AMA:

JOURNAL OF THEATRE AND CULTURAL STUDIES

Volume 15 No.1, 2021

A Publication of the Department of Theatre and Film Studies
Nnamdi Azikiwe University, Awka, Nigeria

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Nnamdi Azikiwe University, Awka, Nigeria

Volume 15 No.1, 2021

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ISSN: 2221 – 3330

Printed in Nigeria by
Zubic Infinity Concept
#6b Oparanozie Street,
Off Old Nekede Road, Owerri
Imo State, Nigeria

Tel: 08034351298
Email: ihemtony@yahoo.com

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AMA ... is a journal of Theatre, Film, Humanities, and Cultural Studies. It is a peer-reviewed journal published by the Department of Theatre and Film Studies, Nnamdi Azikiwe University, Awka, Nigeria. The journal affords Academics opportunity to publish scholarly articles in the areas of Theatre, Film, Culture, other media and Humanities. Articles on Performance, Critical- theories, Literature, Culture, Film and Cinematic Art, Music, Religion Fine and Applied Arts, Book Reviews, Interviews and other areas are accepted for review and publication by the Editorial Board of *Ama* ... Manuscripts not more than twenty-five (25) pages, typed double line spacing in twelve points Times New Roman should be submitted electronically to: amajournalunizik@gmail.com or amajournalnau@gmail.com. No dead line for submission, articles are considered in order of submission

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EDITORIAL COMMENTS

With emerging trends in theatre research and scholarship, *AMA: Journal of Theatre and Cultural Studies* has maintained its stand as a dependable and reliable resource material in inter-disciplinary scholarship.

This Volume: Vol.15, No. 1, of 2021 is an eloquent testimonial to the resilience of the editorial team in ensuring a continued history of astute research and scholarship in order to guarantee adequate learning and pedagogy.

Although the articles in this volume have individual trusts, they are inadvertently related in a collective call for the revitalization of the dramatic, performing and media arts. It is actually what can be termed an "awareness" volume as the essays bother on advocacy.

Awaritoma Agoma's discourse on Solo performance titled "Solo Performances and the Restructuring of the Theatre Curriculum: A Study of Tunji Sotimiri's Performance in Solo Africa" makes a case encouraging teachers and students of Theatre Arts to pay special attention to Solo acts. He traces that evolution of Solo performance and outlines the benefits to the individual actor, the institution and the society. Similarly, Emmanuel Iroh advocates for the use of dramatic techniques in the pedagogy of prose in secondary schools. His work, "Adaptation of Novel to Dramatic Drama for Classroom Teaching: The Efficient Secondary Commercial School, Uyo Experiment" explores the use of drama as an alternative way of teaching prose and as a means of ensuring better understanding.

Martina Omorodion in her essay "Good Governance in Nigeria: The Place of Women" equally calls on women to rise up to their responsibilities as co-equals with their male counterparts in the society. She advocates for the active participation of women in politics. As Martina recognizes the fact that women are beginning to make little impact in politics, Kelechi Ogbonna and Chisimdi Ihentuge call for the utilization of the ethnic identity as a unifying factor for the political and economic growth of the nation. In their essay, "Exploring Positivity in Ethnic Identity for National Re-Integration in Nigeria: A Multimedia

Perspective" is a call for policy makers to cash in on our seeming 'unity in diversity to galvanize a united nation.
Canice Nwosu takes the role of teachers of drama further in his "The Teacher of Teachers as Developer of Human Resources: A Re-appraisal of Dan Uwandu's 'Child Development through Drama'". Here he extols the virtues of a teacher and submits that teachers are nation builders because they are character molders as well as nation builders through the formation of persons they instruct. Likewise, Felix Gbenoba, shows how the medium of drama is an effective way for the interpretation of poetry in "Drama as Style for Enhanced Patronage of Modern Nigerian Poetry: A Reading of Selected Poems in Hope Eghagha's The Governor's Lodge". He draws semblances of drama in the poetry of Hope Eghagha and explores how these dramatic elements have helped in a better comprehension of the poems. Equally, in "Nigeria's Female Dramatic Creativity: An Analysis of Sofola's Wedlock of the Gods and Salami's Sweet Revenge", Rosemary Asen calls for an end to negative cultural practices against women. These practices, the author contends, hinder the growth and development of the womenfolk. It calls for the assertion of female rights and better collaboration amongst themselves. And Chibuike Abunike calls for a reduction in violent movies in his work "Examining Domestic Violence through the Film Medium in Nigeria: An Analysis of Selected Films". This lessening of violence in movies he believes can be achieved through proper censorship.

In another wake-up call, Josephine Odunze proffers solutions towards the revitalization of the Abuja carnival. Her essay, "The Defunct Abuja National Carnival: Towards a Rekindling of the Dying Embers" seeks avenues towards the renaissance of the Abuja Carnival. She contends that the carnival is a veritable source of revenue and great tourism potential. As Josephine is calling on cultural administrators to bring forth resources towards the rebirth of the Abuja carnival, Onyeka Ebekue and Somtoo Arinze-Umobi in "Between the Nollywood Classroom and Nollywood Practice: Absence of Synergy or Synergy of Absence" are advocating that there should be a synergy between the Nollywood film practitioners and the Nollywood academia for quality assurance in Nollywood video films.

The use of signs and symbols in dances as expressed in some war dances is explored in Tochukwu Okeke and Judith Ume's

discourse in “The Significance of Cultural Symbols in *Ogbo* traditional War Dance”. The authors use this work to underscore the importance of symbols in traditional dances and explain how such signs aid the audience’s understanding of the performance. Charles Nwadigwe and Ebuka Ilukwe make a call for an overhaul of the Nigerian Creative Industry in order to create a level playing ground for performers through a review of the Copyright law. The article "Copyright Law and the Challenge of Piracy in Nollywood Business" advocates for stricter penalties for defaulters in the creative business. And, Ver-Or Kachii sums up these calls for a better society in his article "Theatre and Revolution in Esiaba Irobi's Hangmen Also Die". Here the author calls for continued use of the theatre as means of sensitization and mass orientation. It is believed that through revolutionary plays like Hangmen Also Die that the cries of the masses will be heard and a better society will emerge from the ashes of the old.

We look forward to receiving more articles on this advocacy for the revitalization of the performing arts and similar discourses especially works that encourage interdisciplinary research.

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THE DEFUNCT ABUJA NATIONAL CARNIVAL: TOWARDS A REKINDLING OF THE DYING EMBERS.

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Abstract

Carnivals can better be appreciated through the dances and cultural displays of a nation, packaged within the context of a national fiesta, and designed specifically to reflect the diverse and divergent genealogical, geographic and traditional essence of the people, which make up the country and presented to a global audience, as a definitive statement on the collective existence of the people. The Abuja Carnival represents that nationalistic intent to further explore the frontiers of tourism development. This paper examines the Abuja national carnival and the role of the carnival elements in sustaining the tourism development project. The main objective is to engage the sad reality of the cessation of the Abuja carnival, and discuss ways to ignite its revival to harness its elements for tourism development. The research will employ a sociological methodology by using interviews and surveys that emphasize the need to revive the Abuja Carnival to uphold the beautiful project of tourism advancement which has situated Nigeria in the world map as a preferred tourism destination. Historical and Sociological approaches of the qualitative method of research will be employed in completing this paper.

Keywords: Defunct, Abuja National Carnival, Dance, Rekindle, Dying Embers.

Introduction and Rationale

The first edition of the Abuja carnival was held in 2005, and it was designed to foster understanding, cooperation and collaboration within and between cultures. This carnival served as a base of knowledge for the promotion of the historical and cultural experience of Africans all over the world. It was this objective that birthed the Abuja carnival, and has culturally legitimized its celebration as a connection between culture and socioeconomic development. Over the years, the Abuja national

carnival has come to reflect an enduring exhibition of our unity in diversity, as delegations from states of the federation put on display their unique cultural heritages, and by doing so fostered inter-cultural and cross-ethnic friendships. However, the Abuja carnival has in recent years suffered a sad slump in excitement, marketability, organization and branding, due primarily to the cessation of its annual celebrations.

The Abuja carnival was last held in 2016 after a successful opening decade. It was discontinued by the new government which replaced the Peoples Democratic Party's 16-year presidential rule in 2015, with paucity of funds for the annual carnival cited as reason for its cessation. However, public affairs commentators and theatre practitioners were quick to – and rightly so – point at a glaring lack of political and cultural will form the All Progressives Congress-led government to continue to service a national carnival debuted by the opposition. The Nigerian political culture of not continuing policies birthed by the opposition obviously found a new fester here. A comeback for the Abuja carnival seemed in the offing in 2019, until the entire event was called off barely two days to the ceremony.

Putting an abrupt and unexplained end to a national carnival of that magnitude that had over the years constituted Nigeria's most vibrant and viable mode of cultural exchange, a portal of immense international tourism, as well as an avenue of local and international cultural diplomacy was pernicious to the cultural economy and fabric of the country's multiethnic orientation. It is this realization of the cultural, diplomatic and capital loss of the cessation of the Abuja carnival that necessitates the present study. The primary purpose of the study then becomes to come to terms with how and why the Abuja carnival should be rekindled, by critically discussing its possibilities of tourism development, cultural diplomacy, economic advancement, and national image branding.

The Abuja Carnival

Preamble: Definitional and Historical

Carnival is a festival marked by merrymaking and procession, it is also known as a travelling show, having slideshows, rides and games of skill. Carnivals are annual celebrations of life and different cultural activities in many countries of the world. Hundreds of years ago, the followers of the Catholic religion in Italy started the tradition of holding a World

Costume Festival Night, before the first day of Lent. Because Catholics are not supposed to eat meat during the period of Lent, they called their festival, *Carnevale*, meaning, "to put away the meat." As time passed, Carnivals in Italy became quite famous and the practice spread to France, Spain and all the Catholic countries in Europe. Then as the French, Spanish and Portuguese began to take control of the Americas and other parts of the world, they brought with them their tradition of celebrating (di Cocco 2007). Three major Carnivals are prominently celebrated in Nigeria presently, namely, the Abuja National Carnival, the Calabar Carnival, and the Rivers State Carnival.

The Abuja Carnival which is the concern of the present study was initiated by President Olusegun Obasanjo, as a platform to showcase our rich cultural heritage and tourism potentials to the world. It was endorsed in 2004 as an International Carnival by the Presidential Council on Tourism (PCT), made up of the then Governors, with the former President as the Chairman. The first edition was held in October, 2005 (Abuja Carnival Brochure 7). The Carnival was specifically designed to be an intra and inter-cultural link, which would serve as a foundation of knowledge and a reference point for the historical and cultural experiences of the Black people worldwide. This is the dream that gave birth and has continued to power the realization of Abuja Carnival, as it is anchored on the recognition that there exists an intrinsic link between culture and the foundation for the economic and technological growth of a nation, if the country is to achieve significant development.

The Abuja National Carnival reflects the following ideals: (1) a brand that celebrates Nigeria as a safe, warm, hospitable tourism destination; (2) an authentic Nigerian experience and tourism product of acceptable international patronage; and (3) the continuing demonstration of our unity in diversity as states of the federation display their unique heritage through a carnival platform, thus building bridges and enhancing friendship.

The Birthing and Implications

Having celebrated the first edition of the Abuja carnival in 2005, the carnival was specially set up to be an intra and inter-cultural link, which would serve as a foundation of knowledge and reference point for the promotion of the historical and cultural experience of the black people worldwide (Abuja Carnival Brochure 7). It was this dream that gave birth to the carnival and has continued to power its celebration as it is

anchored on the recognition that there exists an intrinsic link between culture and significant development, as the fundamentals for the economic and technological growth of a nation. Over the years, the Abuja National Carnival has come to reflect the continuing demonstration of our unity in diversity as states of the federation display their unique heritage through a festival platform, consequently, building bridges and enhancing inter-cultural and cross-ethnic friendships. The celebration portrays an authentic Nigerian experience and the tourism product of people with acceptable international patronage. Thus, it showcases a brand that celebrates Nigeria as a safe, warm and hospitable tourism destination.

Accordingly, this annual event has become a gateway into tapping the United Nations World Tourism Organization's projected 9% increase in tourist visit to Africa. So, a four-day approved street trading is inclined to boost the economy of the Informal Sector of the Federal Capital Territory. Also, there is an increased patronage of the hospitality Industry especially in the Federal Capital Territory and its environs. This is also an avenue for partnership, sponsorship and investment. Indeed, the carnival is a celebration of Nigeria's unity in diversity and a very authentic tourism product. The varieties of activities – Street Carnival, Durbar, Children Fiesta, Cultural Night, Traditional Food Fair and Bush Bar, Masquerade Displays, Boat Regatta, Command Performance and Contemporary Music Fiesta – are so different but intertwined and capable of holding the interest of spectators to the end of the four-day event without boredom.

Carnivalesque Elements

Carnivals are built on music and dances, and fantasy in make-up, costuming and floats designs. It is a way of giving physical expression to the whimsy images that human beings alone can imagine. It is therefore a celebration bordering on a stretch of our creative imagination and an open exhibition of the freedom of the human spirit. Carnivals cannot happen in an atmosphere of hostility and anarchy. It brings people together as a public show of harmony, comradeship and mutual respect. The Abuja Carnival, therefore, is one good way of bringing at home and in the diaspora, friends of Nigeria and tourists together to celebrate the one thing which every human being aspires: freedom.

The Abuja National Carnival has eight prominent elements, namely, Street Carnival, Durbar, Children Fiesta, Cultural Night/Traditional

Cuisine and Bush Bar, Masquerade, Boat Regatta, Command Performance and Contemporary Music Fiesta. The events at the carnival range from Cultural Parade which includes all cultural expressions of the people of Nigeria, Indigenous Circus show is made up of itinerant players who are mostly acrobats, comedians, fire-swallowers, jugglers, magicians, live animal handlers and jesters. Nigerian Cuisine which includes *eran igbe* (venison), *isi-ewu,* cow foot, salted meats, fish, pepper soup, *ogi, garri, obe-onigba, obe eja dindin, chin chin, puff puff,* spicy scrambled egg, *waina, akara,* fried plantain, *kuli kuli, dodo oni* and many more delightful dishes to make your mouth and eyes water. There is also craft exposition of textiles; leather craft; carvings; bronzes; beads; paintings; and plaited baskets.

Street Carnival: The Street Carnival is a street party, which portrays extreme creativity in costumes, floats designs, and dance steps, complimented by contemporary music. It is a party that features more than forty (40) bands, representing the 36 states of the Federation, the Federal Capital Territory (FCT), as well as corporate organizations. It is indeed a sight to behold and admire, as spectators are given the opportunity to savour the rich cultural heritage of Nigeria at a glance in contemporary form. The Street Carnival takes place in designated Carnival routes, stretching about eighteen kilometres. The carnival train moves from Area 3, through Areas 1, 2, 10 under the direction of the carnival artistic director before it stops at the Eagle Square for a thorough state parade, showing off beautifully decorated floats and costumes and staging a five minutes' performance after which they are asked to move on.

Cross river in a square formation and doing some sustained movements.

Ondo using the circle formation to depict oneness.

Akwa Ibom doing staccato movements in a zigzag formation,communicating uncertainty.

Lagos state straight line communicating strength and boldness.

Lagos state doing some legwork movement on a straight line formation.

An all female Lagos state waist rippling sturdy dance dispay.

With most of the themes revolving around: 'Carnival of Peace and Harmony,' participating states ensure this is reflected in their display of a symbolic figure of their state. Akwa Ibom depicts that it's an oil producing state with its well-designed float that looks like a refinery,

while Kogi and Anambra opt for the bird motif. Bayelsa is a fishing boat; Katsina's a *kakaaki* (traditional Northern Nigeria royal trumpet) and Imo's a dog and cat sharing one body. Ondo and Nasarawa also made statements with theirs.

Kogi's bird motif float.

Rivers state in straight lines formation.

Rivers State in her usual waist dance depicting aquatic movements

A float depicting unity in diversity.

Durbar: The Durbar is a royal event, which is now synonymous to the people of Northern Nigeria, after its introduction by the colonialists. It is one of the most respected gatherings among these people, and is performed with well decorated mounted horses, each representing a royal throne or kingdom. The event is a symbol of authority and material

prowess, and it has become an integrated part of the Abuja National Carnival. ***Children Fiesta:*** This platform is created for the promotion and development of the creative ability of children, between the ages of five (5) and twelve (12) years, from the different states and the FCT. It is designed to celebrate children's positive attributes through fun-filled and enlightening activities, such as traditional and modern dances, storytelling, fashion parade, poetry recitation, and so on. It also promotes cultural integration amongst children especially as they are from diverse socio-cultural, religious and economic backgrounds (Abuja Carnival Brochure 10).

Cultural Night/Traditional Cuisine and Bush Bar: This is a night of cultural displays. It is a night to showcase the cultural heritage of the best twelve (12) troupes from the six (6) zones of Nigeria. It is a competitive event that culminates into the selection of the best four (4) troupes that automatically join the visiting foreign troops to feature at the Command Performance. The traditional food fair, on its own part, is a forum for exhibiting the best of Nigerian cuisine from different states, where people have the opportunity to taste the different cuisines in the country. A Bush Bar that promotes the sale of only traditional drinks is also showcased.

Masquerade Display: A rich and unique masking tradition has been associated with Nigeria and her festivals, since her evolution. Masks are found in virtually all communities in Nigeria and are seen as spirits, which represent communication links between the ancestors and the living. These range from the Egungun of the Yoruba, the Ekpe/Ekpo of the Efik/Ibibio, the Egwugwu of the Igbo, the Alagba and Igbelegbe of the Niger Delta region, to mention but a few. The masquerades, which are repositories of all that are held secret, mysterious, magical and supernatural, are used by community members for ancestral veneration, agricultural rites, social control, kingship ceremonies, and for communal entertainment. Membership of masquerade groups is exclusively reserved for the male folk in our society. In the Abuja National Carnival, an array of beautifully adorned masquerades parades with different dance steps from all participating states, to the admiration of tourists. Even the spirits understand the language of dance.

***Boat Regatta**:* In Nigeria, Boat Regattas are an indispensable part of the annual traditional festivals in the riverine communities. This involves the use of mounted decorated canoes and paddlers, with participation open to both sexes. The riverine communities reflect lives associated with their physical locations, in their dances and rituals. Lobsters, fishes, crocodiles and other creatures (some mythical), are usually represented in their dance and costume performances. Boat regattas have continued to adapt designs and formats to suit new usages and their contents are gradually broadening in scope to serve more than the purpose of celebrations and worship. The Boat Regatta of the Abuja National Carnival is a sight to behold. It is a combination of beautifully adorned canoes, floating on Jabi Dam, laden with drum beats and songs, coming from different participating states.

A synchronized boat paddling by Kwara State

Bayelsa boat depicting a crocodile looking for prey

Command Performance: This is the night set aside for special performances by National Troupes from the participating countries alongside selected Nigerian troupes. It is strictly for very important personalities (VIPs), stake executives, sponsors and the members of the diplomatic community. It showcases the best of Nigerian dance troupes and it is always at a venue that can only be accessed through invitation cards.

Contemporary Music Fiesta: The contemporary music fiesta is an all night event, which runs throughout the duration of the Carnival, featuring our young talented musicians, artists and comedians. It is a forum created for our young people and the young at heart, to have fun during the carnival, especially, at the end of other events of each day.

Presentation, Content and Style of the Performances in Abuja Carnival:

The Durbar Festival Example

The Durbar festival dates back hundreds of years to the time when the Emirate (state) in the north used horses in warfare. During this period, each town, district, and nobility household was expected to contribute a regiment to the defence of the Emirate. Once or twice a year, the Emirate military chiefs invited the various regiments for a Durbar (military parade) for the Emir and his chiefs.

The Durbar in a straight line formation depicting strength and determination

During the parade, regiments would showcase their horsemanship, their preparedness for war, and their loyalty to the Emirate. Today, Durbar has become a festival celebrated in honour of visiting Heads of State and at the culmination of the two great Muslim festivals, Id-el Fitri (commemorating the end of the holy month of Ramadan) and Ide-el Kabir (commemorating Prophet Ibrahim sacrificing a ram instead of his son). Some states are notable for the durbar displays amongst which are- Kano, Katsina, Yobe , Niger and some other states have joined and have

given the known states a run for their money. In the last category, we have Ogun leading the group with some other western states.

Durbar vibratory body movements in a zigzag formation showing hesitation.

Of all the modern Durbar festivals, Katsina Durbar is the most magnificent and spectacular. Id-el-Kabir, or Sallah Day in Katsina begins with prayers outside town, followed by processions of horsemen to the public square in front of the Emir's palace, where each village group, district, and noble house take their assigned place. Last to arrive is the Emir and his splendid retinue; they take up their place in front of the palace to receive the *jahi*, or homage, of their subject ("Historical tour through Katsina's Sallah Durbar festival" by James Danjuma, Nov. 2, 2012). The festival begins with each group racing across the square at full gallop, swords glinting in the sun. They pass just a few feet away from the Emir then stop abruptly to salute him with raised swords. The last and fiercest riders are the Emir's household and regimental guards, the Dogari. After the celebrations, the Emir and his chiefs retire to the palace, and enjoyment of the occasion reigns. This fanfare is intensified by drumming, dancing and singing, with small bands of Fulanis performing shadi, a fascinating sideshow to behold. The spectacular traditional parade of horsemen from the various sections of the Katsina emirate assembled to exhibit horsemanship and pay homage to the Emir during Sallah (Islamic celebration) and on special occasions. It is

sometimes held as a mark of honor for important visiting dignitaries. This colourful procession of pomp and pageantry is led by the Emir and features contests among the royal cavalry, drummers, trumpeters, praise singers and wrestlers. It depicts the past glories of the emirate before the influence of western culture.

The Tourism Value of the Abuja Carnival

Tourism is important not just for its economic impact, but for the significance that it has in creating impressions about a country. The experience of a visit- how visitors are treated, what they see, hear and learn will remain with them for years and be communicated to family and friends. In aggregate, these visitors' impressions represent a powerful force in global political relations, colouring how a country's actions are perceived and giving it greater or lesser standing on the world stage. (Bound, et al. 35).

Egyptians playing their hypnotic drumming at the Eagle Square

Chinese cultural diplomats speaking peace with their wonderful piece.

Nigerians and foreigners always besiege the Eagle Square, venue of the Abuja carnival, to watch Durbar and other activities lined up for the Abuja Carnival. Among the foreigners who watched the colourful event were tourism enthusiasts from the Republic of Cuba, Egypt, Namibia, Trinidad and Tobago.

Corlinus Engelbrecht, from Namibia says Nigeria is rich in cultural heritage, adding that since he came to Nigeria to watch the carnival, it had been one excitement or another. Abd Gihamid Muhamed, an Egyptian, who spoke through an interpreter, said that he came to watch the 2012 Abuja carnival because of the interesting stories he heard about it. Bryon Serrette, Trinada and the Vice President, PAN TRINBAGO said that he came based on his country's diplomatic relations with Nigeria, stressing that it was necessary to interact with his African brothers. Former Speaker Aminu Tambuwal, who was represented by the Chairman, House Committee on Culture and Tourism then, Ben Nwogu, said that Durbar would be the hallmark of the carnival. Kano, Adamawa, Niger and Yobe states were represented in the Durbar.

The Need to Rekindle the Abuja Carnival

Nigeria has made admirable progress in polity and governance bringing along steady economic growth. Looking beyond the traditional sales of petroleum and other natural resources, tourism in Nigeria has found itself

into the coffers of decision makers. Despite the fact that a large percentage of the country is still rural, urban areas can be packaged as tourism destinations to serve both domestic and inbound tourists. Although the idea of Abuja dates back to over twenty years, the search and construction of the new capital portrayed a symbol of recovery and reconciliation leading to a sense of national cohesiveness. With the new political dispensation, Abuja has become the hub of serious national activities. The former Minister of State for Federal Capital Territory (FCT), Oloye Olajumoke Akinjide, disclosed that the FCT Administration (FCTA) had put in place measures to make Abuja the preferred tourism destination in the country. She stated this in London while declaring open the international photography exhibition of the Abuja Carnival organised by the thn Administration at the famous Tiwani Contemporary on the 15th of Aug.2013. The carnival was being taken beyond the shores of Nigeria to stimulate much needed national and international popularity and also to optimize the commercial opportunities such an event could offer. (Thisday, May 6th 2014).

Looking at the antecedents of the Abuja Carnival and it's far reaching potentials in cultural exchange, tourism and internal peaceful co-existence, one cannot overemphasize the need for the rekindling of the defunct Abuja Carnival Celebrations in its pomp and pageantry. Unlike the usual pre- carnival publicity, the Abuja Carnival 2016, which was the last celebration and the 2019 edition which was aborted just two days to the opening ceremony, had the cultural fiesta visibly missing. There was no prior publicity in terms of adverts, posters, press conferences which would have equipped the media with information to disseminate to the public on various platforms about the event. This was caused by the disagreement between the carnival experts on the staging and logistics of the festival. Before the 2016 celebration, 2015 was called off just a few weeks to the celebration when states and other participants had completed the arrangement and plans to fully participate. The rumour was that the government of the day saw less potential with the Abuja carnival and was therefore not ready to continue spending so much hosting the carnival.

Conclusion

Abuja carnival objective is to leverage on culture to promote unity as well as drive the country's economy through tourism. Culture can show a state's personality in a way that connects with people and benefits both

the practitioner and the receiver, it can show the true nature of a country and her people. The power of a cultural performance to connect should not be underestimated. In the modern world, in which the messages of states disseminated through public diplomacy are sometimes viewed with suspicion, cultural diplomacy and tourism development can help overcome the gap. Therefore, the missing link must be addressed and corrected for the Abuja Carnival to remain an annual event as it has a major role to play in the country's image laundering and economic advancement.

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