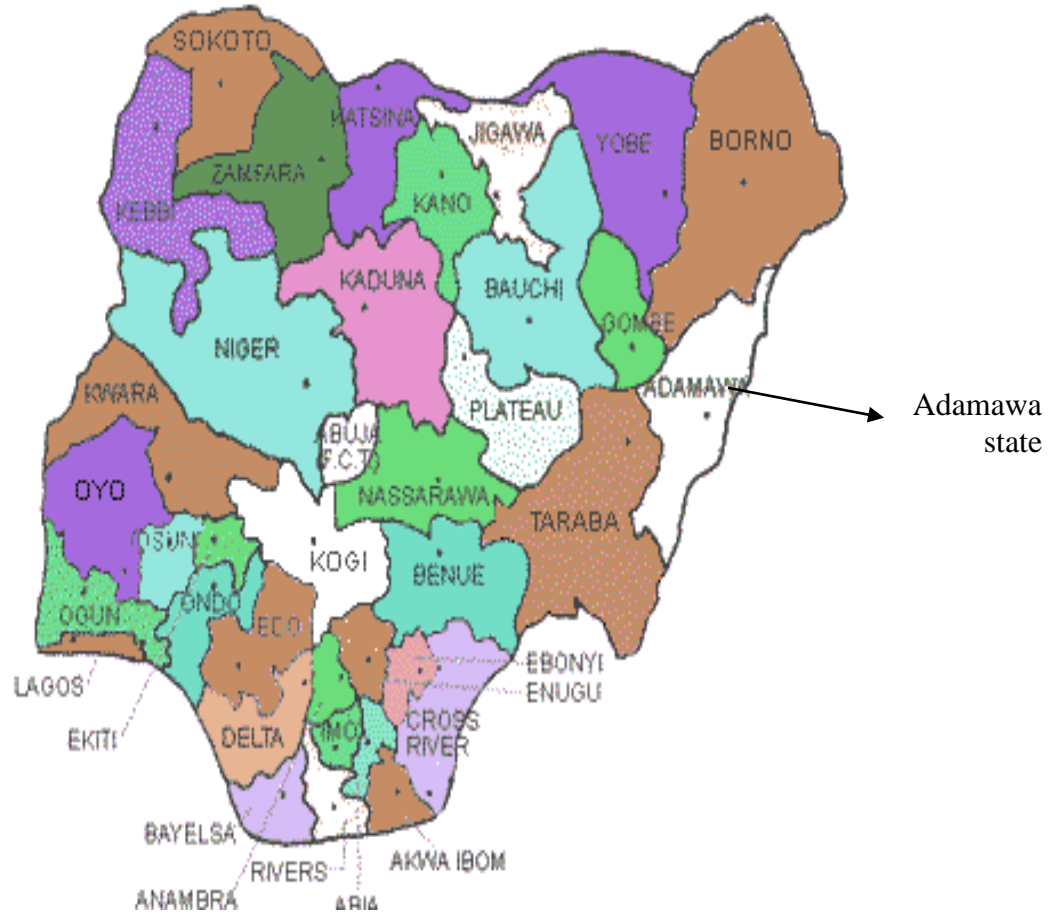
SECTION A

- How important is the costume in the performance of Nakenyare performance?
- Have enactments within the performance addressed some issues concerning people?
- Does the performer (banba'ado) address any spiritual or traditional needs of the Chamba Leko nation?

Section B

- What is the importance of properties to the Chamba Leko nation?
- Is there spiritual importance of the songs in the Nakenyare performance festival?
- Does the performance hold importance in terms of social, economic and religious growth of the Chamba Leko nation?
- Does the purification and cleansing during the festival add anything to the Chamba Leko nation?
- Does the Nakenyare performance provide solution to the future generation of the Chamba Leko nation through its music and dance, enactments?
- Can the performance through its songs be a means of communication?

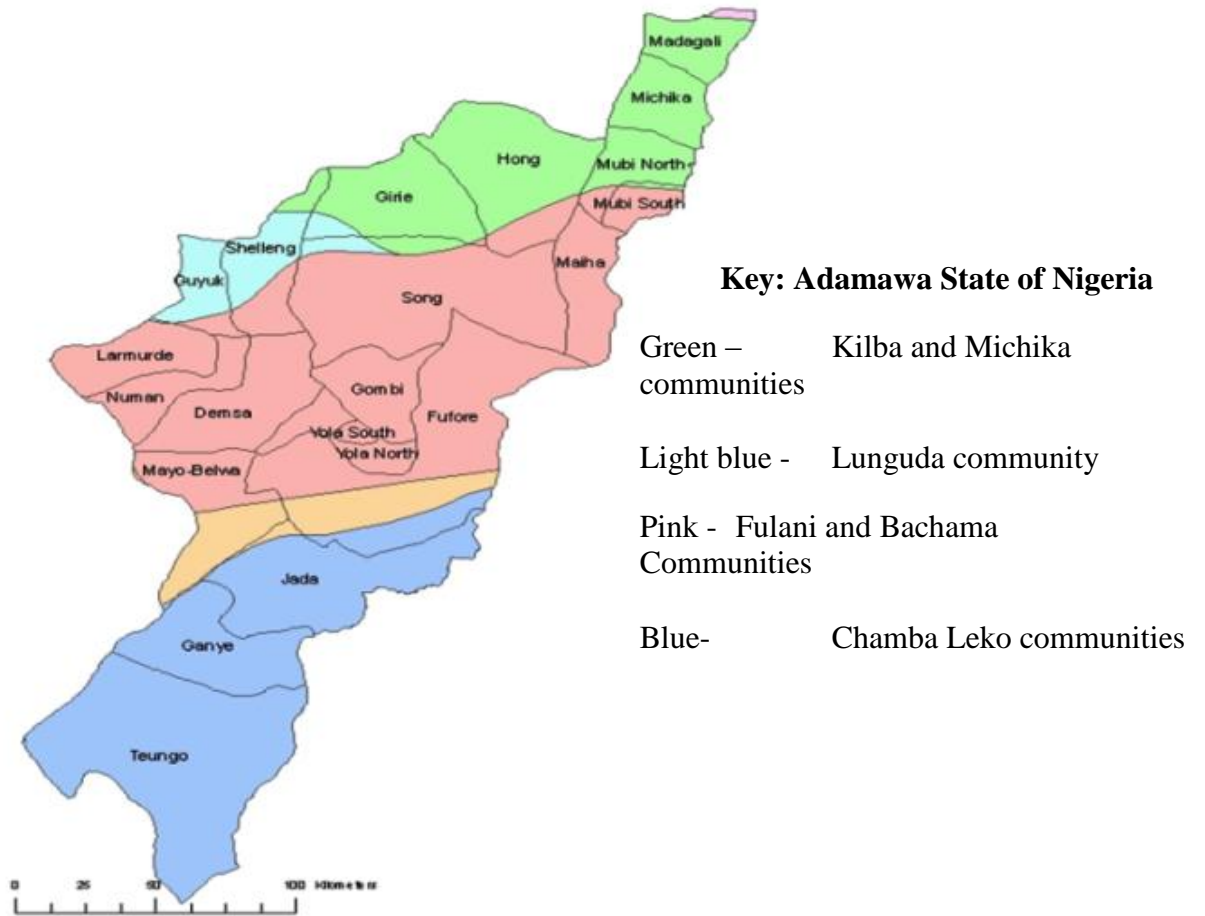
APPENDIX 4:
MAP OF NIGERIA



Source: www.worldatlas.com/webimage/.ng.ht

APPENDIX 5:

MAP OF ADAMAWA STATE OF NIGERIA



Source: www.worldatlas.com/webimage/.ng.ht

APPENDIX 6

GLOSSARY OF CHAMBA LEKO TERMS

Garvom – Female Chief Priests

Kawal – one of the minor gods

Mbala – aunt

Mumbara – Traditional songs

Mmuna – supreme being

Da –father

Gangum – War General

Pando – shield and Bold

Gadgbanbura – King's personal body guard

Dajira – village

Dinma – Mapen

Sama – Chamba Leko

Walu – Compound

Tamsi – juju

Gang – minor chief

Garumu – grass

Zaz – Bush

Maaga'a – Calabash

Siira – Arrow

Nea – Person
Vandoa – Man
Nen-Keendoa – Woman
Na'a – Mother
Muna – Material uncle
Mbala – paternal aunt
Nyeldma – Blood
Ya'a – Horse
Gea/Goa – Leopard
Vea – Goat
Bera – Sheep
Nia – Brother
Waa – Child
Mmaa – Sister
Wundoa – Tomorrow
Soa – moon/month
Sena – time/day
Bura – poverty/suffering
Kpana – Road, path
Year's – Knife
Laa yisa – smoke
Tigila – Night

Guluma – Hunger

Gosa – Clothing

Benso'a – small

Pua – New

Wula – Wind

Koa – Chicken

Gara – King in Chamba Dakka

Su'u- supreme god

Ganwari – King

Gara-King

LIST OF SONGS:

KPA'A (CHICKEN) SONG 1

The Selected Chamba Jukbkupsa Songs

1. Kpa'a

Nee membu in uk tiri
Kpa'a donnan teh vere kan
Guni tooh
Sagi agi kamanteh
In nak hakkilo I yiri memteh!
Kpa'á kpa' á kpa'a kpa'a o
Kpa'a a inteb yiri meman ange?
Nsori simmi.
Nee mi ga Ivigu kpa' á wa?

Nye beni komsu kane?
Ai nee mi ran en yiri mem I tuk so
Saito gban I
Nee membu in hakkali yiri memteh
Audi sallamana min sagi agi bumanteh!
Kpa'á kpa'á kpa'á o
Nwa liri
Kpa'á inteb yiri meman ange?

Nsori simmi Ka veree isiba I tuun yiri mem
Fudiran ilang toman Natubbi Sob baroni Seuji-mummi
A komani Tisel, alli genmi Lengdo Nee membu in hakkili yiri memteh
Gamdin kpa'a nan vere kan Guni tooh!
Kpa'a inteb yiri mema ange? Nwa liri
Kpa'a Kpa'a Kpa'a Kpa'a o Nsori simmi

KPA'A (CHICKEN) ENGLISH VERSION OF THE SONG:

Children of men listen to this,
There is a chicken the rat is superior to it,
Because it has a tail,
It wandering around,
Keep your guinea-corn save,
Chicken Chicken Chicken Chicken oh,
Chicken where is the guinea-corn?
I have cooked and eaten it
Chicken where is the guinea-corn?

I have cooked and eaten it,
Chicken, where is the guinea-corn?
I have used it for local brew!
How can a human be called chicken?
What brought about so?
He never sees guinea-corn with eyes,
Without stealing it,
Children of men keep save your guinea-corn,

This son of Audi Sallama is wandering around,
Chicken, chicken, chicken, chicken oh,
I have cooked and eaten it,
Chicken, where did you keep the guinea-corn?
I have used it for local brew!

Like a rat in the right, He stole guinea-corn,
Starting from Natubbi, He is coming down to seujimummi,
Passing through Tisel to Lengdo, Children of men keep save your guinea-corn,
For this chicken is only different from the rat,
With a tail, Chicken, where is the guinea-corn?
I have cooked and eaten it,Chicken, chicken, chicken, chicken oh,
I have used it for local brew.

SONG 2:

KANARI (TICA)

Kanari jang turmige bense
Ai yagi nebu Nwoo kani
Sai ma ug nan ga :
Aget ben lani sa'a
Sa'a tooh burgi re?
A get ben lani sa'a
Sa'a too burgi re?
A get ben lani tica
I gban pen benjeso
A get pen lani sa'a

I gban pen benjeso
Kanari wa ko tim I bargu Isi

Ib bag dimsi yagi sai
Gban pen narannari
Jang turmige bense kullum
Ma ug nanga weminan
A get ben lani sa'a
Sa'a tooh burgi re?
A get ben lani tica
Kanari jang turmige bense

Igban pen benjeso
Weminan a get ben lani sa'a
Sa'a tooh burgire?
I len benjeso
Weminan a get ben lani O.C
I len pen benjeso.

KANARI (TICA) TEACHER

Kanari first gave a wrapper,
He deceives married women so,
You hear them saying,
We are going to bed with sir,
Is it sa'a with the white tail?
We are going to bed with teacher
Sex is not done freely
Even if it is a tree with wrapper,
Kanari will follow to have sex,

He always gives a yard first,
Then hear them saying now,
We are going to bed with sir,
Is it sa'a with the white tail?
We are going to bed with O.C,

Sex is not for free,
We are going to bed with sir,
ZIt is sa'a with the white tail,
We are going to bed with teacher.
Kanari first gave a yard,

Sex is not done free,
Now, we are going to bed with sir,
Is it sa'a with the white tail?
Sex is not free-of-charge,
Now, we are off to bed with O.C,
Sex is not free of charge.

SONG 3

Chamba Leko

Vonde

Mbala Vomde Vom Su'u pop Mbura
Dabila, muda Yei?

Mu gam do nyung wo
Vallo ku ti nyung bila
Muba ma mu gando mu nyung su'u
Dabila, mud a Yei?

Mu gando, mu nyung wo,
Mugando mu nyung wo
Nashena, mud a yei?

Mmuna, Vombe Vom pop mbura
Muna Vom de Vom pop mbura

English - our god

Translation

Mbala our god Su'u is good
Dabila, why will I stop worshipping him?

As long as I speak my father's language
I will worship him, until dead
Takes me away, I will worship su'u
Them, what of you?

For me and my house hold, we will
Worship him or am I not
My father's son again?

Mmuna, this is the god
That I will worship till death.

Song 4

Chamba

Kpeshi

Man kpeshi

Ma bi bye nan bura

Nan kpeshire HIV ko?

Wo men kumbo

Lerun ba muman kgen

Translation:

Mother, don't cry

It is because they all know what kill sister

HIV why have you brought this shame on us

HIV? HIV, who are you please?

Give me back my sister.

Song 5

Chamba

Juldi

Ma Dajiraman nti yakimwa

Ma dajirama matywa

Mana iyakshi a dinga iyaksin

Mana dun guwa shi

English

Courage

I will go to war with a sword

I will go to the war

Even if others are enjoying

At home in absence with wife I don't care

LIST OF PICTURES:

Picture 1

A cross section of dancers in their costumes



Picture 2

Prince and Prince's Costumes



PICTURE 3

Normal family costume



Picture 4

A cross section of audiences joining in during the Nakenyare performance



Picture 5

A clan masquaerade



Picture 6

A drummer playing one of the Bangoba drum



Picture 7

Reseracher in Title Holder's costume



Picture 8

A male langbadna (masquearde) in dance performance



Picture 9

A cross Section of research assistances with laurobaju masquarede



Picture 10

The researcher discussing with a cross section of Chamba Leko Youths



Picture 11

The gathering of audience during a performance



Picture 12

A male langbadna (masquarrede) in a performance



Picture 13

Female Langbadna (masquarade) during a performance



Picture 14

Bangoba Drums



Picture 15

Bangoba Drums Set being played by drummers



Picture 16

Ganwari (king) in Chamba Leko



Picture 17

Gara of Donga (king) in Chamba Dakka



Picture 18

The Dead Masquerade before the Ganwari (king)



Picture 19

Circumcision costume



Picture 20

A cross section of another prince and princess costume



Picture 21

Costume of a priest



Picture 22

The royal family costume



Picture 23

Researcher arranging clan leaders for a picture



Picture 24

The researcher addressing the youths



Picture 25

Informal Interview with a cross section of Chamba Leko people



Picture 26

The researcher in a discussion with a cross section of youths, Women and title holders





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NAIROBI, KENYA
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Internal Memo

FROM: Dean, Graduate School

DATE: 4th May, 2016

TO: Danbello Ibrahim Almadu
C/o Film & Theatre Arts Dept.
Kenyatta University

REF: M88f/28572/2014

SUBJECT: APPROVAL OF RESEARCH PROPOSAL

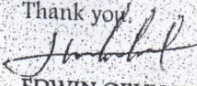
This is to inform you that Graduate School Board at its meeting of 27th April, 2016 approved your Research Proposal for the Ph.D. Degree Entitled, "Theatre Elements in Nakenyare Festival of the Chamba Leko People of Adamawa State of Nigeria".

You may now proceed with your Data Collection, Subject to Clearance with Director General, National Commission for Science, Technology and Innovation.

As you embark on your data collection, please note that you will be required to submit to Graduate School completed Supervision Tracking Forms per semester. The form has been developed to replace the Progress Report Forms. The Supervision Tracking Forms are available at the University's Website under Graduate School webpage downloads.

By copy of this letter, the registrar (Academic) is hereby requested to grant you Substantive registration for your Ph.D studies.

Thank you


EDWIN OBUNGU
FOR: DEAN, GRADUATE SCHOOL

c.c. Chairman, Film and Theatre Arts Department.

Registrar Academic – Att: J. Likam

Supervisors:

1. Dr. John Mugubi
Department of Theatre Arts and Film
Kenyatta University

2. Prof. Olouch Obura
Department of Literature
Kenyatta University

EO/rwm



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Tel. 8710901 Ext. 57530

Our Ref: M88F/28572/2014

DATE: 4th May, 2016

Director General,
National Commission for Science, Technology
and Innovation
P.O. Box 30623-00100
NAIROBI

Dear Sir/Madam,

RE: RESEARCH AUTHORIZATION FOR DANBELLO IBRAHIM AHMADU- REG. NO. M88F/28572/2014

I write to introduce Mr. Danbello Ibrahim Ahmadu who is a Postgraduate Student of this University. He is registered for Ph.D degree programme in the Department of Film and Theatre Arts.

Mr. Ibrahim intends to conduct research for a Ph.D Proposal entitled, "Theatre Elements in Nakenyare Festival of the Chamba Leko People of Adamawa State of Nigeria".

Any assistance given will be highly appreciated.

Yours faithfully,

A handwritten signature in black ink, appearing to read 'Lucy N. Mbaabu', written over a horizontal line.

**MRS. LUCY N. MBAABU
FOR: DEAN, GRADUATE SCHOOL**

EO/rwin