

**Theatre and Cultural Transmission: Myth and Ritual as  
Carriers of Culture in Femi Osofisan's *Morountodun***

Emma Ejiofor Ebo

*Theatre Arts Department, Nnamdi Azikiwe University,  
Awka, Nigeria*

---

**Abstract**

Myth and ritual have always been of immense interest to scholars of African culture, and the fact that there exists a relationship between both enables researchers to study them side by side. It is true to say that myth validates ritual while ritual sustains myth. In the African world view, the living are able to interact with the ancestors through ritual, and it is this mythical belief that makes the living carry out ritual processes either for propitiation, supplication or thanksgiving. Therefore, myth and ritual are embodiments of a people's culture. It is through myth and ritual that essential aspects of a people's culture are transmitted; for a people without culture are a people without roots. Thus, culture, for any community, must be preserved and handed down from one generation to the next. It is against this background that this paper argues that myth and ritual are potential transmitters of culture. My paper, however, argues that colonisation and globalisation have deeply impacted upon African cultures, myths and rituals through the exposure to and contact with western and non-African cultural practices. Using *Morountodun*, the paper suggests that Femi Osofisan, in his crusade for national consciousness and cultural awareness, uses his art to explore and affirm the preservative and transmissive potentials of myth and ritual of African cultures.

## Introduction

Individual societies have developed their own myths, which play an important role in their cultural lives. Myth is as old as the history of humanity, because since the beginning of time people had always tried to understand the reason why the rainy season comes at a particular time, the dry season at a given time, why the sun rises from the east and sets in the west, why thunder occurs, etc. The word myth, according to J. A. Cuddon (1979:408), is derived from the Greek word *mythos*, meaning "anything uttered by word of mouth"; in general, a myth is a story which is not 'true' and which involves (as a rule) supernatural beings-or at any rate supra-human beings." Myth is very often concerned with creation. It explains how something came to exist. Myth is found in the root of the culture of a people and it is a common element in Western, African and Asiatic cultures. Thus Ogonna Agu (1987:82) defines myth as "a story that is told about the gods and the universe for explaining the cause of natural events and the course of the natural order." They are handed down from ancient times and therefore embody the concepts or beliefs about the early history or origin of a community or group.

Equally, ritual is another essential element of African cultural practices; therefore, it is central to the existential reality of African peoples. Ritual is a special and exceptional element of tradition, which is made up of a set of prescribed and strictly followed actions in a particular cultural milieu. Ritual comprises collections of rites both in religious or secular ceremonies. As a medium of mediation, ritual attempts to communicate directly with the supernatural and the metaphysical world. Thus, there are specified ritual processes for different objectives. Hence, Mbiti (1978) notes that:

Ritual is a set form of carrying out a religious action or ceremony. It is a means of communicating something of religious significance, through word, symbol, and action. Ritual embodies a belief or beliefs. (126)

Someone presides over and coordinates the activities of the participants within a ritual context.

The African belief in the unseen world is concretized through myth and ritual and because Africans do not see the metaphysical world, they use ritual as a gateway to the supernatural worlds. The traditional African like the early humans created the spiritual plane in his mind as avenue to confront the hostile and nebulous environment. Ayisi (1972: 90) further posits that:

Rituals are the only means through which the profane world is brought into contact with the sacred; they serve as institutional intermediaries or sanctifying agents.

There are various kinds of rituals, but they can be broadly divided into simple and complex rituals. A simple ritual is personal or family oriented and may take the form of simply pouring the first few drops of wine on the ground and calling on the name of a dead father or relative to come and partake in the feast. Complex rituals, on the other hand, are experienced communally; they encourage coherence in the community and therefore tend towards communal welfare, in addition to their more central religious purpose. The repetition of these performances over time, perfect them to become cultural practices often celebrated in the form of festivals and other religious rites. There is thus a harmonious and symbiotic relationship existing between myth and ritual because myth validates ritual while ritual sustains myth. For instance, in the African world view, contact with the spiritual world, either to supplicate for beneficence, or to atone for sins committed, is established by following certain prescribed rituals. These rituals are hedged about or energised by myth in order to give them some validity and universal acceptance among the people. This relationship has enabled some experimentalists to achieve side by side utilisation of both elements in one play, as Wole Soyinka does in *Death and the King's Horseman* and Kalu Uka in *Ikhamma*. The manifestations of myth and ritual in the cultural practices of a community are, thus, important aspects of cultural preservation and transmission.

However, due to the influence of western cultural practices on our indigenous cultures, there has been a gradual erosion of African cultures. This has posed a great threat to the existence and role of myth and ritual as aspects of African cultures. It is unfortunate that our cultural heritage, our mythological background and ritualistic performances are being undermined and eroded by the overwhelming influence of Western culture. As Okeke affirms:

Our urban civilization has in a great way distorted our traditional view of the totality of the creative experience. It has to some extent destroyed our innate love for the dance or ritual play. (1982: 45)

There is the need, therefore, to revive and preserve our basic cultural life (which myth and ritual are parts of) which is gradually fading away.

Culture has been variously defined by scholars across many disciplines. Of these, Iji's readily comes to mind. Borrowing from the Nigerian cultural policy (2004: 4) document, he says that culture is the totality of

the ways of life evolved by the people in their attempts to meet the challenges of living in their environment. Culture is one important aspect of a people that gives them recognition and identity among the nations of the world. Hence, the erosion of the culture of a society is a cause for worry as it is a setback to the development of the individual and the nation alike. Underscoring the importance of culture, Umeogu points out that:

Not to have the knowledge of culture(s) and also not living by culture(s) is arrant ignorance. Everyone should strive to have the knowledge of culture(s) and also to live by culture(s); when such a knowledge and life abide in one's existence one is a true man. He is an authentic existent. He is the one who the sacred scripture called great in the Kingdom of Heaven. (2000: 176)

Myth, just like ritual, is dramatic and artistic in nature; therefore, it too is an available medium for the preservation and propagation of culture. The re-enactment and transmission of myth and ritual from generation to generation ensure cultural preservation. Playwriting is a sure way of achieving this very important cultural preservation and transmission. Therefore the aim of this paper is to highlight the ways of using myths and rituals as thematic material for the purpose of inculcating basic cultural values in youths so as to ensure the preservation and transmission of these cultural values from generation to generation, to combat the influx and influence of foreign cultures.

The erosion of the culture of a community is a consequence of the loss of the community's sense of belonging and pride; it also signals the community's sense of displacement and or marginalization of its uniqueness in the national or global cultural domain. Very often, the influx of Western cultural values into the indigenous culture culminates in cultural confusion. Many young people today are cut off from the roots of their existence because of the disruption in cultural transmission. As a result, most young people and even some older people at the moment have unfortunately lost contact with basic cultural codes and practices that serve as the basis for orderliness in their cultural milieus.

Perturbed by this fact, African scholars have organized conferences, seminars, workshops, and symposia, as means of examining ways of protecting, documenting and promoting the indigenous cultures of African peoples. In reaction to this, this paper sets out to study the role Nigerian playwrights play in the preservation, promotion and transmission of indigenous African cultures; my main thesis is that the effective utilization of these cultural elements such as myths and rituals in Nigerian plays will contribute greatly in the preservation and transmission of

our cultural values from one generation to the other. Femi Osofisan's *Morountodun* is the text selected for this study.

### **Myth, Ritual and the African Playwright**

Myth can not be subjected to any scientific verification or analysis, while ritual on its own is a special and exceptional set of tradition, which is made up of strictly stipulated actions in a particular cultural milieu. Myth and ritual are inextricably intertwined and enjoy a relationship since myth authenticates ritual. The latter is the reason for the former, because it is that which explains the former. Echeruo (1981: 139) states that 'It is myth... that gives mass and duration to ritual', thus validating the inter-related nature of myth and ritual. Ayisi further affirms that:

Contact with the spiritual world, either to supplicate for beneficence or to atone for sins committed, is established by following certain prescriptive rituals. These rituals are headed by myth in order to give some validity and universal acceptance amongst the people. (1972: 30)

This paper, however, is aware that the myth-ritual relationship is so often one directional and they are always mutually interdependent as Echeruo's assertion implies; ritual, very often has a myth that underpins it, and a myth requires a ritual for its enactment or circulation. Thus, both are reliable and viable sources of cultural expansion and propagation in the various societies of Africa and the world at large. Myth details the code of conduct of a society, the belief system of a people and the origin of their existence. Zarrilli, citing Wendy O'Flaherty (1976: 8-9), re-echoes this point when he asserts that:

Myths are not written by gods and demons, nor for them; they are by, for, and about men. Gods and demons serve as metaphors for human situations... Myth is a two way mirror in which ritual and philosophy may regard one another. It is the moment when people normally caught up in everyday banalities are suddenly (perhaps because of some personal upheaval) confronted with problems that they have hitherto left to the bickering of the philosophers; and it is the moment when philosophers, too, come to terms with the darker, flesh-and-blood aspects of their abstract inquiries. (2000: 4)

Therefore, the usefulness of myth cannot be out-lived by the passage of time. It lasts as long as time itself does. A lot of scholars continue to

affirm that myth is an important aspect of life of a people that guarantees the substance and development of the culture of that community. Karaye (2008), quoting Malinowski (1954: 8), lists certain salient areas of the culture of a society on which myth exerts its influence when he says that myth is:

A form of charter meant to preserve certain aspects of culture for future generation. These aspects include systems of marriage and kinship or government, basic elements of commerce or modes of economic exchange; attribute to magic or religion, traditional technology, etc.

Karaye further notes that:

Myths have meaning in themselves and reflect society in a direct sense, that is, each myth corresponds to an actual rite or social activity....Myth belongs to the superstructural level of society, that is, the ideological level which those who listen to or recount the story are generally unconscious of. (2008: 26-27).

These assertions mean that myth performs an indispensable function in cultural development and enhancement, and further codifies the belief system of a people. Myth therefore lays down the principles upon which ritual operates and through this means the behavioural pattern of society or humanity is guided.

Emphasizing the importance of ritual and myth as an inseparable duo, Malinowski (1954: 17) reiterates that:

They serve the functional role of preserving of culture from the erosive effect of time, and thereby helping to initiate future generation into cultural activities.

Ritual, like myth, possesses the potentials for cultural preservation and propagation. Ritual manifests in every aspect of human activities. Culture is the totality of the way of life of a given society; and it encapsulates ritual and myth. Wilson (2004: 317) reveals that:

Like acting, ritual is a part of everyday life which we are generally unaware of. Basically, ritual is a repetition or re-enactment of a proceeding or transaction which has acquired special meaning.

This may be a simple secular ritual or a deeply religious ritual that is designed for or demands efficacy. A ritual, over time, becomes an integral

part of the cultural activities of a people and manifests in their everyday life. As Onwuekwe (2006: 27) points out, "one quality of culture is that it is learned. It is passed on from generation to generation, through purposeful teaching and learning". It is for this reason that theatre can be a tool for teaching and learning of culture, especially through the manifestation of mythic and ritual elements in African drama. As Clark observes, African

drama is mainly drawn from myths and rituals telling the history of a tribe, they serve a common civic purpose namely, that of educating and initiating the young into the secrets and moral code of society. (1981: 64).

Similarly, Ogunbiyi (1981: 4) declares that;

The origins of Nigerian theatre and drama lie in the numerous traditional, religious and functional rituals to be found in practically every Nigerian society.

This is therefore the function which African playwrights perform since they are committed to using basic aspects of culture, such as myth and ritual, to sustain and transmit African cultural values to the wider world and the younger generation of Africans. The dependency on myth and ritual as vehicles of cultural transmission is given due exposition by Ezenwanebe:

African drama evolved from ritual feasts and festivals that form the nucleus of the people's culture. Despite the debate on whether ritual can be called drama or what aspects of it can really be referred to as drama, the fact remains that in Africa, as in Nigeria, cultural practices are rooted in rituals and hence ritual becomes one of the dramatized aspect of Nigerian culture.  
(2003: 29)

Therefore, the culture of the people can be preserved and promoted effectively through institutions used as cultural agencies and also through other individuals. Hence, the playwright as one such individual should develop a strong cultural consciousness and should be committed to effecting a positive change through the extolling of cultural values. A genuine commitment to art as a veritable instrument of cultural transmission, Achebe (1978: 172) notes, involves

a sense of obligation or strong attachment to a cause. When we speak of

a writer's commitment we mean his attachment to particular social aims and the use of his writing to advance those social aims. This, of course, implies a belief that literature can and should be used as a force for social change, and a writer has a responsibility to do so.

To this effect, the goal of the African dramatists is to promote national consciousness, preserve and transmit the culture of their people. It is evident that culture is an aggregate and complex concept and the way of life of a people which reflects their values and orientation in the various spheres of human activities including the artistic, aesthetic, religious etc aspects of human endeavours.

Myth and ritual are adaptable elements of traditional African theatre which the African dramatist utilizes through the process of formalization to achieve drama. This explains why African theatre is rich as it is derived from this cultural heritage. The idea of myth and ritual as veritable tools for transmission of culture, therefore, cannot be over emphasized.

### **Myth, Ritual and Culture in *Morountodun***

*Morountodun* is based on the ancient myth of Moremi, the legend of Ilaya who was the wife of Oranmiyan, the Oni of Ife. She is believed to have saved her people from the menace of the Igbo by willingly allowing herself to be captured in order to discover the mystery of their invincibility. She is thus a legendary figure for Yoruba people. The play opens with the director addressing the actors to start off their drama of revolt before their audience gets bored; he, however, anticipates trouble. Titubi, a representative of the bourgeoisie class, forces her way into the arena to stop the play that lampoons the avarice and greed of her class. Consequently, Titubi decides to collude with the police to infiltrate the leadership of the peasants. This introduces the class antagonism and central conflict of the play as the farmers are faced with two strong forces - the tyranny and repression of government, and the aggression and intimidation of the bourgeoisie. Thus, the peasant community's revolt against the oppressive military government is causing grave concern for the government, and the latter finds it increasingly difficult to contain the revolt. The bourgeoisie class also feels threatened by the support the peasants are attracting. Apparently, both the bourgeoisie and the government had earlier underestimated the strength of the peasants, for they now seek drastic measures to crush the revolt. To this end, Titubi agrees to serve as a decoy to penetrate the farmers' camp and power structure in order to bring to an end the revolt. She desires to be regarded as the modern Moremi and a famous figure and so sets out on her heroic mission as



planned. But events take a radical turn as Titubi, in accomplishing her espionage mission, ironically undergoes a transformation. Instead of betraying them as planned, she transforms into affirming a bond and solidarity with the peasants in their fight against the tyranny of the government. She declares her support for, and identification with them. She is thus given a new name 'Morountodun' (I have found a sweet thing) by the peasants. From Moremi, the tribal but aristocratic hero, Titubi transfigures into Morountodun, the spokeswoman for the dispossessed.

The play reveals Osofisan as an experimental dramatist who utilizes the myth of his indigenous culture to present an ideological viewpoint. By dramatizing the myth of Moremi, Osofisan attempts to resourcefully manipulate his rich Yoruba cultural heritage and the resources of drama and theatre in presenting what can be called his 'pedagogy of the oppressed' (see Boal, 1979; Freire, 1972). He directs his venom at the capitalist repressive class, using the medium of drama and theatre for his idealistic preaching. Osofisan uses myth and ritual in a subversive manner to suit his ideological framework and vision of society. He uses them to unmask the suppression and oppression in the society. He radically revises and reshapes known history, myth and legend in the face of contemporary realities so as to stress their dialectical importance and to give them newer meanings.

The Moremi myth used in *Morountodun* provides the context for show-casing certain positive and negative aspects of the society. This is achieved by manipulating artistic time and placing the story around the contemporary period. *Morountodun* is based on the legendary myth of Moremi but is actually a recreation of the Agbekoya revolt of 1969 in the then Western State of Nigeria. The play reveals that drama and theatre are vital aspects of the life of a society that is purposely inspired by myth and ritual. In the treatment of myth and ritual in *Morountodun*, Osofisan reconstructs the Moremi myth and legend of the past to suit his revolutionary views on the political forces of oppression and corruption in contemporary Nigeria.

In 1969, Yoruba peasant farmers revolted against the oppressive and excessive taxation imposed on them by the then government of that region. The peasants named their revolt *Agbekoya* ('Farmers Reject Exploitation'). Osofisan subtly uses this medium of dramatization to show essential attributes of the Moremi myth that have been preserved over the years. The stage-direction elaborately describes the women who have come to identify with the Moremi ideals, both in costume and make-up:

[A little group superbly dressed, with lots of jewelries (sic) and make-up,

and wearing consciously the 'Moremi necklace' then in vogue - a little gold dagger, surrounded with golden nuggets - takes over the stage...]  
(p. 7)

The Moremi necklace is one of the essential visual aspects in the play that demonstrate a deep-rooted Yoruba culture that has been transmitted over the years from generation to generation. It is a way of keeping alive the essence of culture through this symbolic presentation. The scene between Kokondi, Marshal and Mosun clearly affirms these ideas:

Kokondi: [*proudly*] Come and look  
Marshal No. Let her sleep  
Mosun [*picking it up*]: What do we do with this?  
Marshal: What?  
Mosun: Her fancy necklace  
Kokondi: Better put it on her. I hear it's their latest madness in the city.  
Wura: Yes they call it Moremi.  
(p, 43)

The playwright in dramatizing the Moremi myth does not allow his Yoruba culture and myth to be subjugated by European culture; and in this way he emphasizes the aesthetic beauty of the myth utilized in the play. He thus uses the medium of drama and theatre to transmit the basic aspect of culture by reinforcing the vogue of the Moremi fashion. However, the ladies it seems did not learn only fashion from the Moremi myth, they have also learnt her courage, and that bravery and patriotism are indeed salient characteristics of the culture of the people. Titubi nurses this strong desire to be regarded as a legend, just like Moremi; and it is this adventurous spirit and the quest for fame more than her class consciousness that motivates her. Titubi brings this to the audience in a scene between her and her mother, Alhaja Kabirat, who tries to dissuade her from embarking on the espionage mission:

Titubi: Look at this, mama  
Alhaja: What?  
Titubi: This necklace...which we girls call 'Moremi'  
Alhaja: Are you teaching me! I sell it, by hundreds.  
Titubi: You taught me her story, mama. When I was still too young to understand. But I have never forgotten Moremi, the brave woman of Ifaya, who saved the race: now, when I wear this necklace, I feel a passion deeper than any passing vogue. It is as if I have become history itself.

(p, 20)

Osofisan through this passage is able to communicate the idea that culture is learnt, through purposeful teaching and learning. With imitation, culture is transmitted from generation to generation. To sustain this myth, Titubi and other girls wear the Moremi necklace as a sign of ritualistic and religious obligation, which she affirms gives her the passion and inspiration to render selfless service to her society. Thus this becomes the driving force that aides her to embark on the planned mission by the police to arrest the leader of the farmers. However, Osofisan shows more interest in the qualities of Moremi than in her personality and the role she plays in the myth. The Moremi myth here has essentially been used to achieve a more revolutionary purpose. Therefore, Titubi jettisons the Moremi aristocratic spirit in her in order to identify with the suffering of the peasants. This is why she at the end of the play denounces her old name for the new name 'Morountodun' ('I have found a sweet thing') given to her by the farmers. Hence she says:

And that was it. I knew at last that I had won. I know I had to kill the ghost of Moremi in my belly. I am not Moremi! Moremi served that State....But it is not true that the state is always right...

(p, 70)

In the play, Titubi, in considering herself a modern day Moremi, and nudged on by Salami, the government agent, infiltrates the ranks of the peasants as a spy. But after exposure to the way of life of the peasants and experiencing their suffering, she in a twist of fate, renounces her bourgeois heritage and becomes ideologically transformed to join the cause of the farmers:

Titubi: I went, and I returned, triumphant.... But I am not the same as I went away. A lot has happened...

(p, 60)

To further justify his use of ritual in the play, Osofisan makes Marshal use incantations to get the support and approval of the dead and living, the trees and animals, in renaming Titubi as Morountodun, ensuring the new name encourages her throughout her life:

Marshal: Now, I call on this earth I am standing on. [*Takes gourd from KOKONDI and pours libation. BOGUNDE softly chants an incantation...*]. I call on you trees and animals which people our forests and are our

kinsmen. I summon the seeing eyes our ancestors. And you, my dear friends, standing on this charged embrace of sunlight and wind, bear witness.... I name her Morountodun!

(p, 74)

The belief in ritual as a means of tapping supernatural powers for use by humans is a central theme and a basis for dramatic action in the play. Osofisan in this dramatic piece has been able to transmit the Moremi myth of the Yoruba people.

## **Conclusion**

Osofisan has successfully used *Morountodun* as a vehicle for transmitting culture. The play is centred on the Moremi myth; and myths are stories told as symbols of fundamental truths within societies with strong oral traditions and can be regarded as the *raison d'être* for their existence. It is the myth of the people that forms the covering or clothing for the culture of the people. Thus, the recreation of this myth through literature facilitates cultural transmission.

It has been established here that myth permeates the life of the people. It is myth that establishes the bond between people who share a common culture. This is shown in *Morountodun*, through the revolt of the farmers and the inability of the government to break the cord that binds them together. Also, Titubi transforms herself into a contemporary Moremi. Myth describes the essence of a culture's aesthetics as seen through the fashion of the girls led by Titubi in the play. Their necklace which is symbolically called 'Moremi', their costuming described as superb with their make-up, all explain culture as the basis of aesthetic judgment. Osofisan uses this one myth in the play to effectively transmit some basic attributes and qualities such as courage, bravery, determination, patriotism and self-sacrifice as criteria for survival and redemption of contemporary society. The playwright, in using myth in a radical and subversive manner, preaches the importance of culture to the society; and myth is used here to achieve a more didactic purpose, as a catalyst for social change. In line with the idea of using myth as an avenue for realizing and recreating reality, Zulu Sofola in an interview with Ezenwa Ohaeto, (2003: 79) observes:

I would like to say that it is in myth that man states how he sees the world. Myth is a total picture in language, imagery and culture. It contains in a nutshell what he feels about the world. He uses it to explain his experiences. If one gets a particular myth and through it he sees the

mind of the people that created it in order to understand their world then he is able to probe their experiences.

In spite of these, nonetheless, myth cannot be removed from its entertainment purpose even as it is approximated into the medium of drama. Drama itself, among all its other functions, performs basically the salient duty of entertainment. The weaving and juxtaposition of the mythical figure Moremi with Titubi, where the latter strives to realize the ideas of the former, creates our suspense and empathy which is, among other things, entertaining.

Ritual is another important aspect of culture which is often accompanied by myth, especially at propitious or crucial times in the life of society or individuals. Therefore, what obtains in myth as basic attributes and essentials as discussed above is also obtainable in ritual. Myth and ritual are ways of expressing in language and behaviour the alternate and comprehensive experience of reality. In order for the modern African dramatist to be culturally committed in transmitting the values and belief systems of his people, there is need for him/her to embrace myth and ritual for inspiration. Kalu Uka (in Nzewi, 1979: 15) describes them as "the huge legacy upon which drama may draw and draw with ever increasing returns". Iji advises that the appetite to preserve and transmit the indigenous culture should be strongly developed by artists:

In attempting to answer this rhetorical question in a nutshell, we can delve into the crucial roles of the cultural and dramatic-theatrical practitioners, to wit administrators, managers, directors, playwrights, critics, teachers, theatre technologists or designers of all classifications, electronic media artists, newspaper columnists, feature writers, previewing or reviewing or chronicling artistic and other theatre-cultural products or creations; actors, choreographers, dancers, makeup artists, among other performing endeavours. (2004: 3)

Myth and ritual are basic cultural forms and practices that cannot be erased completely from the minds of African peoples. However, to ensure continuity, it is necessary to place them at the centre of African dramatic and other literary creations. In conclusion then, culture is the oldest part of our lives, and to create drama within the framework of culture is to recreate the highest form of truth, and to create outside culture is to create falsehood. Osofisan (1982: 76) succinctly summarizes this thus:

To shut the old world and its moral order completely out of the dramatic opus is to reflect only partial truth, and partial truths are just as inimical to art and life as total blindness.

## **Works Cited**

- Achebe, Chinua (1978), "Commitment and the African Writer," in *Readings in African Humanities*, Kalu Ogbu, ed. Enugu: Fourth Dimension Publishers.
- Agu, Ogonna (1987), "Dance Theatre, Ritual and the Igbo Drama" in *Nigerian Magazine*, Lagos: Vol. 55 No. 2, 78-84.
- Ayisi, Eric (1972), *An Introduction to the Study of African Culture*. London: Heinemann Publishers.
- Boal, Augusto (1979), *Theatre of the Oppressed*, trans. Charlie A & Maria-Odilia Leal McBride, London: Pluto Press.
- Clark, J. P (1981), "Aspects of Nigerian Drama," *Drama and Theatre in Nigeria: A Critical Source Book*, Yemi Ogunbiyi, ed. Lagos: Nigeria Magazine.
- Cuddon, J.A. (1979), *A Dictionary of Literary Terms*, New York: Penguin Books Ltd.
- Cultural Policy for Nigeria* (1988), Lagos: Government Press.
- Echeruo, Michael (1981), "The Dramatic Limits of Igbo Ritual," *Drama and Theatre in Nigeria: A Critical Source Book*, Yemi Ogunbiyi, ed. Lagos.
- Ezenwanebe, Osita (2003), "Tradition and Contemporary Experience in Nigeria: A Case Study of Soyinka's *Death and the King's Horseman* and Eghagha's *Death not a Redeemer*," *Theatre Experience: A Journal of Contemporary Theatre Practice* Vol. 2, No. 1 June.
- Freire, Paulo (1972), *Pedagogy of the Oppressed*, trans. Myra Bergman Ramos, Harmondsworth: Penguin.
- Iji, Edde (2004), "Culture and Theatre as Synergy for Addressing the Nigerian National Question," in *Nigerian Theatre Journal*
- Karaye, Maikudi (2008), "Myth and the Formation of Social Consciousness: The Bayajida of the Hausa," in *Radical Essays on Nigerian Literature*, G. G. Darah, ed. Lagos: Malthouse Press Limited.

Malinowski, Bronislaw (1954), *Africa Mythology: A Key to Understanding African Religion*. London: Oxford University Press.

Mbiti, J. S (1978), *Introduction to African Religion*, Ibadan: Heinemann Educational Books Ltd.

Nzewi, Meki (1979), "Traditional Theatre Practice" in *Nigerian Magazine* Nos. 125/129.

Ogunbiyi, Yemi (1981), "Nigerian Theatre and Drama: A Critical Profile," in *Drama and Theatre in Nigeria: A Critical Source Book*." Yemi Ogunbiyi, ed. Lagos: Nigerian Magazine.

Ohaeto, Ezenwa (2003), *Winging Words: Interviews with Nigerian Writers and Critics*, Ibadan: Kraft Books Ltd.

Okeke, Uche (1982), *Art in Development: Nigerian Perspective*, Nimo: Asele Institute

Onwuekwe, Ijeoma (2006), "Music as an Indispensable Instrument for Cultural Identity and Cultural Transmission" in *Humanities and the Changing World*, Ifeyinwa Emejulu, ed. Enugu: Agmesun Publishers..

Osofisan, Femi (1982), *Morountodun and Other Plays*, Ibadan: Longman Publishers.

\_\_\_\_\_(1982), "Ritual and the Revolutionary Ethos: The Humanistic Dilemma in Contemporary Nigerian Theatre" in *Okike: An African Journal of New Writing* No. 22.

Umeogu, Bonarchists (2000), "Culture and Consequences of Ignorance of Culture: Towards a Philosophy of the Man of Culture," in *Unizik Journal of Arts and Humanities*. Awka: Information Technology Centre.

Wilson, Edwin (2004), *The Theatre Experience*. New York: McGraw-Hills Company Inc.

Zarrilli, Phillip B. (2000), *Kathakali Dance-Drama: Where Gods and Demons Come to Play*, London: Routledge.