



From Primary Orality to Secondary Orality: Internationalizing Eggonnyum Onzho Theatre in the Age of Globalization

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Abstract

There are two sides to the phenomenon of globalization: the positive and the negative. On the negative side, it is apparent that indigenous cultures and performances are being dangerously diluted and annihilated due to the unprecedented proliferation of globalized values and norms. On the positive however, globalization has opened up many cultures to the world by removing physical distances and space, creating a phenomenon of cultural syncretism evident in information and communication technologies. In this paper, the researcher tries to examine the possibility of internationalizing *Nyum Onzho* and some aspects of the theatre in order to promote, showcase and project its theatricality across the world through the instrumentality of the variables of globalization such as the television, video-film format and internet sources. Among the Eggon, a story is called *Onzho* and the art of the storytelling itself is called *Nyum Onzho*. Hence, *Nyum Onzho* is the art of storytelling. The aim of this performance is to produce an individual who is transparent, honest, respectful, skilful, and cooperative and one who could conform to the social order of the society. This art of storytelling is central to the life of every Eggon person. It is largely secular and the most eclectic and dynamic in form and content. This paper also explores the proposition for a paradigm shift from primary orality to secondary orality. That is, from its original face-to-face format into the digital format. It also examines how *Nyum Onzho* performance and the indices of globalisation could be adapted to each other and harnessed in the service of development objectives of the Eggon people. This paper concludes that, despite the challenges, losses and treat inherent in globalization, there are also significant gains, opportunities and benefits the advent of globalization has offered. It therefore becomes imperative for the Eggon people to key into these numerous benefits and opportunities globalization has provided to internationalize, promote and showcase their culture and cultural performance to the global community.



1.0 Introduction

In contemporary times, especially with the on-going globalization agenda of world powers, the need to project indigenous identities and performances in Nigeria has taken many alternative patterns to enhance the glory of the Nigerian culture and pride in her heritage, and to seek to discover and re-establish Nigerian civilization and promote Nigerian dignity, self-assertion and consciousness. Often times Programmes like, *Tales by Moolight*, *African Pot*, and *Goge Africa* showcased through the Nigerian Television Authority always recapture the unique mood of our indigenous society. Consequently, what the Nigerian Television Authority is doing is internationalizing, selling or marketing the rich indigenous cultures, values and performances of the Nigerian people on the global scale. By internationalizing we mean the act of globalizing, marketing and projecting the culture and tradition of a people to the global community. This projection and promotion over the years has tremendously attracted tourists, investors and enthusiasts from different parts of the world to Nigeria. Globalization has made it increasingly inexpensive for people to produce and distribute to a global audience their traditional arts. It has made it easier for people to access people, products and places around the world. Today, good old interactive storytelling performances continue to thrive in the face of technological advancement in the format in which it is communicated. For instance, many television dramas in Nigeria draw their materials from folktales, legends, myths and oral traditions. In the rural areas of Eggon land today, the ordinary man's life has been immensely influenced by globalization. Cinema houses have been built; football viewing centres established, internet sources are accessed, opening up new vistas for rural community development and connection with the rest of the world. For instance, the internet has made storytelling theatre alive and interactive today among its users, especially the cyber community. It has no doubt resulted in many positive impacts, including increasing access to limitless information and entertainment as well as facilitating the production of new information and entertainment. While surfing the internet sites such as YouTube, Instagram and Facebook among others, children and adults alike are exposed to new ideas and information that may increase their knowledge and perhaps spark their own creativity and innovation. For example, Facebook helps members to communicate and stay in touch with their friends. Ultimately, once you join Facebook, you will be able to share photos, videos, plan events, keep-in-touch with friends wherever you are, stream events online among others.

It is evident that globalization and its indices have come to stay. Its impacts on cultures either positively or negatively in the global system today is to a considerable extent inescapable because the process itself shows no sign of stopping. Thomas Friedman submits that, "the last ten years demonstrates a dramatic increase in the reach and integration of this new/old process that has revolutionized the world; the one solution that is not available is that of stopping its spread to the entire world system in the 21st Century" (44). This is because today we eat modern food, use modern dress, speak modern language and use modern tools. As such, our thought patterns have become

globalised and modern. Eggon means 'to hear' and it is also used to refer to those who are native speakers of Eggon language. They are made up of three clans: *Anzo, Eholo and Ehro*, a broad categorization that incorporates several dialectical groups, similarity of eclectic settlement, values, customs and religious practices with autonomous social structures peculiar to their existential philosophy. The Eggon people of north central Nigeria are spread across the entire Nasarawa State consisting of Keffi, Kokona, Nasarawa, Akwanga, Nassarawa-Eggon, Lafia, Doma, Obi and Awe Local Government Areas. NassarawaEggon is their nucleus settlement and the seat of their traditional stool (Victor Dugga 29).NassarawaEggon is a town on the flat plain that flanks the *AkunEggon* hills. These hills located along the gateway between Northern and Eastern Nigeria on the Makurdi-Jos and Abuja highway, historically served as a shelter for the Eggon during early periods and offered protections against their enemies.

2.0 Conceptualizing Globalization: From History to Theory

Globalization is a well-known concept that is spread around in everyday discourse. It is construed in various ways. The term has been used in a variety of senses. Thus, varying concepts such as the global interdependence of nations, the growth of world system, accumulation on a world scale, the global village, a single place and a shrinking world are used interchangeably or synonymously with globalization (GenyiAkwaya 4). The concept of globalization is global and dominant in the world today. But it was not handed down from heaven, it was not decreed by the Pope, it did not emerge mysteriously. It is created by dominant social forces, the powers that be in the world today to serve specific interests. In the course of its emergence, various challenges, opportunities, losses and changes had taken place. These developments had, in most cases affected the systematic existence of human kind both positively and negatively regardless of the geo-political location within the universe. The term has been defined variously by different scholars from different points of view. According to Anthony Giddens:

Globalization can thus be defined as the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa. This is a dialectical process because such local happenings may move in and obverse direction from the very distantiated relations that shaped them (64).

What this means is that, local transformation is as much a part of globalization as a lateral extension of social connections across time and space. For Roland Robertson, one of the leading scholars of globalization, "it is the compression of the world and intensification of the consciousness of the world as a whole" (8). It means that, globalization has to do with increasing interaction and integration of diverse human societies in all important dimensions of their activities-economic, social, political, cultural and religious among others. Therefore, it is quite clear that globalization is about

deconstructing and restructuring the social geographies of the world into a single place. People now live in an integrated world characterized by changes of different magnitudes, uncertainties and competitions. Africans are more hit by this process as they find themselves in an entirely new world that is being driven by knowledge, ideas and complex technologies. Globalization as a concept is not particularly new to the world. It is arguable that the concept dates back to preneolithic times. Tor lorapuu says, “scholars believe there has been three major phases of globalization: 1870-1914, 1945-1980, and from 1980 till now” (2). lorapuu further argues that: “the continent of Africa since the era of Trans-Atlantic Slave Trade experienced more than any other continent the changing faces of globalization in several ways-economic, political, social, cultural and religious” (2). Scholars have variously established how trading activities between cultures have expanded the creative opportunities of individuals. This is true. But it is also true that collective cultural norms and values begin to erode in the process. lorapuu’s views, firmly acknowledge that the concept of globalization has its dark side. He is simply recognizing that this expansive character of global imperialism has both the good and the bad sides; there can be losers as well as gainers. In the greater economic and cultural prosperity for each nation, Africa presents the worst scenario of marginalization and non-transformative exploitation under global imperialism (lorapuu 4). The threat to indigenous cultures in the globalizing world of today is to a considerable extent inescapable. Hence, the one solution that is not available is that of stopping its spread to the entire world system in the 21st Century. As can be seen from the definitions, there is a convergence that is proffered by various writers- a process. What this means is that, globalization in this context is considered as a process and not an end. It is a process in which states of the world interconnect and interact at multi-continental distances. Robertson posits that one element no doubt has been the driving instrument of globalization which is technology. According to him:

Technology and globalization go hand-in-hand. Globalization unleashes technology, which in turn drives firms to plan production and sales on a global basis. Technology changes the work we do and in nearly all cases, the jobs created by it demand more education and training. It also changes the way business operates by transforming relationships between suppliers, producers, retailers and customers (xii).

The role of technology especially transportation and communication underpins the globalization process. He continues that, the development of ships at the end of the fifteenth century marked the beginning of the globalization process as the Venetian monopoly of trade with Asia was broken, as well as causing the European discovery of the American in 1492. This new ship marked a turning point in the globalization process as they became the technological breakthrough that allowed large numbers of plants, animals, goods and humans to be transported from one continent to another (Robertson 9). In a sense, the potential for a single global human society has always existed; but the occasion

has not arisen perhaps until now. Human beings have always seen themselves as one single species, capable of interbreeding, communicating and learning from one other. Today, however, the single human species adapted itself to widely varying conditions on earth by means not of biological but of cultural differentiation (Stephen Mennell 359).

Discourses on the theoretical framework on globalization have been elucidated by different scholars from different schools of thought. Development School of thought thinks that the concept presents both new challenges and fresh opportunities. While, the Dependency School claims that it cannot be defined and that attempting to define the concept would distort its meaning. One opinion is however undisputable among scholars: To them, globalization has exerted strong influence on many cultures of the world. There is hardly any continent of the world that has not had its share of the influence either negatively or positively. For instance, people in local settings might view globalization as “Westernization” or “Americanization”. Others may resist globalizing processes as foreign or even evil. Still others may change or adapt globalizing processes to fit their own needs. In other words, globalization is a fact of life because all are affected by it in terms of its benefits or losses. On the other hand, a development scholar LayiErinosho argues that “the various theoretical strands on globalization can be grouped into two broad areas. There are on the one hand theories about the historicity of the process and on the other those that are anchored on its benefits to humankind from the standpoints of the economic including the revolution in information and communication” (8). Erinosho posits further that what he regards as the historicity of the process is explored in the context of the debate on the origin of globalization. He asks if globalization is a new or old process. It is evident that there are those that are of the views that globalization is a new process because of the revolution in information and communication technology that has brought human beings and societies closer to one another than at any other time in world history. While some others share the opposite view points namely that it is not a new process. Globalization has been a part of humanity from time immemorial (Erinosho 8). Moreover, the process gained more momentum when the Europeans came into contact and colonized the new world, and it seems to have reached some kind of climax in the past three decades due to the revolution in information and communication technology that has revolutionized the world. The second theoretical strand according to Erinosho is deduced from an appraisal of the impact of globalization on humankind. There is no doubt that it has engendered various reactions and it is believed by a significant number of people that it is the best thing that has happened to humankind. Yet, to others, is a threat or curse or tool for the exploitation of third world countries or for engendering unequal relations among nation states. There is no doubt that globalization is one of the most challenging developments in the world history. The system, in its more generic and broad sense is part of the movement of history.

3.0 Theoretical Framework

i. Intercultural Theory

Theatre theorists and critics such as Patrice Pavis and Rustom Bharucha have since the 1990s initiated discourse on a trend of theatre practice recognised as intercultural theatre which signals from the outset the opening to very different cultures. The trend has been tremendously evolving around the globe. It is a notion which stems from the 1960s, from the utopia of social mixture, of hybridization, of social progress, of sharing rather than plundering (Patrice Pavis 13). In the 1970s, when it was thriving, intercultural theatre, was taught its first lesson and given its first prescriptions. Since then, the nature and the conception of this theatre, called 'intercultural' have considerably evolved. However, it was in the 90s that a cogent discourse was initiated on the theory by theatre theorists and critics. Intercultural theory developed in the environment of globalisation, from the influence of western theatre practitioners such as Eugenio Barba, Thomas Richards, Peter Brooks, Robert Wilson and Philip Zarilli. This is because of the impact of globalization on cultures and of doing and understanding theatre. Cultural syncretism and hybridization spread through globalization as new ideas, fashions, commerce, knowledge and media circulate worldwide with remarkable speed. This theory calls for the mixing and matching of cultures or subcultures. Majority of the work in the intercultural theatre is basically about thinking and doing around the themes, stories, pre-performative or performative concepts of theatre or traditional performing arts forms and practices, mixing and matching with the concepts or the ideas of foreign. Intercultural productions display aesthetic components from different cultures in imitational, adaptive or universal modes. In the imitational mode, material from the source culture dominates the production as model or ideal. The goal of the universal mode is to appeal ecumenically to audience members from a range of cultural backgrounds. However, in the adaptive mode, which this paper privileges, material from the source culture is adapted to fit the expectations of the target culture, or the source material dominates, and elements from the target cultures are integrated to broaden the semiotic range of the production. For instance, most storytelling theatres are originally expressed in the language of the people, and subsequently transformed or adapted into other languages possibly for the consumption of the global audience. Today, most storytelling theatres and other performatives in Eggon land are performed using the nuances of English language owing to its universality. English language has become a universal entity because of the impact of globalization.

Nowadays, contemporary Nigerian writers and scholars draw from the oral traditions of their people which usually serve as a source of inspiration to them as well as for the benefit of the global audience who may have assessed to their works. What these writers usually do is to adapt contents, forms and materials from the source culture, harness them to fit the expectation of the target audience. This position exemplifies exactly what the researcher has done in this paper. The story performed and analyzed in this work was originally performed in Eggon language during the fieldwork experience and translated into English language simply to fit into the expectation of the target readers.

The researcher has profitably adapted and exploited the resources of *Nyum Onzho* theatre of the Eggon people and interlaced them with a European medium of expression. In this paper, the researcher weaves indigenous and foreign cultures together to evolve a hybrid dramatic offering for a wider audience. However, this interplay and hybridization of different cultures to serve specific purpose is exactly what scholars of intercultural theory advocate.

ii. Intermediality Theory

The concept of intermediality has been so frequently used in different discourses and in different meanings that it is almost impossible to map out its semantic field or range. It emphasizes in particular, the aspect of mutual influence or interaction. Researchers working in the field of intermediality in theatre and performance, such as Freda Chapple, Chiel Katten belt, Sarah Bay-Cheng, Andy Lavender and Robin Nelson, examine theatre and performance in the context of other media. They probe the aggregate inter-relatedness of digital media and the performing arts. Coming from a perspective that theatre offers the staging space for inter medial performances. The researchers study the proliferation of texts, medial spaces and inter medial relationships created when the live medium of theatre and performance intersect with cinema, film, television, and especially, digital technology. Chiel Katten belt defines intermediality as “the co-relation of media in the sense of mutual influences between media” (31). She continues that, the concept of intermediality assumes a co-relation in the actual sense of the word, that is to say, a mutual affect; taken together the redefinition of media co-relationships and a refreshed perception. Co-relationship of media means that previously existing medium’s specific conventions are changed, which allows for new dimensions of perception and experience to be explored. It is those co-relations between different media that result in a redefinition of the media that are influencing each other, which in turn leads to a refreshed perception. What is notable also is that, in the discipline of theatre studies, a change of paradigm is taking place. One contributing factor to the change in paradigm might be that our contemporary culture has become a globalized culture, with all the performative features that it entails. When an indigenous performance undergoes a paradigm shift from its primary orality to secondary orality owing to the incorporation of digital technology such as film, television and the internet, we can say that intermediality has taken place. This is because of the interplay and the incorporation of the two media. For example, the advent of information and communication technology today has created a platform for intermediality. This technology has so compressed space and time by its virtual presence that people have plunged in headlong. The internet has made storytelling theatre alive and interactive today among its users, especially the cyber community. What this means is that, the growth of internet facility has led to exponential experimentation in the production, and processing, transmission and reception of stories and other live performances. For instance, these days a song or music rendered and transmitted on social media such as YouTube, Facebook and others, can reach millions and billions of

listeners across geographical and linguistic barriers in the world. The audio-visual facilities are even more tantalizing in their reach and effect. The development of satellite television has opened new frontiers for performers. They can now perform from a single spot and expect to be heard, seen and appreciated in all continents of the world. The beauty is that, Nigerian satellite television stations are very active in this global communication revolution. These stations are patronized by Nigerians, Africans and global audiences, thus, adapting and recycling the stories and images of Nigerian folklore to fit into the expectation of the target culture and people. Often times live performances are performed in their primary or original format then transmuted and sold to television stations as secondary contents. When these stations showcase or broadcast these contents as secondary contents because of the shift in paradigm and transmutation that has taken place in a digital format, millions of people around the world that have access to the vehicles of globalization can have access to the performances. What this means is that intermediality describes the introduction of digital technology and its functions in the context of the application of technology-based mass media of communications within the traditional locality. It discusses the confluence of media, medial spaces and art forms involved in performance. Sociologist Robertson has coined an expression: “glocalization” to identify how globalization has created conditions to promote intermediality and address local issues. This concept according to him is an emerging term used to describe the introduction of digital communication and its functions in the context of the application of technology-based mass media of communications within the traditional locality. He calls it “digitized storytelling” because it uses the technology of the web to adapt stories in their indigenous form into the digital format. Here, traditional stories are transformed into digital media for digital audiences. In this way, indigenous theatre and the indices of modern mass media are adapted to each other and harnessed. This is what the researcher calls “cultural convergence” or better still, “cultural hybridization”. This theory places theatre and performance at the heart of the new media debate anchored by globalization. It provides an overview of the discourse on the relationships or interface between the indigenous arts and globalized media over the twentieth century. Through this theory, *Nyum Onzho* theatre can acquire limitless power and significance to promote and propagate the culture and traditions of the Eggon people globally.

NyumOnzho Performance

Marvin Carlson posits that “the recognition that our lives are structured according to repeated and socially sanctioned modes of behaviour raises the possibility that all human activities could potentially be considered as performance, or at least, all activities carried out with a consciousness of itself” (4). Carlson defines performance as “all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some influence on the observers” (37). In this definition, Carlson stresses the fact that certain behaviour has an audience and an effect on the audience. His definition addresses what seems to be an essential quality of

performance, which is based upon a relationship between a performer and an audience. This is because; we play roles, occupy statuses, and play games with one another in a designated area or space (5).

In Eggon traditional society, everyday life is framed up and performed. Their Performances have been integral to their existence. For instance, in the storytelling theatre, it is obvious that daily, people are involved in telling stories. They tell stories about their experiences, situations, events and life. Most times the narration of these stories is accompanied with actions of demonstrations. Since this act constitutes representation of events, they can be said to be involved in a performance. It means that, every performance of a people springs from their cultural patterns exposing both the material and non-material heritage. This affirms the postulation that every society establishes and sustains a performance tradition that is unique to its aspiration and existential philosophy; because every art is a creation of a particular society. In Eggon land, performance is also at the heart of every cultural production. *Nyum Onzho*-storytelling is probably the most popular genre of oral performance in Eggon society, popular in the sense that its process of creation and consumption is common amongst them. By oral, it means a performative art that is circulated by the words of mouth rather than written or printed. Its composition and performance are by words of mouth (Ruth Finnegan 16). Features like heightened language, metaphorical expression, musical form or accompaniment, structural repetitions, context and setting of the performance, mode of delivery, skill and personality of the performer and the audience's action all embodied oral performance. By this, it means that, oral performance is a stylized deployment of language resources to create theatrical performance effects measured by rendition, proverbs, improvisation, memorization and audience governed by the element of space. Eggon oral performance is therefore the theatrical performance effect of the Eggon people whose art serves as a major tool of social interaction amongst them.

Among the Eggon, a story is called *Onzho* and the art of the storytelling itself is called *Nyum Onzho* (Musa Enna 34). This art of storytelling is central to the life of every Eggon person. It is largely secular and the most eclectic and dynamic in form and content. It is part of Eggon philosophy that stories must be told to inculcate some moral lessons and values into the children so that they can become productive members of their society. This is because stories are also hardly forgotten because of their re-narrative attributes. They are consciously registered in the minds of the children and adults alike. Elias Anzaku avers that, "the aim and objective of this performance is to produce an individual who is transparent, honest, respectful, skilful, cooperative and one who could conform to the social order of the particular time" (168). Until recently, performance of storytelling formed the main entertainment in villages and small towns at nights after work. Storytelling is traditionally performed in the evenings; there is one performer at a time, there is rotational order which is followed to accord each performer a chance to perform. It can occur in different kinds of setting. Most times, it is performed in the open and members of the audience are free to arrive and leave as they please. The only means the

performers use to keep the audience stable is the art and this depends to a large extent on the quality of the performance. Features like heightened language, metaphorical expression, musical form or accompaniment, structural repetitiveness, context and setting of the performance, mode of delivery, skill and personality of the performer, the audience's action, dances, costumes among others, are all embodied in storytelling theatre.

In the early evening hours for instance, a family may gather in the central room in the house to perform traditional stories. There are also evenings when the audience assembles in one of the houses, often the house of a gifted performer or in open places like the village square, depending on the magnitude of the performance. Hence, every parent is essentially expected to be a good storyteller, which is an important role of informal education in the Eggon society. While offering entertainment, it serves as a mode of communication as well as a means of recording and transmitting historical events. Eggon society. The performer therefore gives body to the material, formulates it and realises it within regulated and specified norms and values guiding it. In Eggon tradition however, there are many stories in the repertoire which are rendered for instructional and learning purposes. First, such stories educate individual members of the community operating as a regeneration system forged to maintain the commonly-shared norms of the people. Stories that have animal characters are mostly performed. The more recurrent of these characters are the Hare, Frog, Tortoise, Hyena, the Lion and Elephant among others. However, the Hare is the stock hero; he is the master trickster, cunning, agile and resourceful. He is usually presented as a very clever animal and most of the stories are based on his antics. Writing on allegory, Kofi Awoonor notes that:

More significantly, the animal heroes are chosen for possessing certain primordial qualities of cunning necessary for survival in an uncertain world. Besides, they partake of a spiritual essence of the universal dynamic force. Above all, the animal hero always shares an aspect of everyman; he is wise, at times greedy, at times generous, he marries, procreates, cheats, attends his relatives and neighbour's funerals, gets drunk and beats his wife and dies. He is the everyman of the folk tradition, the archetypal hero who succeeds or fails by his guiles or preternatural wisdom (75)

The animal stories of the Eggon *Nyum Onzho* theatre sometimes came from real events which had occurred in the life time of the people. However, in order to avoid embarrassing the participants in the events or their relations and keep group solidarity intact, animals became the characters. Stories of how the Tortoise developed a cracked back, the lazy Hare, how the Leopard got its spots among others remain very prominent (Reuben Embu 52). There are many ways of telling stories in Eggon land. The when, where, how and who tells the story are essential denominators. Each community has its own system but certain similarities exist among them. Usually, it is after night fall that the call can be made. Sometimes, an elder in the village who has developed special oral

craftsmanship attracts a group of adolescents on each night during moonlight. He would in turn keep the children busy by shelling groundnut or melon in the process. Sometimes, in the middle of the story, he would stop and refuse to continue unless more tobacco was provided. The tobacco here serves as a source of inspiration that gingers the performer in the process of his performance. For without it, it is believed that the ideas would not flow. Most times, the performers are able to satirise situations or events or ridicule them and this in turn acts as a sanction on erring individuals. The audience usually consists of both adults and children. Usually, adults are less active while children are active participants. This is because, the performance is usually meant for them and the objective is to make them productive members of the society. A session usually begins with a peculiar opening formula consisting of a signature tune usually chanted in monotone. This opening formula has its aesthetic and stylistic functions. First of all, it is a verbal contract between the performer and the audience. The former seeks the permission of the latter. The latter's assent launches the two into the business of performing. A performance titled "The Stubborn Rat" (*Ikpi Atsa*) is hereby presented and analysed:

Performer

My story, my story is about the stubborn rat (*Onzho, Onzho me vukpiAtsa*). The stubborn rat grinded some measures of guinea corn, molded it, fetched a little from it, took it to a wrestling arena and said: "anyone who brings the other down as they wrestle will pick one of the molded guinea corns from the bowl and eat". They had a standing rule: one beaten, one mold of the food. It was unanimously agreed by the actors in performance. To be sure of the delicacy of the food, before embarking on the wrestling, *Akun* (monitor Lizard) picked one mold from the bowl and ate. The two animals set to commence the wrestling. *Akun* quickly got hold of *IkpiAtsa*, lifted him up and hit him on the ground 'gbu'. As he ran to pick a mold of food from the bowl, he was stopped by *IkpiAtsa* who challenged him for another round of the wrestling before he can pick from the bowl and eat.

EKPYI ATSA

No, no, no come back. This fight must continue. It doest not mean that you have won. Let's do it again. If you win this time, I will accept the challenge.

AKUN

Alright, I accept the challenge.

PERFORMER

But as they wrestled for the second time, *Akun* was not fortunate as he was lifted up by *Ikpi Atsa* this time around and hit on the ground badly 'gba'. Because of the hit, his skin peeled off completely. On seeing the situation *Akun* was, *IkpiAtsa* ran 'reng, reng, reng' and left *Akun* helpless. When *Akun* saw that *IkpiAtsa* ran away, he then fetched some palm oil used by *IkpiAtsa* in preparing the food and robed on his body to reduce the pain. Suddenly,

Mr. Hare approached the scene and saw *Akun* lying; he became so inquisitive to know why *Akun* was lying down with his entire body peeled.

HARE

(Surprised) *Akun*, what happened to you that you are looking this way?

AKUN

(Knowing who Mr. Hare was changed the story). It was *IkpiAtsa* who brought some balls of molded food for a wrestling competition and set a standing rule that anyone who brings the other down will pick from it and eat. And you know what? I lifted *IkpiAtsa* up, hit him on the ground and ate the whole food. Een, that is why, I am shinning.

PERFORMER

On hearing this, Mr. Hare demanded to know the whereabouts of *IkpiAtsa*. *Akun* did not hesitate to show him where *IkpiAtsa* has followed. Mr. Hare started running towards that direction shouting, calling the name of *IkpiAtsa*- *Ikpi, Ikpi, Ikpi*. When *IkpiAtsa* heard his name being called intermittently, he stopped 'tac', only to see Mr. Hare. Before he could say anything, Mr. Hare poured abuses on him calling him coward asking him the where about of the food he brought for the wrestling.

HARE

(To *Ikpi Atsa*) You fool, you coward. Where is the food you brought for the wrestling competition?

EKPVI ATSA

(Shocked) Why this sudden insult? If you want to wrestle, tell me you want to and not to insult me. Anyway, here is the food. But there is a standing rule. You can only eat from the food if you hit me down.

PERFORMER

No one eats from the food unless he is able to hit his partner on the ground. It is a rule that they must obey. As they agreed to wrestle, *IkpiAtsa* allowed Mr. Hare to bring him down twice. When Mr. Hare wanted to pick another one from the bowl, he was stopped by *IkpiAtsa* who held his ears tightly, lifted him up and hit him on the ground severally 'gbu, gbu' where his skin also peeled off completely. As he escaped, he ran back to where *Akun* was and threatened to revenge. But first, he brought out some cooking condiments to prepare a delicious meal for them to eat together before he can kill *Akun*. He looked for fire wood to prepare the meal but could not get. *Akun* then asked if he should climb the tree and cut down some fire wood for him.

AKUN

Can I climb the tree and cut down some for us to prepare the food?

HARE

(In the affirmative) Sure, why not. You know we need that.

PERFORMER

Akun climbed the tree, began to stare confusedly north, south west and east. Seeing him, Mr. Hare wanted to know why he was staring that way.

HARE

Ah! Ah! What is happening to you? I don't understand what you are staring at.

AKUN

I am so happy on this tree. At least an opportunity has finally come for me to stare at the whole world for the last time before you kill me.

PERFORMER

Suddenly, an idea came to him, and immediately he said, *IkpiAsta* is coming! At this point Mr. Hare who was afraid of being killed by *IkpiAtsa* became scared and started running away to avoid being killed. Unfortunately for him and out of confusion, he mistakenly hit his head on a rock 'gaa' and dropped dead. *Akun* then came down from the tree, gathered some pieces of fire wood, and slaughtered Mr. Hare for meal. When he finished eaten up Mr. Hare, he quietly lied down. Suddenly, frog arrived at the place and was anxious to know why *Akun* was lying down that way.

FROG

(Shocked) *Akun!* What happened? Why are you lying this way?
(Akun told him what transpired between them)

FROG

Too bad. But why should the Hare behave that way? It serves him right.

PERFORMER

Akun then asked him to finish the remaining food in the pot. The frog went to the place where the food was, entered the pot, ate the food, remained inside the pot and began to sing a song:

Mr. Hare ate Monitor lizard
Monitor Lizard ate Mr. Hare

EGGON

AbizumatanAkun

AkunatanAbizum

PERFORMER

He then jumped out of the pot 'hup' and ran away still singing. *Onzho me akpolokongbon*
(End of my story)



A session of nyumonzho performance

Analysis of the story

Stubborn Ikpi Atsa called for a fight with Akun. Unfortunately, Akun was unlucky. He got the beaten of his life because he could not withstand the strength of IkpiAtsa. Clever Mr Hare came with his usual antics and wanted to know what actually transpired that led to the condition Akun was. But Akun was smart. He changed the story knowing fully well the kind of person Mr Hare was. Akun knew that when it comes to fighting, Mr Hare will beat him. Therefore, he had to devise a plan to climb a tree and get firewood for them to prepare the meal. While on the tree, he scared Mr. Hare with his antics too. Out of confusion, Mr. Hare ran and hit his head on the rock and died instantly. Here, the ever clever Mr. Hare became the victim, while Akun became the hero. In this performance, several proverbs could be deduced. For instance, proverbs like 'whatever a piglet looks for is what he gets' (*Ekploanwyeokokoaklo*), 'he who refuses to listen always suffers its consequences' (*Are la a tlagno a tlaka lo mbo*) among others are glaring. In the performance, it was evident that the Hare got what he asked for. He invited the rains and was beaten by the rains. Metaphorically, he is compared to the piglet who got what he looked for. Again, he refused to listen to the good voice of reason and he saw its consequence. The lessons learnt from the story could be summed up in a saying that, "He who plants evil reaps evil" or better still, "Evil has no victory over good". It also teaches that, it is not good to be stubborn among others. Children and adults alike can learn from the story and change their patterns of behaviour. For instance, the Hare planted evil against Akun. His desire was to kill Akun and prepare him as his meal. Unfortunately, he was the one Akun prepared for meal. It also means that evil, no matter how bad it is, is ephemeral. Mr Hare had an evil intention against Akun which later boomeranged. On the other hand, it was the stubbornness of IkpiAtsa that led to the entire conflict in the performance. He initiated the fight that led to the death of Mr Hare.

However, didactic and pedagogic tenets which are instructive for moral value acquisition and productivity are also obvious in the performance. For example, in traditional Eggon society, traditional wrestling is paramount. Such performance in peace times is used as rehearsals and trainings for real battle. It is believed that those that fall within these age bracket belong to the warrior group of the society and are often referred to as *Moa-okola*. This crop of community youths usually maintain and sustain internal and external security. They are expected to have acquired diverse skills in traditional warfare which if harnessed properly, will make them warriors and protectors of their community. Therefore, stories like these are deliberate attempts of preparing the able-bodied men as warriors of a particular community. People can learn from the skills and dexterity of IkpiAtsa and become productive members as well as the protectors of their community.

Internationalizing NyumOnzho Performance

In contemporary times, especially with the on-going globalization agenda of world powers, the need to project indigenous identities and performances in Nigeria has taken many alternative patterns to enhance the glory of the Nigerian culture and pride in her heritage, and to seek to discover and re-establish Nigerian civilization and promote Nigerian dignity, self-assertion and consciousness. Often times videos, films, and Programmes showcased through the internet, video–film format and television always recapture the unique mood of our indigenous society. Television for instance, has now become a window to the world. Today, people can view the world as well as happenings in the world through their handsets and other electronic gadgets. One innovation that has greatly revolutionized the world today is the advent of the internet technology. This technology has so compressed space and time by its virtual presence that people have plunged in headlong. The internet has made storytelling theatre alive and interactive today among its users, especially the cyber community. It has no doubt resulted in many positive impacts, including increasing access to limitless information and entertainment as well as facilitating the production of new information and entertainment. While surfing the internet sites such as YouTube, instagram and facebook among others, children and adults alike are exposed to new ideas and information that may increase their knowledge and perhaps spark their own creativity and innovation. For example, facebook helps members to communicate and stay in touch with their friends. Ultimately, once you join facebook, you will be able to share photos, videos, plan events, keep-in-touch with friends wherever you are, stream events online among others. If *NyumOnzho* theatre is well researched, harnessed, documented and packaged, it can be internationalized and sold across the world through the instrumentality of the internet. Video-Film as a creative cum communicative art can also absorb an entirely indigenous performance and improve upon its potentials to bring social changes by projecting the mediated messages farther and wider. It is one mode in which people can record images, events, organize them to imply meaning and through them communicate to others. The Nigerian video-film industry has emerged as a medium of popular culture carrying with it popularity that cuts across the broad spectrum of societies. It has

creatively and extensively borrowed from the oral texts and literary form of indigenous performances and this, has contributed to its popularity and acceptability. Today, an increasing amount of video-films are produced in many Nigerian languages projecting, documenting and preserving the culture of the Nigerian people. Most of them draw inspirations from indigenous and historical archetypes to inculcate the core values of our society on the people. Films can help us know more about our cultures and even become better in our understanding of cultures from other lands. Therefore, if *Nyum Onzho* theatre which is also an indigenous performance is well researched, harnessed, documented and packaged like other indigenous performances of the Nigerian people through the medium of the video-film, it can be internationalized and sold across the world; first as a commodity and second as a way of projecting and promoting the Eggon world-view- their culture, history, religious practices and theatre traditions to the outside world.

4.0 Conclusion

The paper examines Nyum Onzho performance of the Eggon people of Nasarawa State in north central Nigeria. It hinges its precepts on the imperatives of change, opportunities and benefits in the age of globalization. It examines the significant of the variables of globalization towards internationalizing and globalizing Nyum Onzho performance. It also conceptualizes globalization, its theory, history and form. From the research, it becomes pertinent that globalization is an ongoing historical process that has created the changed conditions of contemporary existence. The paper demonstrates that there are two sides to the phenomenon of globalization, the positive and the negative. On the positive side, it is postulated by a significant number of people that, it is the best thing that has happened to mankind. Revolution in information and communication technology has facilitated the rapid production and dissemination of information across the world. On the negative side however, it is evident in the indigenous cultures and values that are either being supplanted or displaced with the metropolitan alien cultures of the west. From the paper, it is evident that 21st century is an age of rapid transition. Post-colonial societies have seemingly become changing societies. These changes may be as a result of cultural diffusion through a process of globalization or globalizing or through the internal evolution of the society itself. The change in Nyum Onzho performance forms and culture as posited is therefore an inevitable phenomenon because it is truly about people changing. For the change in the art itself, is a social reality occasioned by man as the creator of that new reality. What this means is that globalization is inescapable, inevitable and unstoppable today, it therefore beholds on the Eggon people to now key into those significant gains, benefits and opportunities it has offered to promote and propagate their cultures and cultural performances across the world. They must think globally and act locally.

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