
Spirito-Physical Relevance of Iwure in Ekiti Epa-Type Masquerade Festival: A Theoretical Appraisal

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Abstract: *The erosion of Ìwùre ritual supplication one of the most significant aspect of Yorùbá indigenous communion which renders the spirituality and nobility attached to festivals irrelevant, making some of them to be at the verge of extinction is worrisome. Despite scholarly works on festivals, by seasoned scholars such as Enekwe (1987), Ògúndèjì (2005), Ògunbà (1987), Dáramólá and Jéjé (1975) etc. Concise attention has not been paid to this crucial aspect of indigenous festival. This study fills the gap. The study focuses on Ìwùre and its socio-religious relevance. This study is pivoted on Cultural performance theory propounded by Victor Turner (1981) which establishes ritual and mythico drama as form of dramatic performance. The study has employed qualitative research method for data collection and analysis in the study area. Namely Ikóro Ìlórònd Ajégúnlè Èkìtì. This involves interviews schedules, focus group discussion (FGD) and participant observation. The finding of the study reveals that Ìwùre is not only vital aspect in Yorùbá festivals but in all socio strata of the society, engagements. It is believed that Ìwùre give succor and also helps adherents deal with difficult situation and also help people deal with difficult situations.*

Keywords: Culture, Iwure Mythico Festival, Relevance, Epa-Type Masquerade.

1. INTRODUCTION

Among the Yorùbá people of western Nigeria, there is a wealth of cultural values and heritage manifested in ceremonies and performances connected with festivals, births, marriages, religious rituals and myriad of other social institutions. These cultural activities are anchored with ritual supplication known as Ìwùre which they beliefs the physical with the spirit, the supernatural and the material world, the living with the ancestors, but an objectives appraisal of Yorùbá values in festivals recently reveals the incessant erosion of some vital and significant aspect of our Yorùbá cultural heritage appears to be going down the drains.

Èpa masquerade festival is very popular among the Èkìtì of Yorùbáland, it is also widely celebrated among the Kwara and Èkìtì. As a mythico festivals Èpa is celebrated every year because of its an important cultural event in the life of the people being the culmination of the year rites. It roots are deeply indigenous and ritualistic it is only pandemic or death of a popular village hero or a permission from the gods that can step the yearly staging of Èpa masquerade festival.

Èpà (tone marked re re mid mid) should not be confused with Èpà (tone marked dò dò low low) the latter is groundnut or Èpà (tone marked dò re) which means antidote or remedy. Rituals according to Schechner (2002) are collective manners encoded into actions. Ritual also help people deal with difficult transaction, ambivalent, relationship hierarchies and desires that trouble, exceed or violate the norms Turner (1981:xii).

Ritual supplication (Ìwùre) performance is a very important aspect of Èpa-type masquerade festivals of Èkìtì people within the socio-religious context and veritable channel for the interpretation of Yorùbá culture. This is probably because ritual supplication in Yorùbá society like most societies involves beliefs in God Almighty, customs, traditions, norms attitudes and material object associated with them to give an authentic meaning to cultural traits. The initiates are privileged according to Ògúndèjì (2012:7) to;

Learn the details of the mythical and other cultic, religious and spiritual content and context of the ritual supplication performances which are made available to them primarily at initiation, and secondary as they continue to climb the ladder of the cult hierarchy.

It is therefore important to note that the obligatory observance of the details of the Ìwùre supplications performances is explicit in saying:

Kí a ɣe é bí wón ɣe n ɣe é, kí ó lè rí bí ó ti yẹ kó rí
(carry out all the steps of ritual supplication performance process as it should be done so that the expected result would be realized).

Thus the motivation for this paper is to locate and establish the Spirito-physical relevance of ritual supplication performance of Èpa-type festival of Èkìtì people with the quantity and quality of aesthetics in form and content which is a manifestation of Yorùbá worldview within the realm of mythico dramatic performance, Èpà masquerade festival ritual observance that is celebrated through pocessional ritual carnival.

Yina (2012) concludes that understanding a discourse of this nature is a pragmatic way of clearly understanding the harmonious link between the sacred and the profane; the divine and the mundane the supernatural and the materials world. This exactly applies in the

understanding the cultural relevance and aesthetical value of ritual supplication in Yorùbá cosmology.

2. METHODOLOGY

Methodology proposal is used to give clear picture of how the research will be carried out the concept the researcher for the purpose of analysis made available textual materials from Ìwùre for cultural activities for understanding the meaning and reading between the lines in order to explore the second layers of meaning. This analysis significant concerning the narrative initiated in the text in terms of aesthetics and cultural relevance of ritual supplication of mythico dramatic festivals, the analysis will expatiate on the roles and relevance of incantatory supplication and how we can have better understanding of the natural and supernatural. This also aim at finding whether the ritual supplication performance influence indigenous festival positively.

A study of this nature requires more than one approach especially because of the fact that there is dearth of documented materials on Epa masquerade festival. This study has adopted the qualitative research as method also paying attention to a historical approach to gathering data. Crossman (2013) sees qualitative research as an exercise involving fieldwork, in which the researcher as and records behaviour and events in their natural setting. The researcher physically visit the people, setting, or site, to observe the subject as it normally and naturally occurs or Guazzo (2008) asserts that qualitative methodology is used by researchers in the study human behaviour, and may be used in addition to or in place of quantitative methods. He continues that the use of qualitative methods by researchers allows the researcher to obtain a rich set of data that is not easily obtainable with the use of quantitative methods. Qualitative methods encompass a variety of methodologies including observation, interviewing, document analysis, and archival document analysis. Basically, this research has deployed some of these methods of data collection and analysis.

Theoretical Underpinning

Cultural Performance Theory and Myth Archetypal Theory

Cultural performance theory and myth archetypal theory has been employed in order to undertake this research work proficiently. This study has deployed the theory of cultural performance Victor Turner. The choice of this theory is informed by the fact that analysis goes beyond the text not as one finds it in Western drama because Yorùbá traditional performance is hinged on the community's cosmology and ontology. It is the people's way of existing and surviving. Cultural performance theory, according to Schechner (2009), is rooted in practice and is fundamentally interdisciplinary and intercultural. Apart from being ethnic, intercultural, and historical; performance is also aesthetic and ritualistic as well as sociological and political.

Schecliner's perspective on performance which was greatly influenced by Victor Turner (1988), is broad and inclusive. He views it as including much more than drama, but along an entire broad spectrum, which ranges from daily life to rituals and art. He draws this theory

from his works amongst the Australian Aborigines, the New Guinea tribesmen and the Balinese. Performance theory uses two models, the fan and the web. Performance is seen as an organized spectrum of categories and the web reveals the dynamic influences and interconnections among these categories. This study has also used the myth/archetypal theory because of its emphasis on recurring myths archetypes within a performance. Archetypal theorists argue that archetypes generate the form and function of literary works: that the text's meaning is shaped by cultural and psychological myths (Abrams, 1999). These recurring myths and archetypes can be seen in narratives, symbols, images, and character types in literary works. An archetype is seen here as a quintessence, essence, model, pattern or a recurring motif in a performance. A myth is seen as a traditional story, but a dramatic narrative that explains a natural or social, phenomenon.

This implies that the recurring archetypes in Epa masquerade festival would be interpreted through the myths surrounding them. The origin of this theory is noted in two academic disciplines of social anthropology and psychoanalysis. It is a fact that each of them contributed to the development of criticism, but the theory became popular as a result of the work of a Canadian literary, Northrop Frye in the 1940s and 50s. Sir James George Frazer's seminal work, *The Golden Bough*, which identifies with shared practices and mythological beliefs between primitive and modern religions, is always referred to. Frazer argues that the death-rebirth myth is present in almost all cultural mythologies, and is acted out in terms of growing seasons and vegetation.

Of the existence of indigenous drama mode, peculiar to Africa which has utilized the archetypal critical scheme, is that projected by Soyinka (1976), in which the life of the African is described for harmony and essence in the world. Soyinka the past is that of the ancestors, the present belongs to the living, and the future to the obeying the same laws, suffering the same agonies and uncertainties, employing the same Masonic intelligence of rituals before the perilous plunge into the fourth area of experience immeasurable gulf of transition (Soyinka, 2007). Hunt (1986) posits that, for death is the definitive means by which cosmic unity is reasserted and rediscovered, that it is the bridge between the physical and the divine aspects of the universe, and that it is a ritual death that the unity of the two aspects is collectively achieved. Here, the universe that is referred to is that of the African, which is complete and stable if the line of transition is not disrupted.

Contextualizing Ìwúre in Epa Type Masquerade Festival

Epa masquerade festival is an important annual dramatic performance found among the Èkìtì sub-genology of the Yorùbá nation. The origin of Epa has remained speculative with no part in Èkìtì claims to its origin of Epa is that Epa masquerade is connected to group of yearly rite among the people of Èkìtì land that their origin is undoubtedly directed towards acquiring the good will of the ancestors and their favourable cooperation in the affair of the living (Oral interview). From various oral views conducted, ritual supplication during Epa masquerade festival is integral part of the celebration ranging from the pre festival preparation supplication during the celebrations and after the festivals.

Supplication (Ìwúre) to Yorùbá people is communication to Olódùmarè through any Imalè/Òriṣà and calling upon him for assistance and provision for need supplication (Ìwúre) is essentially indispensable aspect of socio-religious activities of the people for success and progress. Yorùbá people commit whatever they do to the hand of Olódùmarè because they believe he is the only one that has power over everything. An Odù Ifá Òsàrètè a verse from Òsàrètè underscore this thought when it says:

Anìkán sùn
Bó baá sùn láàjì
Tí ibi gba ilé
Tí àisàn gbòòdè
Olódùmarè nikan ní í jì ní
Lójú orun
A dífá fún àjòjì
Tílọ rèè nikan dó s'áginjù
Wón ni kò rúbò
Ko lè e reṅi báa gbèrù dórí
Òsàrètè

He who sleeps alone
When sleeping alone
If he is befallen by illness
Or evil of any kind
It is only Olódùmarè
That wakes him up
Divination was cast for the stranger
Who was going to settle in the forest
He was advised to make sacrifice
So that he can come across helpers.

Another saying in Yorùbá that validates the importance supplication before activities is:

Igbá tí a bá fi l'Olórun lówó kì í fọ
Àwo tí a bá fi l'Olórun lówó kì í f'àyà
Agbójú L'Olórun kì í jogún òfo

The calabash dedicated
to God does not break
The verse we commit
In to Gods hand tears not.
Yorùbá axiom

There is no one in this life that does not want good things of life for themselves. In most times people pray for success after the might have prayed for protection against enemies and danger. All of us want to have wife, children, money, shelter vehicles and good work that will

sustain us, peace of mind, longlife and good thing of life. In Yorùbá land it is a thing of joy to be congratulated over an achievement it is also the believe of Yorùbá people that whatever we pray over will be successful. Another name for Ìwúre is Ìsúre or Àwúre which means to dig goodness out or bringing out goodness for someone. Yorùbá believe in the use of iwúre for good tidings, success, prevention against danger for love, blessing and all good thing of life. Ìwúre incantatory supplication is not a bad thing because it brings good tidings to the user.

According to Dòpámú (2000):

The wisdom and knowledge that Olódùmarè gave the Yorùbá people made them discover the secret of the power of a incantatory supplication, all what God created are wonderful but God gave human the wisdom to know their characteristics. Be it human, animals, birds land, or sky, stones, rivers or anything that God created.

It also they believe of Yorùbá people that God gave them wisdom to know him and other spiritual beings who are messenger of God, always reference him through supplication (Ìwúre), it is this wisdom that he gave them to be comparing one thing to other to establish the power of prayers.

Yorùbá believe that Ìwúre is an everlasting deep chant that God bestowed them to establish his power that can bring every goodness to them. Some people may have the impression that not until we use herbs, incision, charms, amulets sacrifice and atonement to the deities before we can use Ìwúre for a request for good thing of life, that is not to say that above are not real but without them there is power in Ìwúre that makes it looks like magic the word of decree, like this is what is called Ìwúre incantatory supplication.

The prevalence of Ìwúre incantatory supplication in Yorùbá indigenous festival and other cultural events cannot be overemphasized. No event or festival will be complete without Ìwúre it is obligatory to all Yorùbá indigenous festival. Just as Christian read psalms and Muslims read Hadits.

Semantic Analysis of Yorùbá Festival Related Ìwúre:

Below we present a semantic analysis of festival related incantatory supplication. We believe the example will suffice to illustrate the context of usage and their relevance.

Ìwúre For Love and Acceptance

Omọ pọn lorúkọ tí à ñ pe epo

Omọ dùn lorúkọ tí à ñ pe iyò

Awáyé mää tẹ lorúkọ tí à ñ pe omi

Bí làgbàgbà bá mu omi

Tí ó bá tí rí mi

Ñṣe ni kí o yò mọmi, kí o yò mọmi

Bí làgbájá bá jẹ iyò lóni

Tí ó bá rí mi ñ ṣe ni kí ó yò mọ mi

Bí lágbájá bá jẹ epo lóní
Tí ó bá rí mi, n ẹ ni kí
Ó yò mọ mi
Àríyò àríyò ni ti ọmọ tuntun.
Dòpámú, P.A (2000)

Offspring of redish is the name of
We call palm oil
Offspring of sweetness is the name
We call salts
Earth comer never being disgraced
Is the name we call water
If so and so
Drunk water they should accept
Me and be cheerful with me
When they sees me
As so and so eats salt today
They should be cheerful with me
And accept me
If so and so eat palm oil today
The should be cheerful and
Accept me when they sees me
In cheerfulness we accept the new born baby

The above Ìwúre expresses the Comparative and symbology nature of Yorùbá supplication, the etymology connotes that as people accepts these functions of these items with joy use of the iwúre prays to have such outcome after the encounter prayed about. This could be used during the ritual preparation supplication for festivals.

Consider another example of Ìwúre against the attack of malevolent beings:

Igbó nílá lorúkọ tí à n pe ayé
Ìjìwarè lorúkọ tí à n pe ilè
Osó kí í gbójú kó dá ilè láàmú
Ajé kí í gbójú kó da ilè láàmú
Osó, àjé, babaláwo, alááfàà, alákarábá, ẹlẹbọlòògùn
Kí wọn má ẹ da èmi lágbájá ọmọ
Lágbájá láàmú
Èni tí ó bá fẹ dàmi láàmú
Kí igbó wọ nínú igbó kí ó paá
Kí ilè lánú, kò fi jẹ.
Dòpámú, P.A (2000)
Big forest is what we call the world
Ìjímèrè is the name we call the earth
Wizard will not be bold to trouble the ground

Witches will not be bold enough to trouble the ground
Wizard, witches, sorcerers, and any
Person should not trouble me
So and the offspring of so and so
Whoever that won't to trouble me
May trees fall in the bush
And kill such person
May the land open
And swallow such a person.

The example above underscores Yorùbá worldview on prayer against evil machinations attack from enemies, who are bent in preventing us from achieving our aims in life. This is also used during Epa masquerade festival and other Yorùbá festival to fortify the user. Here is another example of Ìwùre against death.

Ikú má pamí
Igbá ni à ñ pa
Ènikan ì í pa àwo
Ọsán ló ní kí ñ má sán kú
Àjà ló ní kí ñ máa jà wàrà lọ
À kí morí ológbò bọ ògún
A kí í morí ẹkùn bọ òrìṣà
Bí adiyẹ bá yín ẹyin
A fì ọkan idàba
Gúnnugún ì í kú léwe
Dandan
N kà sàì darúgbó dandan.
Olómù, O.O. (2002)

Death don't kill me
It is calabash we kill
No one kills crockery
It is ọsán that says I'll not die prematurely
It is whirlwind that say I'll not go prematurely
We don't sacrifice cat head to Ọgún
We don't sacrifice tiger's head to deity
When chicken lay egg
It will reserved one for incubation
Vulture does not die young
Certainly
I would be old certainly

The high point of the above Ìwùre and others previously mentioned here is that any performer or entertainer in Yorùbá indigenous festival are vulnerable to attacks or trails anywhere from

superior authorities therefore, before performance therefore maximization of Ìwúre is always ensured for protection and overall success.

Below is another example of Ìwúre for favours and compassion:

Itún ló ní ẹ fi ẹnu rere tún mi ẹ
Ifà lóní ẹ fi ẹnu rere fà mí mọra
Abèrè ló ní ẹ fi ohun rere béèrè mi
Ìràwé igbó ní í sàánú igbó
Ìràwé ọdàn ní í sàánú ọdàn
Tigi-tòpẹ ní í sàánú àfòmọ
Kí tọmọdé tàgbà máa fi ohun
Rere fún mi
Kí wón tún mi ẹ.

Itún says you should discuss me with good mouth
Ifà say you should draw me near with good mouth
Abèrè say you should use good mouth to ask of me
Leaves of the forest have compassion on the forest
Leaves of the grassfield have compassion on the grassfield
Both palm and trees have compassion
On mistletoe
May both old and young gift me with
Good things of life
To enrich me.

The above Ìwúre is a prayer for favours and compassion from people to give out for masquerade that pry this prayer to have a bountiful spoils of the festival.

The next example centered on replant, meant to replace any premeditated attacks from any angle.

Ọmọdé dárí sapá
Apá a paá
Ọmọdé dárí sọ irókò
Ìrókò a kò ó
Bí ọmọdé bá dárí sọ
Èşù, èşù a sùú
Bí ọmọdé bá dárí sọ
Òrúnrù
Oru laaruku ẹ wálé
Dòpámú, P.A (2000)

Ifá a child attack mahogany
Mahogany kills the child
If a child attack African teak
African teak kill the child

If a child confronts Èṣù
The child will be wildered by Èṣù
If a child confront òrúurù
It is in the night we bring home
The child's body.

The above ìwúre like all others analyzed earlier are used for fortification against attacks from any source. It further show the aesthetic and relevance of ìwúre as mean of protection and ways of bring to manifestation whatever our hearts desires. Ethically speaking ìwúre one of the important aspects of Yorùbá socio-religious rite that cannot be skipped indigenous festivals and other related socio-cultural events.

Aesthetics of ìwúre in Èpa Masquerade Festival

For Schellekens f (2007), to philosophize about questions in Aesthetics or Morality is primarily to reflect upon and scrutinize value. Aesthetics and moral value, perhaps more than any other kinds of value, answer to our sense of what we consider to be of genuine importance in life, the kind of persons we want to become and what aims we deem truly meaningful. Aesthetics and moral issues are both deeply intertwined with our relations to other persons (past, present and future), not merely in terms of thought, action and reaction, but also in respect of the opportunities we want to enable them to have and the kind of experiences we want to be available to them. This follows that there is an identification of human aesthetics as virtuous artistic skills that are cultivated, recognized and admired via no utilitarian pleasure with the presence of artistic objects and performances under satisfying convention and composition that place them in a recognizable style. People in this regards make points of judging appreciating and interpreting works of art that simulate experiences set aside from the ordinary that make a dramatic focus of the experience.

Though, this philosophy of aesthetics has been criticized by some sociologists and writers about art and society. Many scholars argued that there is no unique aesthetic object but a continuum of cultural forms from ordinary speech that experiences are signaled as art by a frame, institution of special event. Thus, the aesthetics in Èpa masquerade festival are anchored on the social and spiritual demands of the people presenting a spectrum of aesthetic behavior in festival form to achieve a communication that is socially worthwhile. Generally speaking all theatrical productions have certain aesthetics in common: the performer or performers, their acting in space (usually some sort of stage) and time (some limited duration of performance), costumes and make up and a producing process and organization. Certainly, there are types of theatrical performance that entail ritual and magic which is also part and parcel.

Thus, the work of the of the supplicator in Èpa masquerade festival could be seen or viewed in the sense where the supplicator are seen under a spectacular exhibition of particular physical actions, including vocal (music's song).

Ìwúre (supplication) is also one of such ritual performance that have so many dramatic and theatrical elements like songs, dance, music, costume parade and other side attractions. Thus in iwúre performance Èpa masquerade is highly secularized involving general spectators and visitor who attend to watch and participate in the performances as the case may b. these categories of participants play the role of audience, though not a box office audience as it is the case in the western theatre tradition.



Fig 1: A King kicks starting festival activities with Ìwúre Songs

Kekéré èpè
Kekéré ùre
Ùre yá mi jèpè
Kekéré èpè
Kékeré ùre
Ùre yámi pèpè
Olómù O.O (2023)

Translated:
Little baleful spell
Little prayer
Little baleful spell
Little prayer
Prayer profits me
That baleful spell

This incantatory supplication aesthetically displayed in Yorùbá through songs, legends and myths about their ancestors and gods, who are the agents of fertility and cultivation which,

are developed out of the original common mythology of the people that constitutes the primary source of the intuitive knowledge in the Yorùbá worldview.

3. DATA ANALYSIS & DISCUSSION

Ìwúre in masquerade festival performance is thus an affirmation of the collective will and the communal philosophy of the Èkìtì people. They maintains that traditional festival goes beyond masking tradition and entertainment as it negates all forms of disenchantments with societal norms in favor of the collective ideal (Dauda and Akoh 2001, 119). Therefore Ìwúre (Ritual supplication) performance serves a means of retooling and rejuvenating the socio-political fabrics and Spiritual of the Èkìtì communities

In addition and more significantly there exists a mutual relationship between ritual/theatre and the society. “The focus of this relationship is change” (Doki 2001, 114). Therefore, Ìwúre context and content encompasses all the indices of development in the society such as politics, economy and religion.

This explains why a point has been made earlier in this study that, the breaking of festival norms and codes of disregarding Ìwúre in Èkìtì requires a certain ritual to appease the gods, thus, appeasing the gods is aimed at preparing the (society) for good administration, good harvest, procreation and total communion between the people and the extraterrestrial world or the ancestors. This is because ‘breaking’ or disregarding such a code in community. Harmonious co-existence is lost and must necessarily be regained through ritual observation. As a people-oriented supplication expresses an appreciation of life and penchant for this life as incorporated in various songs, myths and legends Epa festival therefore, is an appropriate dramatic festival that is channeled religiously towards; cleansing/fortification, fertility and edification.

According to an Epa masquerade initiate:

any child who is born during Epa festival automatically fortified at the same time and stands to be ever healthy and never to die in his or her prime” (oral interview). Ritual supplication is designed to “wash” (cleanse) the lady concerned of all (mysterious forces).

The essence of Ìwúre during Epa masquerade festival is also to give honor to the malevolent being, the àjògún whom Yorùbá believe god has rested with the power to do and undo, they are not properly referred, they have the power to destroy and jeopardize the entire plan of the whole community.

More evidently, the festivals of many ethnic and national groups are credited with the preservation of unique customs, folktales, costumes and culinary skills. In Yorùbá for example, secular and sacred festivals and feasts have many uses and values beyond the public enjoyment of a celebration. The Epa masquerade festival thus provides an opportunity for the elders to pass on folk knowledge of prayer and the meaning of tribal love to younger generations. Epa masquerade festival and Ìwúre centres on the customs of Èkìtì ethnic group and enrich understanding of the cultural heritage.

Findings

Findings of this study reveal that Ìwúre (ritual supplication) plays significant roles in Yorùbá myhico-dramatic cultural activities thus connect the physical with the supernatural; it promotes cultural identity spiritual wellness and ancestral obligation and entrenching of Yorùbá socio-cultural values for positive developments. It is also of significant to indigenous film maker, anthropologists, enthrographics and historians. A couple of discoveries were made during the course of this study which to an extent is capable of further jeopardize the already warning cultural values of Yorùbá people. Some of these finding are highlighted below:

- The concept of Ìwúre is not seen as prayers but misconception as baleful spell.
- Yorùbá culture as an identity marker is not understood by the present generation.
- Prayer (Ìwúre) flows better in mother tongue from older generation.
- The new normal of modernity militates against indigenous culture which compels throwing away even good aspect of our cultures.
- Some African sacred problems requires African sacred supplications.
- Despite the spiritual dimension to Yorùbá belief in Ìwúre they also see it as physical way of kick starting an activity for it to end in success.



Fig 2: Ìwúre session before the commencement of Èpa masquerade festival



Fig 3: Ìwúre session after the days performance

4. CONCLUSION

The rise of civilization, western education, modernization, the impact of politics, growing urbanization, the steady breaking down of family ties and the challenge of modern times e.t.c all have (negative) impact on Èpa-Type festival people and subsequent dearth of this mythico dramatic performances. However, Èpa-Type masquerade, just like any festival theatre has to do with making specific moments of importance in the life of the Èkìtì sociology and as a traditional institution which artistically unites the society through appeasement, atonement, cleansing, fortification and edification via performances that are enveloped in the popular mannerisms of the secular and the sacred practice.

Thus, the issue of bracing or rebranding Èpa masquerade festival is a Welcome development that pledges and assures an artistic resurgence that would unveil the people's experiences to ponder on the complex socio-political and religious disputes affecting them. This is because research has shown that Nigerian and indeed African culture, and traditions are one of the fastest growing in the world and there is urgent need to promote more of this fact to the peoples of the world by going back to our indigenous cultural practices.

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