

**AN APPRAISAL OF ÈKÌTÌ ÈPA-TYPE MASQUERADE FESTIVAL AS YORÙBÁ
INDIGENOUS COMMUNION AND SOCIAL INTEGRATOR**

BY

OLÓMÙ OYÈWOLÉ ÒLÁMIDÉ
Dept. of Linguistics African Languages
And Communication Arts
Lagos State University, Ojo
oyewole.olomu@lasu.edu.ng
09053501111

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Abstract

Yorùbá festival is a performative communion dimension of cultural praxis that concretizes bonds of social integration in Yorùbá communities. This study reviews the role of Èpa type masquerade in social integration and indigenous communion of Èkìtì people overline aiming to supplement the dearth of scholarly work on Èpa-type masquerade festival, that has festival unity and friendship through cultural identity among the Èkìtì Yorùbá of Southern west Nigeria using hybrid anthropologies research method, which includes oral interview, participant, observation, photography, video and tape recording to document and elucidate data. The study discusses Èpa type masquerade festival aesthetics and social integration. The findings of the study reveal that Èpa type festival is traditionally rooted in Èkìtì culture motivated by political, religious and social integration. The festival demonstrates how indigenous communion can promote and foster peace cooperation and stability among ethnic groups promoting social integration and unity among the diverse ethnic group in Nigeria.

Keyword: Festival, Èkìtì Èpa-type masquerade, indigenous communion, social integration, Yorùbá.

INTRODUCTION

Yorùbá indigenous festival according to Yamma, S.O (2014), which is supposed to be one of the fulcrums of unique and robust artistic production in Nigeria and Africa has not been well projected and understood by filmic practitioner and producers. Its dramatic status has been challenged by western cultural and anthropological scholars with their African sympathizers. Despite the rich of cultural and dramatic theatrical aesthetics of traditional African festivals, they have suffered from total or partial denial because they have been subjected to strict assessment using western dramatic canons. There is therefore need for African canons that should look at issues of cosmology, epistemology, axiology and aesthetics, in order to give primacy to traditional African festivals within a complex world of today.

Hence, this study is an attempt at establishing and analyzing the cultural and dramatic aspects of Èpa masquerade festival of Èkìtì people South western as a way of restoring its historical and cultural glory. The paper has the following objectives

- Establish and analyze the cultural and dramatic aesthetics of Èpa masquerade festival of Èkìtì South people of western Nigeria.
- Investigate the role of performance in enunciating the cultural and dramatic aesthetics of Èpa masquerade festival of Èkìtì South people of western Nigeria.
- Determine the socio-cultural significance of cultural and dramatic aesthetics of Èpa masquerade festival of Èkìtì South people of western Nigeria.
- The following research questions, derived from the objectives, will be answered.
- What are the cultural and dramatic aesthetic of Èpa masquerade festival of Èkìtì South people of Western Nigeria. What is the role of performance in enunciating the cultural and dramatic aesthetics of Èpa masquerade festival of Èkìtì South people of Western Nigeria.
- What are the communicative and socio-cultural functions of Èpa masquerade festival of Èkìtì South people of Western Nigeria.

This study lays claim to the fact that the Yorùbá indigenous festival which is predominantly oral in form and content, is declining due to imperialistic mediation of the west, its lack of documentation and other phenomenal changes both within Yorùbá land and around the world. This unfavourable situation can be captured through the analysis of the cultural and dramatic aesthetic (elements) of festival which seems to be on the decline. Obviously, a tradition within other cultures is always fluid, in the sense that it gives out and also receives. But there is need to retain the vital aspects of a particular festival, without which the festival ceases to be what it claims to be.

However, Yorùbá traditional festival has survived in spite of the intrusion of modern culture and theatre from outside Africa. Several African communities and cities still hold on to their traditional treasure of entertainment and education which has been passed down from generation to

generation. Cabral (1970) argues that people who free themselves from foreign domination will be culturally free only if they appreciate the importance of positive borrowing. He adds that this way, they will return to the upward paths of their culture, which is nourished by the reality of its environment, and which negates harmful influences and subjection to foreign culture. This is because tradition, as an enduring part of culture, no matter its idealistic or ideological inclination, is important to a people's history.

Methodology

A study of this nature requires more than one approach especially because of the fact that there is a dearth of documented materials on Epa masquerade festival. This study 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 visited the people, setting, or site, to observe the subject as it normally appears 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 aresearcher 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

Performance Theory

Performance theory and myth archetypal theory has been employed in order to undertake this research work proficiently. This study has deployed the theory of performance Richard Schechner. 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. Performance theory, according to Schechner (2009), is rooted in practice and is fundamentally interdisciplinary and intercultural. Apart from being ethnic, intercultural, historical; and a 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

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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 literary 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 (1979), in which the life of the African is described for harmony and essence in the world. Soyinka states that 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 Africa, 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.

Concepts and Debates on Yorùbá Indigenous Festivals

Yorùbá is a race that is rich and robust in its traditional heritage with so much pride attached to the display of these indigenous oral performances. Indigenous festival is a great artistic institution. Contrary to popular understanding, the festival is not just a religious occasion; if it were, it would hardly command more than a fraction of the interest it generated among the people (Ogunba, 1978). Festivals provide the major substance of African oral literature which today has gained critical attention from well meaning scholars and artistes all over the world. From the late nineteenth century to the first half of the twentieth century, African traditional festivals were looked upon with disdain. They were denied their place as full blown performance platform capable of even securing spaces in the academic curriculum of institutions of learning. Unfortunately, this dismal view came from outside of Africa and has been supported by mostly artistic scholars trained in the west whom today are exponents of the evolutionary school.

Finnegan (1976) in her highly famous critical work, *Oral Literature in African*, argues thus:

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Though some writers have very positively affirmed the existence of native African festival performance it would perhaps be truer to say that in Africa, in contrast to the Western Europe and Asia, drama is not typically a wide-spread or a developed form, There are, however, certain dramatic and quasi-dramatic phenomena to be found, particularly in parts of West Africa (p.485).

This definitely was the beginning of highly critical debate on the existence of a separate African drama in Africa. Much more dramatic is the traditional festival that is fully dramatic not necessarily in the sense of the west that would insist on a particular structure, form and content which even historically not been static (Enekwe, 1981). The dramatic experience gained by an African in a traditional African festival is wholistic and communal. It could be religious, ritual, social or even individualistic at some point. This shows that experience is at different levels. This has not been dealt with using practical examples in a festival.

Akporobaro (2012) argues that the artist who performs using of the spoken word is engaged in same creative process as the modern writer who creates through the written word. He goes further to say that though the oral artist is faced with some constraints which include style and form, he/she should utilize factors such as seeing the performance as an artistic communication, orality as the mode of communication, his personality, his audience, memory and improvisation factors in his performance. However, Akporobaro apparently excludes the role of dance and in a festival.

Akporobaro (2012) also contends that traditional African festivals which are oral performances do provide fertile ground for both elementary institutions and advanced academic exercise. He says that these African cultural institutions are rapidly disappearing and need to be documented and discussed. The numerous angles or frames which can be discussed or analyzed include the bus, philosophical, aesthetic, cultural to the literary and mythological. But this raises a problem knowing the nature of indigenous traditional festival with its institutional embeddedness. For instance, how can one discuss the literary aspect without paying attention to pious or ritual aspect? This is one of the major points of consideration in this study.

Yorùbá Indigenous festivals and Religion for social Integration

Ognnba (1978) posits:

The African is basically religious. He sees spirit in all living objects. The relevance of this dual concept to festival drama is that drama is spirit oriented. Thus, the “festival man” ‘is constantly striving in his performance to approximate a spirit or reflect the spirit behind things (p.41).

The indigenous festival is “spirit oriented” because it is believed that the whole performance is engrossed in some superhuman powers with so many advantages to them. Ena (2002) asserts that festival, in each Nigerian society, goes beyond the concept of entertainment. In Nigerian society, it becomes instrumental to the process of societal cleansing; retooling and rejuvenation. Such an

occasion is an avenue for seeking help from the supernatural beings believed to control event that are esoteric or inexplicable (for instance, thunder, earthquake and other calamities).

Haralambos (2000) sees a festival as a culture of the common people in pre-industrial societies, which grew from the bottom up, and was a spontaneous autochthonous expression of the people and was shaped, by the people. The spontaneous implies the cosmic and transcendent nature of the festival, while the shaping aspect points to the creativity involved in it. This is further projection of the view of the West a African indigenous f if Haralambos' argument is to be taken seriously, that they emerged from below, implying it was anti-civilization. But this study is of the view that festival was discovered out of the creative craving of the African at the earliest of times. This helped in ensuring a beneficial relationship between him arid the strange environment he found himself.

Kennedy (1973) notes:

In African festival and rituals, the actor is not alienated from the society; he is the sharer of the experience and not the dispenser. The actor is part and parcel of the culture being portrayed; he becomes a complete performer when his speech, mime, music and basic acting style synchronize to create a total life (p.2.4).

This observation by Kennedy confirms the fact that traditional African festival is a communal drama with the performers seen as fulfilling their religious and societal obligations and not only imitating the misgivings or behaviours of others in the larger society. In such performances actors bare their emotions of happiness, sorrow, sordidness, and request; at times, as in Epa masquerade festival, that the performers and audience participate in the happiness and entertainment. It is an expression of life, as Kennedy goes further to say that African theatre is mostly a celebration of life whose language is verbal as well as non-verbal; there is the oral aspect, and its composition is its moment of creation.

The well-choreographed and synchronized dances, and the different body movements and facial expressions constitute the non-verbal aspect, while the songs, incantations, humming, screaming, among others, and form the verbal aspect of the performance (Kennedy, 1973). It can therefore be seen that the traditional African festival is highly participatory and it is communal and not the individual, but a composite collectivity of all performing idioms. This is why Yorùbá traditional festival is better understood within the context of performance itself. These specific aesthetic elements have been captured in Epa masquerade performance.

Another paramount area in Yorùbá traditional festival is that of costuming, masking and make up. The costume that a performer wears denotes his/her social status and his/her position in the community at large. Some costumes are not allowed to be worn on ordinary days because of their sacred significance. For example, masking and masquerades play very important roles in festivals or ritual performances. In fact, even the carving of the mask is not done ordinarily. It is a ritual activity . The carver must be appointed by the gods from the lineage of wood canvers.

Mitchell notes that among the Dan and Ngere groups of Liberia and Cote'd'ivoire, masks with distinct features represent ancestors, who act as intermediaries for sending petitions or offerings of respect to the gods. These ancestral emissaries use their spirit power to bring order and control

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to village life. He also mentions the Dogon Awa society which always commemorates the anniversary of a death. The carving of such masks, which is entrusted to blacksmiths, only takes place after prayers have been offered to the tree spirits. After the Daga ritual, the masks are discarded and left on the ground to rot away. If there are rules governing the use of costumes and properties during festival, this study has looked at the implication or effects of flouting the rules of the use of costumes and properties during Epa masquerade festival.

Okwori (1998) describes the nature of masquerades as the externalizations of ancestral spirits from somewhere in the cosmos on a temporary sojourn with mortals. This is agreed by Illah (1983) when he maintains that the ancestors are believed to travel back to the living, through the median persona to partake and celebrate with their living offspring's in a re-invigoration of their; How these ancestors visit their offspring's is through music which Soyinka (1979) describes as:

...highly charged symbolic, myth-embryonic... The forms of music
are not correspondences at such moments to the physical world... The
singer is a mouthpiece of the chthonic forces of the matrix. p.53

Malevolent spirits can be tamed or appeased with music and offerings and bribed into yielding blessings and powers that can prove beneficial to the general well being of humanity. This study falls under the oral and dramatic performances of the Èkìtì people and their changing patterns. It is significant in the following ways:

- a) The study can enrich our understanding of Yorùbá indigenous festival aesthetics as it serves to expand our literary knowledge of ritual drama and performance.
- b) The study is a document containing the performance of Epa masquerade festival with its cultural and dramatic aesthetics teased out to benefit Yorùbá people, theatre artists, and literary artists and for anthropological studies.
- c) The study will suggest ways of promoting Yorùbá oral performances and culture so that they will be relevant even within their changing forms. This is in view of the fast and rapid advancement in modern technology signposted by globalization.
- d) This cultural performance if documented can serve effectively in educating, instructing and conscientizing the people on important socio-cultural, political and economic issues confronting African society.
- e) The study is significant for endangered languages to take note and plan on how to contend challenges enveloping language in performances in the new world.
- f) The rising African film industry can benefit from the research in the sense that it can sensitize film makers on the availability of raw materials in traditional African theatre that can draw more market for the Yorùbá film industry.



Fig. 1 – Èpa Masquerade with a tourist, Source: K.R Adeniran, 2020



Fig. 2 –Drummer at festival, Source: Ajibade, 2020



Fig. 3–Oloyiyo and Agbo Masquerade with the researcher

There are teeming varieties of social integration and cultural aesthetics that are embedded in indigenous festivals of the people of Yorùbá extraction all over the world. These elements of culture and integration abound in traditional festival, rituals, dances, songs, ceremonies, recitals, music, drumming, praise songs, incantations, and other traditional creative displays. These aesthetics of social integration and culture are drawn from ever glamorous Yorùbá traditional and autochthonous heritages and are important in the cultural development of a people. However, Ogunbiyi (1981) points to the speculative origins of African traditional festival. Apart from the origin, which is largely linked to the struggle between the early African man and nature, the facts today have become profoundly enormous on the existence of African culture and drama.

From a broad spectrum of analysis, Africa as a continent over the years has endured the dominance of the west on the frame work and which African culture and drama are based on the imperialists ensured that standards set through their 'systematic' processes, thereby denying the existence of rich and robust traditionally indigenous festivals aesthetics in Yorùbá culture. This generated reactions to the years of Western hegemony in Yorùbá land and which led to the marginalization, domination and suppression of the cultural and traditional consciousness of the people. The denigration of Yorùbá traditional heritage also paralleled the unholy exploitation of both human and natural resources of Yorùbá people, thereby distorting and dislocating the already established oral traditional institutions that is rich in *ìjálá*, *Èṣà/Iwí Egúngún*, *Ọfò*, *oríkì*, *iyèrè Ifá*, *Ìrèmòjé* etc. Yorùbá indigenous festivals over the years has received varying views from both Western and African literary and anthropological thinkers and critics. For example, Finnegan (1970), Echeruo (1981), Enekwe (1981), Ogunba (1978), Soyinka (1979), among others, have viewed indigenous festivals differently. Much of what is embedded in the view by Western-based scholars on this subject has been dismissive of the fact of the existence performances. Afrocentric writers started responding literary in order to salvage the continent cultural heritage from collapse. This is in line with the submission by Mazrui (1996) that through the interplay of Africa's indigenous cultures with Western civilization which had political and economic ramifications is fact, the final analysis shows that the central process of the triple heritage has been cultural and civilizational. Hence, there is need to give more attention to Yorùbá festivals in the face of this civilization challenge.

However, Ogunba (1978) observes that there has developed in the continent in the last few years a conscious interest in the past, in dance festival, and in ritual of ethnic groups. This has been directed towards understanding the nature, function and aesthetic values of indigenous cultural and dramatic practice, an appraisal which transcend turning such knowledge into an instrument for narcissistic or racial pride. This is not enough as the real substances are disappearing, thereby putting the traditions on a declining trend.

It also follows that because it has not been properly documented and there are other very corrosive forces competing with its aesthetic value, it may not be holding any sway or attention. This may have also affected the deployment of these aesthetics in theatre, film, and other artistic ventures. To build the case properly, it is pertinent to capture the opinion of the west about traditional African indigenous festivals. Oláníyan (2007) reminds us that African performance traditions entered the orbit of European and Asia versions are mere "proto-dramatic" or quasi-dramatic", cretinous forms in a state of developmental arrest in terms of style, aesthetic canons, formalization of technique and mode of historical transmission.

The view above has been well echoed in Ruth Finnegan's work *Oral Literature in Africa*, published in 1970, in which she argues that how far one can speak of indigenous festivals in Africa is not an easy question. This view received the support of African-European trained scholars like Echeruo (1981), among others, who now belong to the evolutionary school of African drama.

The above view has been countered by Afrocentric scholars like Soyinka (1979), Enekwe (1981), Clark (1981) Ogunba (1978), to mention a view, who asserted that indigenous festival and culture is fully dramatic and should not be judged strictly by using western literary and aesthetic canons which were actually Aristotelian in nature.

In the words of Soyinka (1979):

The persistent search for the meaning of tragedy, for a redefinition in terms of cultural or private experience is, at the least, man's recognition of certain areas of depth-experience which are not satisfactorily explained by general aesthetic theories; and, of all of the subjective unease that is aroused by man's creative insights, that you reach within the human psyche which we vaguely define as 'tragedy' is the most insistent voice that bids us return to our own sources. (p.140)

This aptly captures the degree of response to the inferiorization of African indigenous festivals that cannot fit the analysis using Western canons. The western canons are what he refers to above as "...general aesthetic theories..."

Soyinka (1979) also makes it clear that:

The difference which we are seeking to define between European and African drama as one of man's formal representations of experience is not simply a difference of style or form, nor is it confined to drama alone. It is representative of the essential differences between one culture whose very artifacts are evidence of cohesive understanding of irreducible truths and another, whose creative impulses are diverted by periodic dialectics (p.38).

By this postulation, Soyinka underscores the fact that black festivals theatre should be evaluated on its own merits as an independent art that has evolved under different circumstances in Africa compared to elsewhere. However, Africa has continued to face daunting challenges of the decline in the attention given to indigenous oral performances that should be the comparative advantage in today's globalized world. Right from the period of colonialism, Africans have become increasingly attached to the education and values of European culture, thereby simultaneously alienating themselves from traditional values in traditional African performances and customs. These Western influences have resulted in the decline of some oral performances, which were before now, regarded as channels for moral value acquisition, instruction, stability and cultural development of the people in Africa. For example, in Yorùbá land, festivals like *Èpa* masquerade festival, *Odún Ìjẹsu* (new yam festival) *Şàngó* festival in *Òyó*, *Agemọ* festival in *Ìjẹbú*, *Ògún* festival in *Òndó*, among others, are gradually threatened out of existence.

Now, it has become evident that what in Africa is not the evolution or rise of traditional performance modes but rather a wholesale supplanting of these indigenous festivals the metropolitan performance poetics of the West, and the Middle East (Nwaozuzu, 2009). This has been signposted by changes championed by the advancement of technology, religion and modernity which are the attendant features of imperial symbols in Africa. Today, the significance and structure of African traditional performances are markedly changed. The indigenous aesthetic features have been eroded to a large extent as a consequence of infiltration, imposition, distortion, disconnection and also as a result of its lack of documentation, Olomu, (2019) observes that *Òndó*

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people for example, have learn and propagate the philosophy of the art Ògún festival fertility and harvest which is festival, and to carry on with what their fathers and fore-fathers started. For instance, the emergence and advancement of the movies industry in Nigeria and Africa at large, which would have served to advance and propagate indigenous aesthetics, is not doing so. Again, the lackluster attitudes of parents and their children today, on cultural issues of traditional extraction, are gradually and systematically forcing dependence on traditional performances to diminish. When Nigeria is blessed with array or viable cultural potentials that are imperative for rural growth and development among this cultural potential is indigenous festivals which could be decisive for the tourist success of a region.

The study has concentrated on the cultural and dramatic aspects of the festival while taking into cognizance the relationship of the festival to other aspects of the life of Èkìtì people. Èkìtì people are contacted in two states of the Southwest region of Nigeria namely: Èkìtì, Kwara but the Èlẹ̀fọ̀n indigenous masquerade festival is domicile with Èkìtì in the towns of Ikóro, ìlọ̀rọ̀ and Ayétòrò, in Ìjẹ̀rò local Government Area of Èkìtì State Nigeria. So the concentration is more in the Èkìtì than in the other state.

The researcher has given critical attention to the concept, function (religious, adjudicative and socio-cultural), and the cultural and dramatic (language, dialogue, dance, music/song, audience response, arena/setting, plot, character, imagery, make-up, properties, etc) aspects of the festival. The researcher has also looked at the contemporary importance of the Èpa masquerade indigenous festival and its potentials for further artistic exploration by literary theatre and film makers.

One of the limitations of this study stems from the fact that this researcher was not a member of the Traditional Council and so he had to rely on information or data from practitioners and custodians of Èpa masquerade festival. The informants themselves relied on the oral tradition and who had the likelihood of losing some details in the process. They could forget certain issues or refuse to divulge them based on the oath taken to keep and protect the standards of details of the practice. This was not quest different from what is captured in one of masquerade oral poetry (Ìwì egúngún) that says *B'òbìnrin wọ̀ ìgbàlẹ̀, ibi ó rí mọ̀ leèwí* (when a woman enters sacred forest, she could only tell about the little she'll be allowed to see. There is limit to what a non-initiate would be allowed access to see or learn about ritual associated with them.

Also important in the limitations faced is the dearth of written or archival materials on Èpa masquerade festival in the study area of Èkìtì used by the researcher. Not much has been written on Èpa masquerade in order to see their views on the artistic vivacity of the festival. It is always not easy being the first to lay claim to such an initiative. If there were existing documents on the artistic or dramatic potentials or aspect of Èpa masquerade one could differ or make the existing views give clearer sense like the case with festivals and ritual ceremonies like Orò festival Ìjẹ̀bù, Ọ̀lọ̀jọ̀ festival Ilẹ̀-Ifẹ̀, Ọ̀bánta festival, Ọ̀şun Ọ̀şogbo festival, among other ones. But only scanty historical materials are in existence which has not fairly covered the performances of Èpa masquerade festival. Importantly too in the challenges that will affected the study is the time during interviews and focus group discussions which will be too limited at some time.

Lastly, one wonders at the level of corruption in Nigeria that has permeated even villages. Informants may be hoarding information because of "Kola", *dídomi síwájú láti tẹ̀ ilẹ̀ títù* (to grease the palm) incredible to believe. Some of the informants would even be bold enough to tell the researcher to his face that without money or local brew, he should not expect any information from

them. One wonders whether such a demoralizing request was to appease the gods or to pour libation on the land for propitiation.

Conclusion

The social capital of festival and its effects on social integration between the Èkìtì people of Yorùbá, South Nigeria and their ancestral communities remain the kernel of this paper every festival has the potentiality of creating and nurturing social and indigenous communion among the members or the community, similarly the reverse can be the case when is separated and from the reason to the celebration; it does not matter if the festival is rural or cosmopolitan, profane or sacred secular or religions. The finding of this paper evince that the effect of indigenous or social communion and integration between the Èkìtì and its neighbors is significant.

Hence, social capital or goodwill is needed for a greater multiplier effect of social communion that is directly linked to how Èkìtì people relate with their ancestor in view of cultivating the social act of note forgetting the significant of Èpa type masquerade festival perhaps this social memory could impure them to work for social cultural and political stability of their ancestral communities.

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