

## **MIX-MEDIA IN SCULPTURE (A CASE STUDY OF EDE-ANO FESTIVAL IN ABAGANA, NJIKOKA LOCAL GOVERNMENT AREA)**

### **PREFACE**

Ede-aro festival of Abagana has remained unknown to many people for just for the fact that well known authors have not taken proper insight on the works and cultural heritage of the people of the area. I developed the interest in carrying out this research project on this topic when I realize that nothing has been done on the Ede-aro festival in Abagana.

A town that cannot properly recall its historical past may not be able to define its stand today. Since then, it has been my intension to find out about the trend of Ede-aro festival and its implications on the community life.

For organizational convenience, this research project is divided into six different chapters. Chapter one which is an introduction presents in a parsimonious way the historical background of the study. It also looks at the method of research and general objectives of the study.

Chapter two studies the origin and historical background of Abagana location and people, while chapter three looks at the major event and activities of Ede-Aro festival, preparatory state.

Chapter four outlines the effects of the festivals on the social life of the people. Chapter five examines the input of foreign culture on Ede-Aro festival. While chapter six was the conclusion.

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#### **CHAPTER ONE**

## 1.0 INTRODUCTION

Among the Igbo and other ethnic groups, festival is one of the most important forms of cultural phenomenon. According to Lindwood Frederikson; throughout the history of human culture, certain days or period of time have been set aside to commemorate, ritually celebrate or reenact or anticipate events or season (agricultural, religious or socio-culture) that give meaning and cohesiveness to an individual and to his community, (1908: 1977).

A festival comprises a time set aside for a public celebration and its activities whether religious or secular. It is a special time which is separate from ordinary times. The festival identifies with the duration of the special time.

There are different types of festival in Abagana like the Ede-Aro, Ofala and New Yam. Ichekeotu, Iyazi festival and others, which are celebrated in Abagana alone.

The special time is sacred. Thus a participant in a festival identifies himself with the sacred time through ritualistic re-enactment of the events that inform man about his origin, identity and destiny (Frederickson, 1908-1977) has observed a festival identified with the duration of the special time- a day or period of time. Regardless of the duration, each festival has all or some of the facets: a performance of a kind or rite: passage rites, sacrificial rites, seasonal or commemorative observation and rites celebrating the end of a fast or fast period, at the shrine, an altar or any other solemn spot.

- b. People gathering together at a community center, market place or any other spot.
- c. Communal eating and drinking
- d. Dramatic dancing, music playing and athletic displays

Festivals are periodic recalling days or seasons of gaiety or merry-making set aside by a community, tribe or clan, for the observance of sacred celebrations, religious solemnities or musical or traditional performance of special significance occurrence like to conquest of a neighbouring village in war. The festival can take form of a religious celebration during which sacrifices are offered to the different gods having power over rain, sunshine, marriage and good harvest.

There are merry-making traditions associated with festival. This may imply that masks draw the attention of the public and by so doing create a forum for social interaction. Expressing the role of masquerades in "things fall apart", Achebe stresses that the masked spirit in the traditional Igbo society was a vehicle of much more than manners. It was the repository of all that was held secret, mythical, mysterious, magical, and supernatural in Igbo culture. Wole Soyinka shares the same view with Achebe in his use of masquerade in the play titled "The Road". From the sources available and accessible to me I found out that Ede-Aro festival in Abagana has not been documented and as such deserved detailed study. Masquerade and their performance are usually displayed at a place called Afor square (arena) which is a traditional version of a stadium.

### 1.1 PREPARATION BY THE SHRINE PRIEST EDE-ARO AND THE MASQUERADES.

Ozo ezenwokwe the present Aro priest is engaged in a series of preparation designed to make the occasion successful. He sacrifices to the auxiliary gods and solicits their protection over the people throughout the duration of the festival. He also implores the gods to grant him the will and health to perform his duties creditably. The masquerades that are organized by the elders visit the Aro (priest) a night before to find out if Aro (the gods) has granted his permission so that the festival could be celebrated. They also give thanks

to the deity for his protection in the previous years and seen assurance that protection in the previous years and seen assurance that he would continue to do until the next festival. Most of the dangerous masquerade appear in the night in order to perform at the Aro square between 12 mid night and 3am. Some perform in the day time at the same Aro square while other worship at the aro shrine.

During this period, the council of elders is summonsed by the priest to the Aro shrine to ascertain the most appropriate date which should be announced to the public for the ceremony. This is done through divination "igba-afa". It is the responsibility of the diviner to foresee all the ills that might befall anyone or all and ensure all the necessary rituals are performed for the success of the festival. After ascertaining the appropriate date which must fall on an oye market day, this is announced to the public.

Manipulation which is organized and communicable and is culturally transmitted from the above definition, one can realize that art is not only also the exposition and transmission of cultural significance to the society in a visual form.

Art is indispensable to indigenous cultural organization whose role were either social, political, religion, entertainment or a combination of all or some of these. In order to control the society to enforce the acknowledgement but unwritten laws-"Omenala" to ensure justice and fact-play, art was put in service of men.

## **1.2 THE LIFE OF AN ARO PRIEST (SHRINE PRIEST)**

The priest (eze mmo) the worshipper of Ede-aro shrine is slim in nature. Fair in complexion, some time have grey hair and in the middle of his head are brow hair. They are beautiful and also fanciful. They decorate their body with drawing of animals and other beautiful traditional material. They usually put on tiny rope which shows haven an ozo title. They are very respectful to their society and communal in general. Their mode of dressing is by tying cloth material on their waist(ewa-ogodo) using using nso (white cloth) to design their face and body which make them to look fearful and ugly. They also put beads around their neck to beautify it. In their shrine they don't put on slippers, they put on a cow leather or any other animal in order to beautify the shrine. They were known for the small calabash (sawser) use in putting kola nut, offer sacrifice to the gods. They have nzu (Nzu is a white substance given to people in a person's house as a sign of welcome. Nzu is a very important thing in Igbo social order. Nzu goes before kola nut. People are not allowed to enter into the shrine where the priest is

## **1.3 DEFINITION OF TERMINOLOGY**

A work work like this will not be complete without the author defining some of the specialized terms. The following are some of the terms we come across in the course of this project, and their meanings.

A. Aro welding machine:

This can be defined as an electrical insulator that passes current with the of electrode melt metal or iron together to form ore. It is done by melting two metals together, and then with the help of the electrode will join them together. The process is known as fabrication. It was the major machine in this metal construction project.

**B. JIG SAW**

This is a machine used in the cutting of those flat bar metals. It is one of the fastest machines used in cutting of metals and woods.

**C. ABRASSIVE GRINDING MACHINE**

This machine is used for the sandpapering of arts

**D. ROD BENDER**

This is metallic object used in the bending of irons and rods.

**1.4 HAND TOOLS**

**A. HACK SAW:**

This is a metallic flat material in C shape used in cutting of metals and rods.

**B. BOLT CUTTER OR (AKPABIO)**

This is a plier like metal but bigger in size metal object. It is used in cutting of rods.

**C. FLIERS**

This is a rubber head metal material used in the clipping of tiny rods to avoid hot metal

**D. CUTTING CHISEL**

This Avery hard metal material used in the cutting of rod and metals.it is used by beating a hard hammer on the head to enable it cut easily.

**E. WIRE CUTTER:**

This material is used in cutting wire and binding wire.

**F. MONDAY HAMMER AND ORDINARY HAMMER:**

This is used for beating of object, it's a heavy headed object used for hard objects

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