

Craft and Cultural Values in Nchaka Festival Costume Application of Ogba Land

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Abstract

From past till present, costume used in clandestine activities ranging from wrestling, masquerading, dancing, drumming, magical displays, and every other performance that showcases the craft and unique nature of the Nchaka Festival of the Ogba people has for long created economic and cultural values during its activities. Nchaka craft and costume defined by deity worship and ancestral veneration, helps towards preserving the tradition of the Ogba people, thus promoting its culture. To this, costume has pragmatically become essential element used in defining the way of life of the primitive Ogba people. Nchaka festival as an essential pivot of cultural heritage helps towards teaching and sustaining law and order, thereby promoting the craft of the people. Despite these attributes, the cultural values of the Nchaka Festival unlike that of other Nigerian Traditional Festivals are gradually diminishing due to the advent of Christianization. This is plausible because the Nchaka festival is association with deity worship and ancestral veneration that contradicts the Western culture which negates the traditional beliefs of the people. The effect of such is seen in the prevalent activities which contradicts the law and order in the Ogba society. The study therefore aims at identifying the cultural values of costume towards preserving the craft of the Nchaka festival of the Ogba people. Thus, using the narrative methodology, this paper explores the cultural values of Nchaka Festival and its importance towards preserving the typical tradition of the people. The study therefore recommends that costumes used in the Nchaka festival should be preserved as that preserves its craft and identity.

Background to the Study

However far we go back in history and in whatever locality we find ourselves, there have always been a cultural identity that portrays our religion, practices, moral values, the chieftaincy institution, drumming, dancing, masquerading, drama, arts, and craft as a way of marking our traditional years. These identities which may take forms such as picnics, revival, conferences, and most importantly, festival, amalgamates people of like believe and ideologies, towards fulfilling an obligation that may either have a cultural or social value (Samuel, 2011; Taylor, 1871). Traditional institutions (festivals) are often the embodiment of knowledge through which these cultures are expressed. It should be recalled that centuries of old traditions of Africa and the diversity of the distinct ethnic group have created a rich culture that become a lasting legacy of contemporary Africa (Samuel, 2011).

On the same plain, festival, the most clandestine celebrations, has from primitive time till present positioned as most proficient towards promoting the cultural values of the African people, thereby, sustaining the tradition, norms, folktales, function, and way of life of the primitive people to the present. This is usually fathomed and expressed during yearly celebrations. To this fact, festivals and celebrations offer possibilities for human interaction which we do not find in day to day life; therefore, it is evident that festive practices provide an indication of the vital pulse of every society (Amiriheobu, 2017; Spradley, 1972). To this, festival is therefore said to be a program of cultural events, celebrations or entertainment conducted by a person, group, organization, association, community, or people living in a particular environment, for a particular purpose. This instinct idea about festival prompted Amiriheobu & Ekperi, (2018) to aver that “festivals are a type of event and a short –term experience that are based on timing, location, theme, design, and ambience created by organizers, participants and spectators”.

Furthermore, Estafanya went quoting Pages & Connell (2012) that “people's interactions bring to the establishment relationships between the people and the festival; thus meanings are attached to that experience”. In this sense, Estafanya (2015) also observes that festivals have both social and cultural outcomes. On the cultural outcome, Soyinka, (1976) noted that “because of the current importance given to culture and tradition, considering efforts have been invested in the maintenance and fostering of such festivals and those festivals are an important sector of folk and popular culture. Cultural festival benefit is a relevant element for entrepreneurship that drives people to protect and promote their culture while getting an economic and social benefit (Avieli, 2005; Grace, & Frank, 2019).

Apart from the economic and social benefits attributed to cultural festivals, it is also observed that communities could participate in festivals because they could help to maintain values through increasing a sense of societal identity or celebrating local culture through its presentations of diver's creative craft of the primitive people (Samuel, 2011). Significantly, the role of traditional festivals in community development cannot be over-emphasized. On this note, traditional festivals play both traditional and contemporary

roles in development. For instance, drumming, dancing, art, songs, belief systems, values, crafts, artefacts, norms, and practices are vital components of culture that need to be preserved and maintained for posterity (Samuel, 2011; Grace, & Frank, 2019). Festivals were therefore traditionally celebrated to preserve and maintain these cultures. Hence, community elders and leaders use these to enhance the perpetuation of values and belief systems and pass on folklores to the younger generations (Samuel, 2011).

All these obligations are made possible due to its occasional involvement in spiritism that defines the notion that such celebrations are targeted at ancestral worshiping and deity veneration (Soyinka, 1976). In most African festivals, which range from rite of passage, deity worship, occasional, and farming circles are usually involved in magical displays that are most often done in form of context. The most essential and most intriguing elements which defines its benevolent are the costume and make-ups which the performers (actors) puts on that defines the deities they are representing (Amiriheobu & Grace, 2018). Most often, the costumes of this nature worn by these performers are regarded sacred, which explains the reason they are often kept in secluded places such as burial grounds or shrines where their ancient deities are kept. The African traditional costume and make-up of this kind are usually worn for wrestling, masquerading, dancing, drumming, magical displays, and every other performances purpose. Due to its involvement in spiritism, it transforms the actors (performers) into demigods, thus, help in preserving and promoting the cultural values of the African people (Amiriheobu & Ekperi, 2018).

Nchaka Festival of the Ogba people, such as the Eyo festival, Egungen festival, Ekpo festival, Ojude Oba festival, etc., is an exemplar to note regarding its involvement in deity worship and ancestral veneration. Its cultural displays, costumes, and craft are microcosm to the macrocosm of the traditional African practices. Thus, identifying the cultural values of costume applications and crafts of the Nchaka Festival activities of the Ogba people is the thrust of which this study is. To achieve this aim, cultural theory is employed.

Conceptual Framework

This section focuses on an in-depth interrogation of three prominent concepts which forms the thrust for this study. These concepts include- cultural value, costume, and craft.

Cultural Value

Culture, as it is usually understood, entails a totality of traits (delineation) and character that are peculiar to a people to the extent that it marks them out from other people or society (Alex, 2012; Rebecca, 2006). These peculiar traits according to Alex go on to include the people's language, dressing, music, work, arts, religion, dancing, and so on. Alex went on to aver that this trait goes on to include a people's social norms, taboo, and values. Due to these vase ideas of culture, one could rightly say that there is no official government definition of culture. There are no shared definitions, systems, and

methodologies, yet, the practice definitions are used by policy-makers at national, regional and local level (John, 2006). Culture may as well mean all of a group's guiding values and outward signs and symbols taken together as one big whole (Wikipedia, 2018). On the same plane, Anyanwu (2006) noted that "culture as a concept and experience is universally manifested in collective and individual life. Glamorously, Anyanwu also noted that "culture is a way of life, encompassing all human efforts and achievements and the attitude or behaviour". He went on sharing the opinion with John (2006) that "culture is manifests in a people's religion, language, philosophy, music, dance, drama, architecture, political organization, technology, education, values, knowledge system, social system, legal or judicial organization, and morality".

Furthermore, Zoufa (2006) describes, quoting Soola (1996) that "culture as a complex entity which gives meaning and expression to the totality of mankind's varied experiences is a composite of shared aesthetic, institutional material and political structures, on the one hand, and attitudes, beliefs, norms, and values, on the other". To further portray his assertion, Zoufa also quoted Ukeja (1984) that "culture is the fabric of ideas, beliefs, skills, tools, aesthetic objects, methods of thinking, of eating and talking as well as custom and institutions into which each members of the society is born". Invariably, Zoufa noted that "culture fundamentally and essentially denotes the distinctive spirit, way of life, device for living, attainments, and values of a people's culture could be used to foster socio-political emancipation, or enslavement, to encourage fundamental enhancement or breakdown of traditional economic structures, and to stall or capitalize societal creativities and innovation.

Ironically, when people come into contact with a new culture, they can see, hear, feel, and otherwise sense the existence of a culture that differs from their own; which makes it dynamic, durable, and changes from one society and the other (Rebecca, 2006; Ruth, 1934). Thus, the capacity to create, transmit, and modify culture dramatically distinguishes humans from animals (Rebecca, 2006).

Values on the other hand can be defined as learned, relatively enduring, emotionally charged, epistemologically grounded and represented moral conceptualization that assist us in making judgments and in preparing us to act (Rodney, 1994). In other words, Rodney noted that the priorities we set and the choices we make are significantly based on the values we set. By extension, Rodney also avers that values are grounded in the cultural heritage of a society and pervasively housed within the society, the web. Values enshrine and impart a society concept of the morally desirable, that is, values set forth the social criteria for and the cultural assumptions upon which good and bad, right and wrong, moral and immoral, noble and vile are established (Rodney, 1994; Grace & Frank, 2019). Value provides a code and form the basis for all moral judgments, whether directed at others, nature or the self. This explains the fact that values influence our behaviours by preparing us to act in certain morally-oriented ways (Rodney, 1994).

These splinter traits defines its dynamism when compared to regions in the African continents and the world in general. To this, it is plausible to note that the cultural value of a people is what marks them out distinctively from other human societies in the family of humanity. The prevailing value in a nutshell emphasizes in a society is the most central feature of culture (Holfstede, 1980).

Conclusively, cultural value emphases shape and justify individual and group beliefs, actions, and goals. Institutional arrangements and policies, norms, and every day practices express underlying cultural value emphases in societies (Samuel, 2011). For example, Shalom emphasizes that a cultural value emphasis on success and ambition may be reflected in and promote highly competitive economic systems confronting a particular society.

Praxis of Costume

Costumes are clothes and other adornments worn for a particular purpose. It can be seen as the totality of design, thus, is the distinctive style of dress of an individual or group that reflects their class, gender, profession, ethnicity, nationality, activity, or epoch (Wikipedia, 2018). Theatrically, it is often refers to a particular style of clothing worn to portray the wearer as a character or type of character at a social event in a dramatic performance on the stage or in film or television. Costume constitutes one of the most formidable and versatile cultural agents for the transmission of knowledge and value across ethnic, national, and international boundaries (Regina & Grace, 2013). This explains the fact that costume is not just about clothing the performer; it is the process of studying who and what the character in the scripts is.

Extensively, in character description, costume plays an important role because, what the audience sees gives a more immediate impression of who the character is, than what he or she says; that is, they (the audience) hear from the characters speech (Regina & Grace, 2013; Dzrmedo, 2011). Most importantly, costume can also be used to portray the season-winter or summer (as in the use of winter coats) and they can be used to portray even ones state of mind as applicable when one is in mourning (Amiriheobu, 2017). Generally, costume helps in defining characters, eg., setting a character in time and space (historic period and geographical or imaginary place), establish approximate age and gender of character (e.g. Wigs, hemlines, changes (e.g. richer, poorer, older, injured, fatter, etc.).

Conclusively, Regina and Dzrmedo avers quoting Kwame-Opong (2011) that “of all the different means of dramatic expressions known to man, costume is undoubtedly the most popular, probably because it is an art that is as old as creation or drama itself”.

Concept and Meaning of Craft

An initial definition of “craft” means objects made for use, such as a cup for drinking or a chair for sitting. Before commercial manufacturing, these objects were made by hand, and the techniques for creating them were learned through family or community

traditions, through apprenticeship programme with master artisans (Wikipedia, 2018). Craft also refers to the manual dexterity and artistic skills required in working with materials and in creating objects that can be ornamental, functional, or both. It may as well entail a skill, usually employed in branches of the decorative arts (e.g. Ceramics) or in an associated artistic practice (e.g. lace-making). A key feature of craft is that they involve a high degree of “hands-on” craftsmanship (hence the colloquial term “handicraft's) rather than just skill with a machine (John & William, 2014).

Craft can range from traditional to contemporary, from one of a kind fine craft to production craft, and from functional to decorative. A variety of medium can be represented including the core media such as bone, clay, fibre/textile, glass, metal, stone, and wood, as well as new mediums which may evolve over time (John & William, 2014). Traditional or folk craft refers to those arts learned from family or community members and is passed along through generations, with each artist remaining true to time-honoured methods or techniques, yet free to add personal creativity to the process while contemporary craft is marked by new interpretations of traditional technique and style (Wikipedia, 2018). This new method of craft is made possible because the exclusive need for functional handmade objects no longer exists, and because the learning of “craft” processes may take place outside community tradition, contemporary crafts marked by innovation in design and materials are usually employed to foster periodical events of a particular tradition (John & William, 2014).

Cultural Theory

Cultural theory propounded by Schwartz and Thompson (1990) as referred to by Amiriheobu (2017), quoting Ewulum (2015) as an ecosystem inhabited by a finite number of ways of life provides the mould with which this paper is shaped. When properly harnessed, would pragmatically provide guides required towards grasping in a lucid way the importance and functions encapsulating culture and how it directs, and shapes society. When mastered and applied, the cultural theory becomes a way of life which consists of a preferred pattern of social relations and a cultural bias or set of shared values and beliefs about human society and the natural world. Amiriheobu (2017), quoting Ewulum (2015) avers that works of the two theorists, Raymond (1961) and Thompson (1963) have been particularly influential in the development of cultural theory. According to Ewulum, Raymond emphasized on culture as a “whole way of life”, whereas, Thompson emphasized on culture as the “way in which groups handle the raw materials of social system and material existence which opened up new ways of thinking about culture in particular, uncoupling the concept from a narrow literacy and aesthetic reference”. He asserts that both Williams and Thompson studied the dimension of culture, the active and objective process of fashioning meaningful ways of life.

Conclusively, this study paves the route as stipulated by William, since it interrogates culture as a whole of life of the primitive Nigerian people, of which Nchaka festival of Ogba people serves as microcosm. With the theory, Nchaka festival will unequivocally surface as a major threshold, by which the norms, value, tradition, norms, folklore, occupations, function of the people would be fathomed, practiced, and taught to generations yet to come.

Methodology

This research work employed the case study and narrative research approaches. It involves explaining and describing the cultural values in costume and craft of Nchaka Festival of the Ogba people. To achieve this, the study employed the primary and secondary sources. The primary source is the researchers' ideas concerning Nchaka Festival practices of Ogbaland, while the secondary source includes materials from the institutional publications, articles, journals, text books, internets, research materials, among others.

Nchaka Festival of the Ogba Ethnic Nationality

The Nchaka festival is the rich cultural heritage of the primitive and dynamic Ogba antiquity which entails a magnificent ideology, transited and described as ambiguous, modified, unbiased, and unadulterated culture that defines its attributes and association with spiritism, ancestral veneration, and deity worship. It is an annual new yam festival of the people of the Ogba nationality, thus celebrated once in a year. It is today celebrated on the month of November. In the primitive days, it was usually celebrated in the month of October to early November, but somehow, due to changes in the calendar month, it then becomes ideal that it should be celebrated in the month of November so as to allow the forty six towns and villages that made up Ogbaland, celebrate their various community festivals, so the Nchaka festival becomes the last to crown all the festivities in the kingdom. These forty six towns and villages enshrined into four regions ranging from Egi, Igburu, Omoku, and Usomini group. All these towns and villages have their various methods of festivals which are celebrated individually.

On this note, the Egu Ukasi festival of the Opkosi community in Ogbaland is usually the last to be celebrated. Once the Egu Ukasi is on, it is pragmatically fathomed that the dynamic Nchaka festival which is generally celebrated in all the communities is at hand. Before the Nchaka festival is celebrated, there are series of sequential meetings by the Nde Omodi (advisory council of the Oba of Ogbaland). In the midst of such meetings, the Oba of Ogbaland, whose responsibility is to fix the date for the festival, would therefore choose a date within the four market days - Nkwo (Nkwo Ukwu and Nkwota), Ori, Ahwor, and Ekne of which one of the Nkwota's that is usually every four days from the day of the count, in the month of November would be eventually chosen as the day for the Ikpo Ekwe Nchaka (proclamation of the date for the Nchaka festival) which is usually done at the market place.

Immediately after the proclamation of the Nchaka festival, the sellers and buyers would desperately return to their respective homes to disseminate the proclaimed date for the Nchaka festival to their family members who were not present at the time of the proclamation. Eight days after the proclamation is usually set aside for the Izu Ahia Egwu (Nchaka market). At this market, people of all tribes, living in Ogbaland who always feature in the celebration goes to sale and buy food items in preparation for the Nchaka festival.

Three days after the Ahia Egwu been an Ahwor day, becomes the women Nchaka (festival). During this festival, it is expected that the women who must participate in the ritual procession, starting at the community playground must be representatives of a particular family or kindred, and most be eldest and a woman whose husband is still living. These women usually appear in their native attires made up of Esuru (native beads) worn on the neck and ankles of the actors. They also put on expensive cloths of different designs and elaborate head ties which would definitely make them to feel larger than life, thus, differentiate them from the other celebrating women in the community. The costume also makes them look primitively such as their ancestors. These women elaborately arrives the playground with a wood engulfed with fire that is attached with Ijikirika leave. Surprisingly, this Ijikirika leave does not get burnt or consumed by the fire. The leave is mystically used for healing, and most times serves as medicine to the typical Ogba people.

All the oldest women in every clan in Ogbaland assemble at their various village playgrounds where they would then proceed to their river where they would perform all necessary rites for the Nchaka festival. Before they would proceed, they must wait for the oldest woman in their respective communities who would lead in the procession. The oldest women in the respective communities may not necessarily be the oldest in age but are usually the wives of the oldest man in the communities. They are therefore addressed as the oldest women inasmuch as their husbands are the oldest in the communities, thus are entitled to perform all the ritual rites, invocations, and prayers at the river in the community. At the river bank, the women are expected to continuously render the mantra “*eje mmo bia apu, eje agbra bia apu*”, translated as “evil spirit leave, bad forces leave” while waving the fire wood with the Ijikirika leave in their hand. The oldest woman in that community would thereafter command sickness, ill lucks, pain, suffering, premature death, and miscarriage out from the community, thus prays for good luck, gains, good children, wealth etc., into the community. As they pray, they believe that all the evil forces that they are invoking away are entering into the burning fire. They also believe that as they throw the firewood into the water and it quenches, then it automatically means that all those evil forces invoked into the fire are drawn along with all the troubles in the community.

As that is done, they would immediately start shouting “*uru o, uru o*”, meaning gain in all works of life beginning from that day. As they run down, they are escorted back to their respective homes by the other women who may either be their daughters, daughter-in-laws, sisters, mothers, grand-mothers, or their “*wnuyniedi's*” (co-wives), who have been waiting patiently at the river bank and in the community to continue with the celebration. During the celebration, it is expected that yam with pepper soup, yam with oil, porridge yam, and pounded yam, with native soup filled with meat and fish, but without vegetable are expected to be the only food to be eaten all through the festive period. The celebration continues till the next Ahwor, in space of four days, which is the day for the Nchaka Ka Iknewna (men festival). Before the men begins their festival, there is usually an eve which falls on Ori day preceding the Ahwor where the men would pass their night watch, dancing and singing, in preparation for the festival.

In the main Nchaka day, the elderly men in the community, dressed with long gown upon wrapper, with beads, and other cultural artifacts and a big cap also designed with either leopard or tiger skin, and an Oji (a long metal iron), accompanied to the playground by their wives who would be fanning them with their long Azuru, which in other word referred to as Akupe (leopard skin hand fan). They are also led by the oldest man in the community to the same river where their wives had already gone for their sacrifice. As they march, they shout "Tua Njolie, Okomo, Ugn...o. Anokuru eri" (joyful songs for staying till the day of the festival). These joyful songs are today changed by the younger generation to "Okama, Oyeke and Oji ni Wosa" which are languages borrowed from our Ndoni brothers. After this procession and rituals at the river, the men proceed joyfully down to their respective homes, giving way for the native doctors and magicians to demonstrate their magical arts in the play ground during the evening hours.

The magical display (arts), which is often a challenge amongst medicine men, targeted at identifying the bravest amongst all, is considered as most magnificent, clandestine, and cherished phenomenon, which requires the medicine men to showcase their individual powers not basically to harm their opponent but to create fun. The most glaring is the magical display of a medicine man often referred to as "man amongst men" who usually passes a little bamboo with hocks, in-between his two jaws. The actor would in turn, after some dramatic displays, apply some quantity of magic powder at the same point where the bamboo was pierced, and immediately, the hole in between the two jaws would automatically close up.

Another medicine man would as well step forward with a sharp cutlass, after series of incantations graced with embellished artistic ornaments - idioms, proverbs, and songs, would dramatically cut off his head and place it on the ground. The head on the floor would in turn continue to talk as the eyes would consistently blink. The medicine man after demonstrating without head would therefore go back to the same position where the head is and fix it back. On the same plain, another medicine man would as well step forward and pierce a long cutlass inside his stomach to his back and after series of demonstrations, would remove the long cutlass and the pierced position would be without injuries. Another medicine man would in turn move closer to a cattle and after series of dramatic displays would intermittently cut off the head of the cattle with his bare hand. Another would also demonstrate with a python which changes to different creatures each time he sprays a white powered portion on it.

These magical demonstrations by the medicine men make the festival a point of attraction, thereby increasing the economic and cultural value of the Ogba people. The actors are believed to have gotten their powers from their ancestors. For instance, a week before the commencement of the festival, mostly the Nchaka Ka Iknewna (men festival), these actors (medicine men or native doctors) goes to commune with their ancestors either in burial grounds, deserts, or in high mountains. By this time, they are expected not to communicate with their relatives or other people. They only arrive the community playing ground (which by this time is usually agog with traditional music, that may either be from the local drummers or an already recorded music) the day of the contest where the contest is to take place.

The next activity that closes the Nchaka Festival is the dynamic Mgba (wrestling) contest. Mgba contest is usually done in the community arena in the middle of the audience members usually community members and visitors. The wrestling contest begins with the Mgba Ka Iyewna (maiden contest), which is done at the morning hours of the closure day. This contest only last for two hours before the Mgba Ka Iknewna (men contest) begins. Immediately after the Mgba Ka Iknewna, the Mgba Edi Ogor (wrestling contest for all age grades) quickly comes up. During this last contest, a child may decide to wrestle with his father or anybody he chooses. It is fathomed according to custom and tradition of the Ogor people that anyone chosen at this time by a challenger would pragmatically succumb. The fear of not being called or rendered a weakling among peer groups would trigger the person challenged to accept the challenge. This dynamic Mgba Edi Ogor defines the notion that blessings and yields of the new season should be shared and enjoyed by all without special treatment.

Nchaka Festival Costume and Crafts



Fig. 1: A medicine man displaying the head of a cattle he beheaded with his bare hand during 2018 Nchaka festival of Ali-Ogor.



Fig. 2: A medicine man displaying with a live python that changes into different creatures during 2018 Nchaka festival of the Ogor people, while the other medicine man is also holding a live Crocodile. During the display, he allows the crocodile to cut off his hand and later run, he fixes the hand back.



Fig. 3: Two medicine men displaying Odechi (indomitable) with machete and axe during 2018 Nchaka festival of Ali-Ogba.



Fig. 4: A medicine man piercing a sharp cutlass in another medicine man's stomach.



Fig. 5: Medicine men displaying odechi (indomitable).



Fig. 6: Old women offering their yearly sacrifice at Onosi Omoku (Omoku River) during Nchaka Ka Iyenwa (female festival) led by the oldest woman in Omoku, Ogbaland.

Cultural Values of Nchaka Festival to Ali-Ogba People

Festival activities which ranges from masquerading, magical display, ritual processions, sacrifices, wrestling, drumming, and singing in the traditional African myth, helps in so many ways towards preserving the culture, norms, values, tradition, folklores, functions, artefacts, singing, and even religion of the primitive people. This ultimate and dynamic importance is seen in every culture therein African continent. Thus, Nchaka Festival such as the Egungun festival, Eyo festival, Ojide Oba festival, Ohafia Festival, Osun festival, and the new yam festival, celebrated in most parts of Nigeria, is advantageous to the Ogba people in that it helps to identify and preserve the culture and tradition of the typical Ogba people. On the other hand, Nchaka festival also performs certain social control function by enforcing discipline and upholding natural law, thus providing good luck to the people.

Due to the efficacy of the Nchaka celebration, it is fathomed that any death recorded during the festive period is referred to as an evil omen, thus, the deceased would not be giving a proper traditional burial rite, rather he or she will be taken to the evil forest. This is so because the Nchaka festival is regarded as a happy celebration void of sorrow and pain. Another significant aspect of the Nchaka festival is the visitation of relatives which is held on a high esteem by the Ogba people. Furthermore, the association of Nchaka festival with deity worship and ancestral veneration, through ritual and sacrificial practices in the Onosi Omoku (when referring to Nchaka festival celebrated in Omoku) by the oldest women and oldest men in the communities is targeted at chasing evil forces often associated with ill luck, premature death, strife, famine, unwanted pregnancy, war, pain, etc., out from the communities. The Nchaka festival is then a cleansing period between the ancestors and the living. It provides link for the needed centurms between them.

Conclusion/Recommendations

From the foregoing, it is pertinent to deduce categorically that Nchaka festival of the Ogba people, being a dynamic cultural heritage of the primitive ancestors to their descendant, has pragmatically become most essential cultural phenomenon till date. It is due to its efficacy and association with divinity of their dead ancestors which makes it most valued amongst other prominent festivals therein African traditional spaces. This is possible because it showcases artistic endowment which ranges from magical display, ritual, sacrifices, wrestling, songs, and dance steps which are often larger than life in its presentations.

These rites are usually synonymous with other festivals mostly in the eastern parts of Nigeria. Though these arts are visible in the activities, yet are differentiated and practiced differently. The differences are such that most are associated with deity worship such as that of the Nchaka festival of the Ogba people, while some are just for social purposes. Those with deity worship are valued and held in high esteem, such as they assist tremendously towards sustaining law and order amongst natives and worshippers; while those without, have no cultural value, thus are not regarded as rich cultural heritage. It is against this backdrop that the Nchaka festival should be held at high esteem without incursion with technology, western cultures, and any religions that ridicule the traditional believe of the primitive people. This would unequivocally promote and guide the rich cultural heritage which defines her identity to the generations yet to come. To achieve this, it is important to immortalize the Nchaka crafts. Thus, it is pertinent to deduce categorically that these crafts should be occasionally presented holistically without adulteration or misrepresentation so as to maintain the sovereign ideology of such practices in generations to come. Conclusively, it is also important to state that the artefacts used in the Nchaka festival be kept in museums and the king palace for futuristic purposes.

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