

**THE INFLUENCE OF GLOBALISATION ON *BONSUWE* FESTIVAL OF THE BURA
PEOPLE, BORNO STATE, NIGERIA**

BY

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**A DISSERTATION PRESENTED TO THE SCHOOL OF POSTGRADUATE STUDIES
AHMADU BELLO UNIVERSITY, ZARIA, IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE AWARD OF MASTER OF ARTS (M.A) DEGREE IN
THEATRE AND PERFORMING ARTS**

**DEPARTMENT OF THEATRE AND PERFORMING ARTS,
FACULTY OF ARTS,
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ZARIA**

APRIL 2019

DECLARATION

I hereby declare that this study entitled “The Influence of Globalization on *Bonsuwe* Festival of the Bura People, Borno State, Nigeria” written by me and is a product of my research. All Materials got from other sources have been adequately appreciated and acknowledged in the references.

Karimatu Dauda

Date

CERTIFICATION

This is to certify that this dissertation Titled: “The Influence of Globalisation on *Bonsuwe* Festival of the Bura People, Borno State, Nigeria” by Karimatu Dauda (MA/ARTS/6708/2011-2012/P16ARTP8039) meets the requirement of the award of a Master of Arts Degree (M.A) in Theatre and Performing Arts in the department of Theatre and Performing Arts Ahmadu Bello University, Zaria and it is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This Research work is dedicated firstly to God Almighty for sustaining me till this day, and to my late Mother, Mrs. Mary Pindar Bardi who encouraged me to embark on this journey and told me never to give up. My supervisors Prof. M. I. Umar-Buratai and Prof. Oga Steve Abah who nurtured me in this academic field of study and stood by me despite my limitations. To my foster parents, Mr and Mrs Peter Wadzani Wudah who were also a source of encouragement. To my husband Ft .Lt Y. I. Wakawa for his motivation and moral support.

ACKNOWLEDGEMENTS

I thank God Almighty the giver of life and creator of all things for sustaining me and keeping me alive till this day. My honest appreciation goes to my supervisors Prof. M. I. Umar-Buratai, and Prof Oga Steve Abah. Thank you for your consistency in correcting me. To my lecturers, Dr. Emmanuel T. Gana, Mr. Steve Daniel, Mr. Mohammed Rabiou Isa, Mr. S. Bappa, Dr Jegede Emmanuel thank you, for your pieces of advice and contributions. Special thanks to my foster parents Mr and Mrs Peter Wadzani Wudah, my uncle R. B. Mshelia and my siblings Racheal, Lydia, Elizabeth Richards, Mairo, Jummai, Hauwa and my relatives for all their support financially and morally. May God bless you all for you made this day a reality words cannot express how grateful I am.

To my beloved husband Ft Lt Y.I. Wakawa thank you so much for your persuasion and financial support. To my one and only course mate Alheri P Enna thank you for your encouragement and to my friends and classmates in Development Communication; Jerry, Sunny, Dave, Obot, Esson, Esther Lubo, Nkoro, Chichi, etc thank you for your support academically, morally and otherwise may God reward you all.

To Mr Ibrahim Tara Wakawa I sincerely appreciate your adequate contribution with the necessary data needed for this research work and to Mr Paul Bassi, Mr Sikta Wakawa Mr Timothy Wakawa, Bukar Bishi and my good friends Maryam, Stephen and all those who contributed to the gathering of data in Tiraku and Yimana, God bless you. Finally to everyone who corrected and persuaded me to press on to the end of this work I say a big thank you and may God reward you all.

ABSTRACT

The *Bonsuwe* Festival of the Bura people of Borno State, Nigeria is one of the great events in the history of the Bura cultural heritage. The Festival has been in existence since time memorial. The Festival is a periodic event staged annually by the Bura people of Borno State, Nigeria. This research was anchored on the influence of foreign culture on the *Bonsuwe* Festival of the Bura People. The study focused on the historical evolution in order to trace the emergence of the new trends and to unravel the cause of the new trends in the performance. The qualitative and quantitative research method were used on a sample size of 50 respondents from Tiraku and Yimana village of Hawul Local Government Area of Borno State, the questionnaire, focused group discussion and interview were used to gather data. From the data gathered through the questionnaire, it was observed that 90% of the respondents who were above the age of 32years were not enthusiastic about the changes in the history of the *Bonsuwe* Festival. The focus group discussion which comprises of male and female singers and instrumentalist expressed their views by agreeing that the *Bonsuwe* Festival is infrequent and if not properly handled will go extinct. The study found out that the *Bonsuwe* Festival may not survive in the era of globalization where Western culture seems to be the perfect and acceptable one and the local culture is considered an ancient and outdated way of entertainment. It was recommended based on the findings that, *Bonsuwe* festival was born out of the need to appreciate the deity Hyel, for bountiful harvest, the essence should be made more relevant in today's quest for food security and encouragement of participation in agriculture. Since the new trend touches on dance steps, costumes and drumming, custodians should find a way to accommodate the new changes as much as they can preserve the aesthetic originality of the festival. Finally, government, custodians and National Council for Arts and Culture should protect and promote the originality and essence of the *Bonsuwe* festival for posterity.

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CHAPTER ONE

GENERAL INTRODUCTION

1.1 Background to the Study

Over the centuries, history has shown that certain days or periods in the life of man have been set aside either to commemorate, celebrate ritually or re-enact certain events of seasons believed to be significant to man and his community (Umaru, 2009). Such periods generally have religious or ritualistic significance. These celebrations include sacred communal meals and it is from such meals that the idea of fest or festival developed. Festivals have been, and still remain an important cultural practice amongst communities in Africa and Nigeria in particular. Some of these festivals in Nigeria include the New Yam Festival of the Igbos, Argungu Fishing Festival of Kebbi state and many more.

While there are perhaps thousands of different festivals in the country, this study is concerned with the *Bonsuwe* Festival found among the Bura people of Borno State, Nigeria. This festival is an important event to honour Hyel, the indigenous deity responsible for bountiful harvest. Today the festival is no longer held annually as new trends and changes have continued to alter the nature of the festival over time. The songs, dances and other forms of cultural expressions associated with *Bonsuwe* festival are often performed during ceremonies and social gatherings such as weddings, naming ceremonies, and others. However, today these cultural forms and practices have been largely ignore because of foreign influence and dominance of popular or western culture

The focus of this study is to trace the festival through its historical evolution so as to track trends and changes that have taken place over time in order to understand why *Bonsuwe* has lost its former significance among the Bura people. As earlier pointed out, *Bonsuwe* is an

annual event that was celebrated during the harvest season. The harvest season is called Thliya ncisu, the 8th month of the Bura calendar, which roughly corresponds with December 29th-30th in the Gregorian calendar. It celebrates a bountiful harvest and a successful end of farming season through merriment and competitions such as displaying of hunters' skills, grinding of grains by women, choosing of spouses, telling of folk tales, etc. The performances include songs and dances simultaneously.

The Bura people are found living within the present day Northeastern part of Nigeria, spread across Borno, Adamawa and Yobe States. Available literature and oral traditions concerning the origin of the Bura tribe provide information on the background of the Bura people. According to Haruna (1998) and the committee on Bura language orthography, the Bura people, whose population is now estimated to be more than one and half million, are known to be of Bantu stock. It is believed that they started out following the mass movement of people into the Lake Chad area round 500 C.E which was set in motion by Arab invasion of North Africa (Davies, 1954). He further states that the Bura people are probably of Kushite origin from Yemen who moved into the North east of Africa. In 800 C.E, as a result of political upheaval, the Bura, together with other tribes that speak Chadic language (Kanuri, Mandara, Marghi, Chibuk and Kilba) migrated to the southeastern part of Nigeria in groups in the form of caravans to find suitable places for settlement. Later, disagreements occurred between the tribes and the Bura tribal group wandered about in search of a suitable area where they could settle.

In the course of their further migration to the South West, the Bura group briefly settled in Mandara-Karwa, an area identified as the present town of Karwa which is situated on the border between northeastern Nigeria, and Northern Cameroon. The Bura people lived in Mandara-Karwa until their leader died. Two of his sons were also murdered and the remaining

two sons and others further moved south to Garkida and Vidau. They settled there and as their population increased, they continued to migrate southwest in search of better living conditions until they finally settled on the present Biu Plateau in about 500 C.E. The occupation of the Biu Plateau by the Bura people and their cultural influences on the neighbouring tribal groups are also noted by Paul Newman who reported in 1970 that the Bura language was replacing other languages around it such as the Tera language. The Pabir chieftaincies posed a historical problem and the local legends in the area attribute these developments to a group of Kanuri migrants led by Yanta-ra-Walla (Yamta-the great) a hero founder of the Wolviri who came from Birmin Ngazargamu (city of Ngazargamu) the capital of Borno, where he had failed to gain the throne of Borno after death of his father Mai Idris Katagarmabe in 1526 (Haruna, 1998).

Majority of Bura people live on Biu Plateau, specifically within the Biu Emirate, which was referred to in the past as Biu Division until 1976 when the local government system and emirate council were introduced by the federal government of Nigeria. In Biu Emirate, the areas in which majority of Bura people are found include Biu, Sakwa, Kwajjafa, Kwayakusar and Mirnga districts. Other tribal groups found in the emirate include Tera, Kanakuru and Fulani. In its present form, the area covered by the Biu emirate was a colonial creation by the British. The British first established their headquarters south of the Borno province at Gujiba in 1902-3 and from there they contracted chiefs at Gulani and at Biu. In 1908, the British gave Biu Jurisdiction over all Pabir and all Bura. By 1914, the Kuthli (king) of Biu was the most powerful in the south districts of the Borno province (Haruna, 1998).

The Kuthli of Biu, now called the emir, was put in authority over a large area by the British in 1918 and the Bura were placed under the developing active authority of Biu officials from Biu who were responsible for taxation and administration of the Bura areas south and west

Biu. The result of this was a series of armed confrontation and village burnings in which the Bura were forcibly made to accept Pabir rulership. Bura village heads were arrested and brought to trial in Biu where they were given jail sentences. For the Pabir, this period represents the exertion of British controlling power and the quest to expand their control over all of the Bura speaking area for the Bura, it represents a war of resistance against colonialism and the unwanted rule of the Pabir from Biu over a previously independent people (Haruna, 1998).

This study was limited to Tiraku and Yimana communities in Hawul local government area of Borno State. Tiraku was founded by two brothers who travelled through a thick forest hunting game, while in the process they discovered a suitable place for themselves that is full of animals and they decided to make the forest a permanent place for their hunt (Haruna, 1998). These two men are from a village called Buratai, a long distance from their hunting reserve (Haruna, 1998). So they decided to bring their families along to settle in the forest. The brothers were called Biladuniya and Yausa that is why the people of Tiraku are considered to belong to the same clan called Wakawa for the men and Zoaka women (Timothy 1991). Their major occupation is hunting and farming. Western education was introduced in the early 1950s and many of them attended the primary school that was built by the missionaries in a village called Marama. Although Islam and Christianity were introduced to them, idol worship was their religion. It is pertinent to note that idol worship is prevalent in Tiraku today. They are specialize in Chammi dance (warrior dance) and along with the neighbouring villages such as Yimana, Gula, Gwallam, Shinduffu, Shaffa they all gather at the dance square. Tiraku people are the organizers of the festival yearly and they send out the youth to market squares to invite other villages for the celebration.

1.2 Statement of the Research Problem

Festivals and their accompanying performances were never meant to only entertain but they also serve as important social vehicles in which societal values and norms, oral traditions, philosophies, education, and others, are transmitted through the generations. In the case of the Bonsuwe festival, the activities includes the display of hunters skills and women's skills in grinding grains both of which at a point in time were important roles of men and women. The Bonsuwe festival underlines the essence and relevance of hunting and grinding of grains to the domestic survival of the Bura people. The meat and grains could easily end up together in a family meal that was made possible by the different roles played by men and women in the home. Other performance includes folktales, music and dances choosing of spouses etc.

The folktales forms an integral part of the Bonsuwe festival because of its strength as a viable medium of communication through which moral values have been preserved from one generation to another. Thus the importance of festivals to a society cannot be overemphasized. The songs and dances expresses the cultural heritage of the Bura people, the songs meaningful and explains or interpret every activities in the performance. The dances are original and it is a gentle movement with calculated steps.

With the emergence of globalization, the influence on the Bonsuwe festival, like in other cultures in the third world has suffered a setback. This is particularly noticeable in the area of music.

Today popular music and dances from Nigeria, Europe and America have largely replaced local songs and dances which were once used for entertainment during ceremonies. Although, technology has made it possible for popular music to travel all the way from New

York to Bura community for instance, there is no way the cultural values of the Bura will be promoted through these songs because they were originally intended for different consumers. Since local cultural values are transmitted through indigenous media and the contents are deliberately manipulated to serve the prevailing contexts, substituting these with foreign media contents means a disconnection from local cultural practices. The gradual declining of the *Bonsuwe* festival as a result of contact with modern popular culture poses a serious problem, and this is the threat of total extinction of festival and its performances. The intergenerational transfer of the material and non-material content of the festival is what would ensure its survival. Alas, the present generation who are supposed to be the future custodians of the festival, have a preference for foreign entertainment and ways of life. The singers, drummers, and other performers of the festival are growing old and dying without passing their skills to the younger generation. If this trend is allowed to continue, in time, *Bonsuwe* festival will be completely extinct. This would mean the loss of a vital cultural heritage of the Bura people. Thus, it is imperative to salvage it through cultural promotion and regular enactments.

Another major problem is the risk of distortion that the festival has been facing as a result of contact with other cultures and the consequent modifications taking place. In the absence of a proper documentation of these trends and changes, future generation may not know the original aesthetics of the festival before undergoing extreme modification over a period of time. At present, the *Bonsuwe* festival is not only infrequent but is at the risk of being abandoned because it no longer occupies the important position it used to within the social system of the Bura people.

1.3 Aim and Objectives of the Study

The aim of the study is to examine the interface between the foreign cultures on the pattern and frequency of the *Bonsuwe* festival with a view to identifying the attributes of foreign culture and how it influences the celebration of the festival.

The following are the objectives.

1. To trace the historical background of the festival its pattern of performances and the frequency.
2. To identify the new trends that have evolved over time and their effect on the festival
3. To recommend ways through which the festival would be revived and made relevant to the present generation.

1.4 Scope and Delimitation of the Study

This research is limited to the influence of foreign culture on the *Bonsuwe* festival of the Bura people. It is also interested in finding out the transformation that has taken place in the festival as a result of factors such as religion, Western education and globalisation as they affect the pattern and frequency of the performance. Furthermore, the study was streamlined to two geographical locations namely: Tiraku and Yimana, which is under Kwajaffa district of Hawul Local Government Area of Borno State.

1.5 Justification of the Study

The study highlighted the features of the *Bonsuwe* festival and its cultural relevance to the Bura people. The study is significant as it contributes to scholarship as well as its capacity to motivate the people of Bura to reflect rationally on how to revive *Bonsuwe* cultural festival and enhance it globally through conscious and practical efforts to regenerate the performative

essences of the festival. Importantly, this study investigated the reasons for the new trend which the festival has experienced in the course of time and also why foreign cultures were able to override the original form of the performance.

CHAPTER TWO

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.1 Introduction

This chapter reviews related literature in accordance with the variables of the study which include the concept of culture, festivals in Nigeria, globalisation; bearing in mind its negative and positive impacts. Reviewing these variables assisted the researcher to examine various contributions made by other scholars as well as create opportunities for the identification of possible gaps in the works reviewed for the purpose of adding to the body of knowledge.

2.2 The Concept of Culture

Culture has remained indispensable, yet interesting. Culture is one of the most dominant and elusive concepts used in contemporary discourse about society and the arts. The most interesting thing about culture is that it is dynamic, it changes at every moment and season; culture is one phenomena that respond actively to the influence of another culture.

The term culture has severally and widely been defined by both scholars of social sciences and arts upon all the controversies arising from these definitions and the applications of the concepts. It is importantly to note that society is central to culture. Ordinarily, the word culture means the way of life of a people found within an identifiable geographical entity. In an attempt to conceptualize culture, Sule Bello and Yakubu Nasidi (1990:67) broadly define what culture means by incorporating other scholars view. They first see culture as the way of life of a people, secondly, they took a look at Malinski's idea of culture where:

Culture is partly human, partly spiritual and partly material. In its humanistic aspect, culture consists of ideas, values, knowledge, philosophy, laws, and morals and so on. In its spiritual aspect, it consists of system of belief, and religious practices. In its material aspects it consists of artifacts and consumer goods, made by man as opposed to things found in nature. Culture is a distinguishing factor between man and man.

Although this view is not as explicit as in the works of Sule Bello and Yakubu Nasidi, the fact still remains that man and his activities in his immediate surroundings are been defined. The fact that in its precise and concise form of definition, culture is said to be the totality of the ways of life of a people, this way of life must be seen as all the activities of man whether political, social, religions or economic not minding how “crude” they may be are still part of this way of life that is central to the definition of culture.

He further sees culture through what he called a four-fold typology as a cerebral or a cognitive category as a more embodied and collective category, as a descriptive and concrete category and as a social category. In the first typology, where culture is seen as a cerebral or a cognitive category, he further states that, culture becomes intelligible as a general state of mind if it carries with it the idea of perfection, a goal or an aspiration of individual human achievements or emancipation. In the second typology, culture involves a state of intellectual and /or moral development in the society. The third typology is where culture is seen as a descriptive and concrete category therefore, culture is viewed as the collective body of arts and intellectual works within any society. The fourth typology where culture is seen a social category, he says culture is regarded as the whole way of life of people

According to Jenkis (1998), the concept of culture is a reflection of a higher individual philosophical commitment and this tend to link culture to superiority of human kind whole in the second category, we see culture been linked to the idea of civilisation and this means that the collective body of where he sees culture as the collective body of arts and intellectual work that is where culture can be send to carry with it a sense of particularity, talking of exclusivity, elitism and or specialized knowledge. It is important to note that Jenks (2201) idea of culture is analytical and descriptive.

Verhelst (1990) submits that whatever solution man adopts in his natural and social environment becomes cultural because the concept called culture is that man through the ages has been making series of attempt to own and nurture its environment according to what is available to him. In furtherance of this argument, Giddens (1999) stated that culture “is the way of life of the members of a society or groups within a society, it includes how they dress, their marriage customs and family life, their patterns of work, religious ceremonies and leisure pursuit”. He went further to say that “no culture could exist without society and equally no society could exist without culture. It is important to note that he places society as an important factor in conceptualizing culture and also that even within a society that groups may exist and these groups are bound to have their own cultures.”

Furthermore, Avruch (1998:6) states that “Culture ... is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society”. In the same vein, Kroeber & Kluckhohn (1952: 181), cited by Adler (1997: 14) stated that:

Culture consists of patterns, explicit and implicit, of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievements of human groups, including their embodiment in artifacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other, as conditional elements of future action.’

Also, T.Schwartz (1992), cited by Avruch (1998:17) submits that “Culture consists of the derivatives of experience, more or less organized, learned or created by the individuals of a population, including those images or encodements and their interpretations (meanings) transmitted from past generations, from contemporaries, or formed by individuals themselves.”

In addition, Taylor (2007) observed that culture is a complex whole of idea... a distinctive group of traits characterising particular tribal society. We must understand what society should not be synonymous with tribe, that society is a term applicable to a space geographically, politically, economically identifiable and that space is made up of so many groups having one identity characterized or the other. For instance university community is a society or a group of traders found within a society can be said to have their own way of behaviour not found within the other. Therefore, culture in this context cannot be said to be characteristic of tribes.

No apparent difference has been noticed in the course of the review, however, differences in the conceptualization of culture is most often found in its usage (application) where sometimes it becomes ethnical and spiritual thus expressing an ideal human perfection. In new entirely from this perspective it tend to conflict with those views about culture which emphasize particularly and stresses differences in the way in which men find meanings and values in their lives which at the end seeks perfection itself. In other words, the concept of culture still remains the way of life of a people found within an identifiable entity. What is significant about this way of life of a people is that it represents the expressive means of people to understand their existence, enhancing continuity and relationship.

2.3 The Concept of Festival in Nigeria

Festivals are days or periods of time set aside either to commemorate or to celebrate an event claims to be of value to those who are celebrating it. In effect, festivals are very important to man both now and for the future. In the past, festival was a kind of entreaty or thanksgiving through which human beings appreciate the goodness of nature for provision of basic needs. Hunting and agriculture brought about several festivals in many African and Nigerian communities. Festivals are part of the traditional belief system. Festival or Gala is an annual

event which is celebrated weekly, monthly, quarterly or yearly, it is staged by a community which centres on a celebration of some unique aspect of a community. Among many religions, a feast is a set of celebration in honour of God or gods a feast and a festival are historically interchangeable however, the term, “fest” has also enter common secular parlances as a synonym or any large or elaborate meal. Many communities include those in the north and east where harvest festivals are celebrated in the eastern society it is often the new yam festival celebrated when the first of season’s yams are ready to eat.

There are many festivals in Nigeria, some of which date to the period before the arrival of the colonial masters and different religions. These festivals are unique to Nigeria and The Nigerian Tourism Development Corporation has been working with the states to upgrade and preserve these traditional festivals (Nwaegbu, et al, 2011).For the purpose of these study, it is pertinent to briefly examine some of these festival to provide an insight into the performative aspects as well as reasons for their enactment.

The Argungu Fishing Festival is an annual four-day festival in the town of Argungu in the north-western Nigerian state of Kebbi. It began in the year 1934, as a mark of the end of the centuries-old hostility between the Sokoto Caliphate and the Kebbi Kingdom. The festival is held on the Sokoto River in February or March. Thousands of fishermen equipped only with nets compete to catch the largest fish. Other attractions include dance and music, sporting competitions and exhibits of arts and crafts. People from various parts of the world come to see or look at this festival.

Ikeji cultural festival of Arondizuogu in Imo State is a popular festival that brings the Igbo speaking community around the world together. Its origin dates back to over five centuries and it is acclaimed as the biggest pan-Igbo cultural community festival with strong heritage,

international recognition and is witnessed by thousands of people on a yearly basis. The festival is marked with colourful display of different masquerades such as Ogionu, Mgbadike, Nwaaburuja and Ozoebune; prestigiously parading across the market square to the admiration of the public. The essence of the festival, which ranks among the best surviving traditional ceremonies of the Arondizuogu people, is to celebrate the harvest of the first yams. It serves to unify and foster ties among Aro People who are spread across the entire Igbo speaking states and part of Cross River state. It appeals to the entire Igbo speaking peoples both at home and in the Diaspora (Nwaegbu, et al, 2011).

Another notable festival in Nigeria is the Calabar Carnival. It literally started in 2006 and it features band competitions, parade, food and dances. It is one of the biggest street party in Nigeria. The carnival may have as many as 50,000 costumed participants and 2 million spectators, and is broadcast on television across the country. It is the culmination of the month-long Calabar festival. The Calabar Carnival holds at the end of the year in Nigeria, and in keeping with tradition, carnival team march across the streets where they engage in colourful displays and competitions from which winners are selected and awarded. Participating teams usually rehearse for months in advance before the carnival date itself (Nwaegbu, et al, 2011).

Furthermore, The Eyo Festival is held in Lagos. It is usually performed in Lagos Island. Eyo also refers to the masquerades that come out during the festival. It is widely believed that Eyo is the forerunner of the modern day carnival in Brazil. No one is to wear hats during the festival (Pelu, 2011). The New Yam Festival of the Igbo people (Orureshi in the Idoma area, Iwa Ji, Iri Ji or Ike Ji, depending on dialect) is an annual cultural festival by the Igbo people held at the end of the rainy season in early August (Nwaegbu, et al, 2011).

The Igogo Festival is an annual festival held in Ondo State, Nigeria. It is a festival that usually lasts for seventeen days in which the Olowo of Owo and high chiefs of Owo Kingdom are dressed like women to celebrate and pay homage to Queen Oronsen a mythical wife of Olowo Rerengejen in appreciation for her protection (Nwaegbu, et al, 2011).

Afiaolu (New yam festival) is a traditional festivals held annually in Nnewi around August. The Afiaolu festival commences on “Eke” day with what is traditionally described as “IWAJI” (scaling of yam) and Ikpa Nku (the wood gathering), this heralds the availability of new yam as well as thanksgiving to God. The festival includes a variety of entertainments including performance of ceremonial rites by the Igwe (king), cultural dance by girls and masquerade dance (Nwaegbu, et al, 2011).

The Ofala Festival also called Ofala Nnewi, is an annual ceremony practiced by the indigenes of Onitsha in Anambra State, South-Western Nigeria. The term *ofala* (English: authority of the land) is derived from two Igbo words - *ofo* (English: authority) and *ala* (English: land). The festival which is described as the most important surviving traditional ceremony of Onitsha indigenes is celebrated within two days mostly in December and January in honour of the *Obi* (English: king) (Nwaegbu, et al, 2011).

The Osun Festival is held at the end of the rainy season, usually in August, at the Oshogbo Sacred Forest. The week-long festival is held in honor of the river goddess Osun, an important Yoruba deity, and is attended by thousands of people. It includes ceremonies where priests seek protection for their local communities through gifts and sacrifices to the goddess (Nwaegbu et. al, 2011)

Sango Festival, also known as World Sango Festival is usually held in August at the palace of the Alaafin of Oyo. The festival which is observed in over forty countries in the world is held in honor of Sango, the thunder and fire deity (Nwaegbu, et al, 2011).

Sharo / Shadi Festival. The Sharo or Shadi as a public flogging competition is a traditional rite of passage for Jafun Fulani men. The youths, escorted by girls, are led into the ring of spectators bare chested and armed with whips. As the noise of singing, drumming and cheering rises to a crescendo, each young man must stoically endure a flogging to demonstrate his manhood. The young man only qualifies to marry if he passes the test, which is administered by another youth of about the same age and size. Most do pass, but carry scars from the ordeal for the rest of their life. The *Sharo* is generally staged at the time of the dry-season guinea corn harvest, and again during the festival of Id-El-Kabir. Usually it lasts for a week and is held in a marketplace. There are other types of entertainment including dances, musical performances and tricksters, but the flogging ceremony is the main event (Nwaegbu, et al, 2011).

The Niger delta holds the Ikwerre, Kalabari and Okrika festivals to celebrate the water spirit of their religion, one of the popular Northern harvest festivals is the Argungu Fishing Festival, about 5000 men takes part with nets and a large gourd it includes other events such as canoe races and diving competition. The Benin people also hold the Igwe Festival it is a ceremony that takes place at the end of the raining season, after the harvest has been gathered, it is partly a kind of harvest festival that also serves another purpose eligible young men and women of the community are displayed before each other to be ritually acquainted the festival only takes place every four years and only the very wealthy participants in the match making ceremony.

2.4 The Concept of Globalisation

Globalisation refers to the emergence and spread of supra-territorial dimension of social relations in institutional terms, the process has unfolded through the proliferation and growth of so called “transnational” corporation popular associations and regulatory agencies (sometimes terms global companies global civil society and global regimes (Thirlwall, 2003). Although globalisation has been most pronounced and intense in recent years on a smaller scale and a slower pace the trend stretches back more than a century (Kotilainen & Kaitila, 2002).

Thonubere (1999:152) perceives it much more than just economic affairs:

...of course globalisation is much more than its impact on culture, political, environmental and social dynamics within and between nations is equally critical. Yet it is agreed in the literature that for under development, mismanaged crisis-ridden and politically unpredictable and uncertain economic globalisation would mean more crisis than benefit.

Another theorist refers to globalisation as the “compression of the world and the intensification of consciousness of the world as a whole (Robertson 1992) in thought and action, it makes the world a single place. What it means to live in this place and how it must be ordered, become universal question these question receive different answers from individual and societies that defines their position in relation to both a system of society the shared properties of mankind from very different perspectives.

Giddens (1999) defines globalisation as the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice-versa. The fact is that we are living in a world which requires depending on one another as individuals groups and nations (interdependence) as proximity to everywhere is made easier now (Giddens, 1999). This last interpretation explains the contextual usage. Therefore it is not different to locate a Bura man or woman, boy or girl within global society (e.g. in USA, Europe, Asia, Nigeria etc.) this is because people are increasingly looking alike in dress and so on many factors are responsible for it. First is migration. Those who migrate

to settle in other places or from new settlement, have a tendency to imbibe new cultural traits other than their original ones. Some, for reasons of looking for “greener pasture” have abandoned their original homes to seek better fortunes in other lands thereby losing touch with their roots (Thirlwall, 2003).

2.5 Contemporary Issues arising from Globalisation

Nigeria is a heterogeneous society and before the colonial rule, the territory known as Nigeria today was inhabited by different peoples, empires, tribes and kingdoms. These peoples have different cultures, traditions and religion. The colonialists did not consider these divergent issues, but went ahead and welded them together as one country. Until 1977, when the only cultural show was performed in Nigeria (FESTAC) there had never been attempts to nationalize Nigerian cultural heritage. So when we talk or plan for globalisation of the heritage it is pertinent to start at home/domestic level before internationalisation (Nwaegbu, et. al, 2011).

Nigeria is a society with abundant rich cultural heritage that are scattered within the diverse ethnic nationalities. These cultural heritages include language, marriage rites, burial rites, birth rites, dressing, greeting, music, folklore, religion, and other tangible cultural monuments, natural sites and cultural landscapes. Some of these cultures have died due to western cultural influence and therefore needed to be revitalized and uploaded in the net if those who know how they are performed are still alive (Nwaegbu, et. al, 2011).

Furthermore, the advent of ICT has forced libraries and librarians to operate with such concepts and phrases like information society, digitization, computer or information explosion, globalisation, cyberspace and information superhighway. These technologies have forced the developed world to operate in a context of change which automatically affects the ways our

cultural heritage are documented, preserved and practiced. It has brought the culture, folklore and heritage of western countries into our doorsteps, reading tables, desktop or laptop with just a press of the computer keyboard or a click of mouse. Where are Nigerian cultural heritage in the world cultural arena?

It is important to mention here that cultural policy, which are efforts to globalize Nigerian cultural heritage have not been fully discussed, evaluated or strategized by the Nigerian government to understand the relationships and issues therein. Thus, there is serious lack of co-ordination of Nigerian cultural heritage between the Federal government and the Ministry of culture (Marcellina, Okehie-Offoha, Matthew, Sadiku, 1996). Apparently, many Nigerians are not aware of the Nigerian culture due to the fact that cultural knowledge and practices are not included in Nigerian education curricula. In view of the above, the question is, how adequate libraries and information science in Nigeria are in preparation for the globalisation of Nigerian cultural heritage? In an electronic environment, how many libraries in Nigeria have enough resources in terms of technologies and manpower for the globalisation of Nigerian culture – steady power supply, computer literate society and cultural websites?

Zachany (2006) passionately speaks of the damage of the local mixing with the global to produce a mongrel, a cosmopolitan and a hybrid which in turn make a better world, a better society, others migrate for the reasons of change of environment or when there is conflict with their original homes. This breeds cultural conflicts or what Eagleton describes as “culture in crisis” and “culture wars” some have found that there is a tendency for someone in a foreign land to embrace his culture more than someone at home. Zukin (2004:3) illustrate that “export and import of culture helps ethnic groups living outside their homes to maintain their cultural identity.

Another factor is education; the colonial education has produced people to have the interest of the western nations. The British policy of association, though gave minimal powers to traditional rulers, produces people for white collar jobs, the local chiefs sent their children to school, to benefit from the colonial system. The Nigeria elite are products of the colonial educational system and they practice the values of that system. Then how can the traditional system survive? Certainly without the elite the traditional society will not function properly, so we see the problem of the defiance of the indigenous culture resting on the elite and bureaucrats.

The role of modern technology (computer, television, internet etc.) and the media have separated people from their indigenous cultures quite easily (Giddens, 1999:32) to echo that “modern technology produces faster products that could not have been produced by the craft methods of yesterday and makes the pattern of development to be city centered. The most fundamental question here is: is there anything like Bura cultural identity? Certainly there is but it may be in crisis, the crisis of culture in the Bura society has its roots in colonial history, this is so because of the authority, hegemony colonialism introduced, although the transformation of the Bura culture dates back to the pre-colonial Bura society in the wake of globalisation .

2.6 Positive Impacts of Globalisation

There are several impacts of globalisation. This is because globalisation touches on every aspect of human endeavour (Kotilainen, & Kaitila, 2002). Globalisation contributed to develop the health and education systems in the developing countries (Fairooz, 2013). We can clearly see that education has increased in recent years, because globalisation has a catalyst to the jobs that require higher skills set. This demand allowed people to gain higher education. Health and education are basic objectives to improve any nations, and there are strong relationships between economic growth and health and education systems (Fairooz, 2013).

Through growth in economic, living standards and life expectancy for the developing nations certainly get better. With more fortunes poor nations are able to supply good health care services and sanitation to their people. In addition, the government of developing countries can provide more money for health and education to the poor, which led to decrease in the rates of illiteracy. This is seen in many developing countries whose illiteracy rate fell down recently. It is truth that, living standards and life expectancy of developing countries increase through economic gains from globalisation . According to the World Bank (2004) " With globalisation , more than 85 percent of the world's population can expect to live for at least sixty years and this is actually twice as long as the average life expectancy 100 years ago".

In addition, globalisation helped doctors and scientists to contribute to discover many diseases, which spread by human, animals and birds, and it helped them to created appropriate medicines to fight these deadly diseases. For example, HIV/AIDS, swine flu and birds' flu whole world know about these diseases and they know how to avoid it (Fairouz, 2013). By globalisation , there are many international organisations, such as, Non-governmental Organization (NGO), World Health Organization (WHO) and UNESCO, trying to eliminate illiteracy and deadly diseases in the world and save the life. In spite of these positive effects of globalisation to the education and health fields in the developing countries (Fairouz, 2013). However, globalisation could have negative impacts also in these fields; globalisation facilitates the spread of new diseases in developing nations by travellers between countries.

Due to increased trade and travel, many diseases like HIV/AIDS, Swine Flu, Bird Flu and many plant diseases, are facilitated across borders, from developed nations to the developing ones. This influences badly to the living standards and life expectancy these countries. According to the World Bank (2004) "The AIDS crisis has reduced life expectancy in some parts

of Africa to less than 33 years and delay in addressing the problems caused by economic". Another drawback of globalisation is, globalized competition has forced many minds skilled workers where highly educated and qualified professionals, such as scientists, doctors, engineers and IT specialists, migrate to developed countries to benefit from the higher wages and greater lifestyle prospects for themselves and their children. This leads to decrease skills labour in the developing countries (Fairouz, 2013).

On culture, globalisation has many benefits and detriment to the culture in the developing countries. Many developing countries cultures has been changed through globalisation , and became imitate of others cultures such as, America and European countries. Before globalisation it would not have been possible to know about other countries and their cultures (Fairouz, 2013). Due to important tools of globalisation like television, radio, satellite and internet, it is possible today to know what is happening in other countries such as, America, Japan and Australia (Fairouz, 2013). Moreover, people worldwide can know each other better through globalisation . In addition, today we can see clearly a heavy effect caused by globalisation to the young people in different developing nations. In view of this, there has been some level of agitation and concerns on the side of developing countries about the rise of globalisation because it might lead to the destruction of their own culture, traditional, identity, customs and language (Fairouz, 2013).. However, globalisation leads to disappearing of many words and expressions from local language because many people use English and French words (Kurdishglobe, 2010). In

Nigeria, the positive impacts of globalisation can be seen to include: integration of Nigeria culture, speedy access to Nigeria culture in the internet, digitalization and preservation of cultural artefacts and of course global access to the cultural heritage. Furthermore, it can be observed that globalisation has brought about some level of integration. Today, Nigerian culture

can be easily accessed on the global stage. That is to say other nations can have access to Nigerian culture through the Internet. In terms of unity, which is paramount to Nigeria and Nigerians, football (sports), which is the culture of the west and a tool for global unification, brings Nigerians from different cultural and religious background together.

Digitalisation, which is one of the positive aspect of globalisation, means that digital scanners and cameras can be used to capture digital images (of cultural artefacts) for importation into computer systems. Conway (2000) highlights some of the benefits of digitization to include: (a) digital images offer unique advantages because information and contents may be delivered directly to end users; (b) the data can be easily formatted, edited, and printed; (c) the digital collections are accessible to a large number of users simultaneously.

2.7 Negative Impacts of Globalisation

Globalisation of cultural heritage has some negative impacts in some areas. Akande (2002) seems to understand the negative tendencies of globalisation as he stated that western adventures and activities undermine the cultural heritage of various peoples around the world especially through colonization, imperialism and now globalisation. He averred that cultural imperialism left the colonized in a state of cultural disorientation and made them vulnerable to cultural invasion. Furthermore, the issue of commercialisation of culture comes into play in today's world. What does this mean? It means that production, distribution and consumption of cultural goods and services has become apparent just as we have essentials needs of life such as music, food, clothes, fashion, art and sports. In addition, commercialization of culture has a disturbing impact on the people of Nigeria. For example, what was once an element of Nigeria's cultural way of life has become a product, rather than something unique made to suit their specific needs and circumstances.

Consequently, Nigerian markets are increasingly bombarded with new images, new music, new clothes and new values. The impact is that the familiar and the old artefacts are being discarded. The fact is that these will be lost simply because they are not valued by global markets. This undermining of the peoples existing values and cultures has a corrosive impact on the sense of who we are, what we want and what we respect. “The cumulative effect” in Akande (2002:2) words “is a crisis of cultural confidence, combined with economic uncertainty and crime which global integration often brings”.

In the area of religion, the impact of globalisation is not left out. For example, Hock-Tong (2001) observes that Islamic fundamentalism has in many respects served as a bulwark against modernity, that Muslims generally see the secular influence of western science and technology as inimical to traditional Islamic values. In view of the above, the underdevelopment and under privileged state of Muslim women to Islamic tradition can be seen in this light. As a result of cultural globalisation, the movement of youths from the rural to urban setting has caused a significant depopulation of youths going to prayer houses in the rural setting. The arrival of Christianity has also depopulated the traditional religious adherents in many parts of Nigeria.

Also, information and communication technology is gradually spreading its influence on religious evangelism. This is in the areas and methods religious society globally use it for teaching, proselytising and in belief systems. It is now possible for any religion to spread its faith beyond national borders, allowing even small religious movements to engage in overseas proselytisation activities. In terms of language, we can observe that today, the use foreign language, English, has always been an important aspect of official language in Nigeria. Though there is high rate of illiteracy in the rural population, the use of our local languages has its

limitations. Many elite families would like their children to learn English language better than their local language. Today, Nigerians use and read books written in foreign language faster and more fluently than those written in local languages. In Nigeria, cultural globalisation has impacted on the number of Movies produced by Nigeria Nollywood. Movies produced in English are much more than those performed and produced in Igbo and other Nigerian languages.

Information and communication technology accelerates globalisation of cultural values. Omekwu (2006) reiterated that the Internet is a key development component responsible for the growth of globalisation because it has changed the nature of national government while imposing national and international cultures on local cultures. With information technologies, foreign cultures can be preserved in libraries and accessed simultaneously by library users and other Nigerians irrespective of their ethno cultural learning. Globalisation and the internet also allow cultural heritage of different tribes in Nigeria to be uploaded, downloaded, and accessed by other people in another side of the world thereby projecting the cultural identity of Nigeria. Omekwu (2003) asserts that “the Internet certainly offers the greatest opportunities for cultural exchange, causing more books, journal reference and paper based information media and cultural artefacts to migrate to electronic format. He cites Bassar (1995) to have stressed on the negative impact of cultural globalisation and the electronic media. According to him, as more and more people are relying on online access to culture, it is likely to have great effects on how people view culture and on the internal working of our cultural repositories, such as museum and libraries.

However, the process of globalisation has involved all the countries around the world. Developing countries such as India, China, Africa, Iraq, Syria, Lebanon and Jordan have been affected by globalisation , and whether negatively or positively, the economies of these countries have improved under the influence of globalisation . (Fairouz, 2013). The size of direct foreign

investment has increased and a lot of bad habits and traditions erased, but also globalisation has brought many drawbacks to these countries as well. Many customs and cultures are disappeared such as traditions clothes and some language and expressions have changed. In addition, the violence and drugs abuse are increased and a lot of deadly diseases have spread under the influence of globalisation (Fairouz, 2013).. However, although globalisation has many disadvantages, we believe that globalisation has brought the developing countries many more benefits than the detriments. For example, we can see there is more and a biggest opportunity for people in both developed countries and developing countries to sell as many goods to as many people as right now, so we can say this is the golden age for business, commerce and trade

2.8 Theoretical Framework

Theory in research is not to be taken lightly as it tends to determine the perspective as well as the parameters the study will be situated. As pointed out by Griffin (2012:5-6), theory can be likened to a map used for guidance as one ventures through the unfamiliar territory called research. However, being only a guide, the ‘map’ is not meant to replace the ‘territory’ because it cannot fully portray the complex interrelationships that exists among variables, especially so when human interaction is involved. Nonetheless, theory helps to define many things including the perspective of approach in research, the set of concepts to be employed, and also the boundaries within which phenomena are studied. This makes it possible for one phenomenon to be studied from several perspectives when different theories are used. The purpose of deploying a theory in a research is to provide a platform or template in order to explain and understand occurrences, causes and impact of phenomenon (Babbie and Kerlinger, 1998; Langston, 2006:23). Furthermore, Udofia (2000) states that theories perform a number of functions among which is to simplify research findings. More importantly, theories allow the researcher to predict

outcome and effects from data gathered. Theories are also used as tools of observation. They direct the researcher on how to observe rather than be able to point out what to observe.

Festivals, therefore, can be studied from several and diverse perspectives depending on the theoretical framework being employed. For example, Social Identity Theory, which proposes that people acting in a group define themselves in terms of this group membership and tend to want their group to look good in comparison to others (www.bbcprisonstudy.org: 2015), can be used to study festivals from the perspective of group cohesion. Unfortunately in the case of Bansuwe festival, the present decline in both its frequency of occurrence and significance will undermine such a study. Similarly, Acculturation Theory is defined by Organista (2010:102) as “a culture learning process experienced by individuals who are exposed to a new culture or ethnic group” can be used to study the changes occurring in a festival as a result of contact with other cultures. Although this can be relevant in the study of Bansuwe festival, it is wanting when it comes to capturing adequately the social, economic and historical factors that came into play over time in its wider geographical setting. Thus to achieve this effectively, the study will employ Cultural Imperialism Theory.

Cultural Imperialism Theory

Cultural Imperialism theory, unlike some other theories, was not propounded by a single scholar but rather emerged as a debate topic among scholars in the early 1970s (Nelwan 2011:71). Its central argument was that the existing system of relationship, especially in communication, could lead to serious cultural damage in the Third World. Although there are a number of attempts being made to define the concept, cultural imperialism remains a highly disputed topic. However, a useful definition is offered by Sarmela (1997:1) as follows:

Cultural imperialism is the economic, technological and cultural hegemony of the industrialized nations, which determines the direction of both economic and social

progress, defines cultural values, and standardizes the civilisation and cultural environment throughout the world. The whole world is becoming a cultural common market area in which the same kind of technical product development, the same kind of knowledge, fashion, music and literature, the same kind of cosmopolitan culture is manufactured, bought and sold. Western ideologies, political beliefs, western science, western laws and social institutions, western moral concepts, sexual symbols, and ideals of beauty, western working methods and leisure activities, western foods, western pop idols and the western concept of human existence have become objectives, examples of norms everywhere in the world.

Although this definition seems a little too broad, it is a good attempt at capturing the complex nature of term cultural imperialism. The combination of the term ‘culture’ which is constantly changing, and imperialism which is commonly associated with western economic and political hegemony, only serves to increase the complexity of the concept. However, this becomes a lot easier when the close connection of the cultural imperialism theory to the dependency theory is brought to the fore. As pointed out by Fejes (1981), cultural imperialism “can thus be seen as one aspect of the larger change in development thinking that has occurred with the appearance of the dependency model”. The main thesis of dependency theory is that developed countries occupy a dominant and exploitative position in economic sphere in relations to Third World countries who are dependent. That development and underdevelopment are two facets of the same process; the underdevelopment of the Third World is what fuels the development of the developed countries (Melkote & Steeves, 2001:170-171).

Fejes (1981:283) is of the view that:

The dependency proceeds from the analysis of the relationships between developed and underdeveloped countries and examines the development problems of the Third world in terms of these relationships. Its major conclusion is that the Third World countries occupy a subordinate position in the international economic and political systems which are seen as being structured primarily according to the needs of the developed countries. Developed countries maintain their dominant position and continue their own processes of development at the expense of the developmental needs of the Third World countries.

A look at the dependency theory and the definition of cultural imperialism quoted above reveals a lot of similarities. However, the similarity becomes more obvious when compared with the much cited definition of cultural imperialism offered by Schiller (1976, cited in Nelwan 2011:72) as;

The sum of the processes by which a society is brought into the modern world system and how its dominating stratum is attracted, pressured, forced and sometimes bribed into shaping social institutions to correspond to, or even promote the value and structures of the dominant centre of the system.

The dominant centre is usually America and Western Europe while developing countries of Africa, Asia and Latin America form the periphery. It can be argued that cultural imperialism is one of the vehicles used by America and Europe to cultivate and maintain dependency in countries of Africa, Asia and Latin America.

Cultural imperialism works in four major ways according to Tomlinson (1991) cited in Nelwan (2011:73) “cultural imperialism as media imperialism, cultural imperialism as a discourse of nationality, cultural imperialism as the critique of global capitalism, and cultural imperialism as the critique of modernity” Out of the four, media imperialism is more common in academic discourse such that it is sometimes used interchangeably with cultural imperialism, although it is only a subset of it. This is because the media are the main vehicles through which cultural imperialism is transmitted to developing countries. They make it possible for cultural values to be embedded and delivered in a subtle manner to unsuspecting audiences. This is especially easy in the contemporary world because advancement in communication technology make it possible to transmit large quantity of media content rapidly to a worldwide audience (Alozie 2011:10). These media content are not neutral, they have adverse effects on the local cultures they make contact with; in the words of Maity (2013:10):

According to the theory of cultural imperialism, the television programs and other mass media as well, such as films, records and also the comic books destroy native cultures and acculturate people in the Third World with American and Western European culture; further they carry ideological messages that subtly brainwash Third World people (especially the children) into accepting American and Western European bourgeois values and beliefs.

This theory will serve the purpose of helping to explain the factors that are responsible for the decline in significance and frequency of the *Bonsuwe* festival, and the apparent replacement of its songs and performances in social occasions with westernized pop music played in using modern audio equipment. What were the factors that made it possible for music and audio equipment originating from far away America or Europe to displace local performances in a village in Nigeria?

The answer to the above question can only be found when an examination of all the factors (economic, social, cultural, and political, etc.) through history that made it possible for such a thing to take place. This means that the study will examine the *Bonsuwe* festival through history to understand the trends and changes that occurred over time, and to appreciate why these changes took place, from the perspective of cultural imperialism theory. This is because culture evolves gradually therefore, the process of understanding it must go far back enough to fully grasp the nature and complexity of the changes that occurred.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

Research on cultural phenomena requires both qualitative and quantitative method because it does not only deals with sensory expansions which basically requires explanation and interpretation but also a lot has to do with public perception which warrants quantitative tool for data collection and analysis (Patton 1990). Qualitative research is a general term for investigating methodologies described as ethnographic, naturalistic and anthropological, a field or participant observer research. This method was chosen because qualitative research produces more in-depth and comprehensive information on the subject of the research. On the other hand, Creswell (2009:105) defines quantitative approach as an “inquiry into a social or human problem, based on testing a theory composed of variables, measured with numbers and analysed with statistical procedure”. The participant in the *Bonsuwe* festival involves members of the community both young and old. The researcher made use of the following data collection techniques: Questionnaire, In-depth Interview (IDE), Focus Group Discussion (FGD), and secondary sources such as photographs, audio-visual, archival records, etc. Custodians were interviewed and also the participants in the *Bonsuwe* festival.

3.2 Instruments of Data Collection

This study employed both quantitative and qualitative research methods. Therefore, the instruments of data collection included: Questionnaire, In-depth Interview (IDI) and Focus Group (FGD).

3.2.1 Questionnaire

Questionnaire is a set of printed questions, usually with a choice of answers, devised for a survey or statistical study. The questions in the questionnaire contain answers which allow responses to be graded. In generating Qualitative data, a total of 50 copies of the questionnaire were distributed to various age groups male and female, in Tiraku, thirty were given because they were more in number than Yimana. Only twenty were given in Yimana out of fifty questionnaires were forty three were returned seven were not returned. The questionnaire had twenty two closed ended questions of *Yes* and *No*. It was further divided into two sections A and B. Section A contained Bio-Data of the respondents and Section B contained the main data presented, interpreted and analysed. The findings were outlined, presented and discussed in tables of frequency and simple percentage in line with the objectives of the study.

3.3 In-depth Interview

This is a form of one-on-one interview that is intensive in nature and is aimed at obtaining detailed information. It is capable of providing “elaborate data concerning respondents’ opinions, values, motivations, recollections, experiences, and feelings” (Wimmer & Domminick 2011:139) which are important in gathering information on the trends and changes that occurred in the Bansuwe festival. This interview will be used to gather data from key respondents who have direct links to the festival, in one way or the other, either as custodians, drummers and singers, community participants, among others. The selected participants for the interview will preferably be elderly, in addition to having key information, so as to enable the collection of data through a number of years.

3.4 Focus Group Discussion

Focus Groups was created for males and females respectively, and they were selected in such a way that each group represented a certain age bracket so that cumulatively the groups had information spanning the years as covered by this study. This way, rich data was gotten from different perspectives as well as generations

This is a form of group interview designed for between 6 – 12 respondents and one of the purposes of using this technique is “to learn through discussion about conscious, semiconscious, and unconscious psychological and socio-cultural characteristics and processes among various groups” (Berg 2001:111). Focus Group Discussion was conducted with drummers, flutist, Xylophonist who are the traditional instrumentalists and entertainers during the festival. This is especially important in this attempt to understand the trends and changes in Bansuwe festival from several different perspectives and generations. It helped in understanding why foreign media products are displacing the songs and performances of the festival. In addition, it also aided in comparing the opinions of older and younger generations concerning the relevance of the festival to the local people and culture.

3.5 Secondary Data

In addition to primary data, secondary data was gathered, it is also important to this research because they contain vital information relevant to this work. Secondary materials such as photographs, audio recordings and video are important sources of information on the trends and changes in costumes, songs, and dance; thus they formed an important part of the data collected for this work. Documents and archival records were also used in providing details of historical significance to the festival. These secondary materials were obtained from both official and private collections and used in data analysis together with the primary data.

3.6 Method of Data Analysis/Presentation

A common requirement of almost all quantitative research is the reporting of descriptive statistics. Descriptive statistics (e.g., mean, standard deviations; frequencies and percentages) for all internal and external variables should be reported or made available to the reader. Thus, this study used quantitative and qualitative methods in analysing data gathered through the research instruments. Simple narrative of recorded information from the In-depth Interview (IDI) and Focused Group Discussion (FGD) were used for qualitative analysis while quantitative data was computed using the Statistical Package for Social Science-SPSS and the results were presented using simple descriptive statistics with tables indicating frequencies and percentages.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 Introduction

This chapter covers data presentation, analysis and interpretation as generated from the field. It is imperative to note that this study deployed both quantitative and qualitative methods of data collection. Thus, data from questionnaire is presented first and then followed by In-depth Interview and Focus Group Discussion.

4.2 Presentation and Analysis of Quantitative Data

A total of 50 copies of the questionnaire were distributed to various age groups male and female, in Tiraku, thirty were given because they were more in number than Yimana. Only twenty were given in Yimana out of fifty questionnaires, forty three were returned seven were not returned. It was split into two sections A and B. Section A contained Demographic information of the respondents and Section B contained the main data presented, interpreted and analysed.

Table 1: Demographic Characteristics of the Respondents

Male	Female
23	20

The table above shows that male respondents were more in number than the female. It could be deduced that males dominate the festival as they seem to show more interest

Table two (2) ages of respondents

18 – 24	25- 31	32 and above
10	15	18

The age group in this table shows that the respondents that fall between the ages bracket of 18-24 were very few in number and those between 32 and above are more in number. This goes to prove the point that many youths are not in support of the performance and there is the likelihood that continuity might present a serious challenge in the nearest future.

Civil servant	Student	Farmer	Others
9	10	20	4

The result shows that there were more Farmers than Civil Servant and others were few.

Question One: have you ever attended or participated in the *Bonsuwe* festival.

Response	Frequency	Percentage
Yes	43	100
No	0	-
Total	43	100

The table above shows that all of the 43 respondents, which represented 100%, had attended the *Bonsuwe* festival. Apparently, virtually everybody had attended the *Bonsuwe* festival at a point in time.

Question Two: When is the *Bonsuwe* festival performed?

Period of Performance	Frequency	Percentage
Once in a year	33	77
Twice in a year	10	23
Monthly	0	0
Total	43	100

The breakdown of the table above shows that all the 43 respondents, which represented 33 (77%) acknowledged that the *Bonsuwe* festival was held once in a year. While 10 of the respondents, which represented 23%, said it was done twice in a year. The study showed that a large number of the respondents agreed that it was done once in a year while none of the respondents agreed that it was done monthly.

Question Three: What period or season is the *Bonsuwe* festival held?

Season of Performance	Frequency	Percentage
Harvest	30	70
Rainy season	3	7
All of the above	10	23
Total	43	100

The study shows that 30 respondents (70%) agreed that the performance was done during the harvest season. While 3 (7%) believed that it was during the rainy season. 10 (23%) believed that all options are correct and that it was done in the harvest and rainy season. From the study it was obvious that the performance is done during the harvest season.

Question Four:What is the significance of the performance?

Significance	Frequency	Percentage
For merriment	3	7
Thanks given for a bountiful harvest	25	58
All of the above	15	35
Total	43	100

The result shows that 3 (7%) believed that the significance of the performance was for merriment while 25 (58%) believed it was for thanksgiving for a bountiful harvest. Also,

15 (35%) believed that all the options were the significance of the performance. 25 (58%) believed that it was a thanksgiving for a bountiful harvest. Apparently, majority agreed that the significance is for thanksgiving.

Question Five: *Bonsuwe* festival is a fetish event True or False?

Fetish Event	Frequency	Percentage
True	20	47
False	23	53
Total	43	100

The above table shows the perception of people towards the *Bonsuwe* festival. 20(47%) felt it was truly a fetish event while, 23(53%) felt it was not a fetish event.

Question Six: When was the last time the festival was held?

Last time of performance	Frequency	Percentage
Two years ago	0	0
Five years ago	33	77
About six years and above	10	23
Total	43	100

The result shows the last time the *Bonsuwe* festival was held. About 33 (77%) agreed that it was held five years ago, while 10 (23%) agreed it was about six years and above since it was performed in the community. This shows that the festival was last performed five or more years ago.

Question Seven:What is your perception of the *Bonsuwe* Festival?

Perception	Frequency	Percentage
A Cultural Heritage	10	23
An ancient event	20	47
A fetish event	13	30
Total	43	100

The table shows that 10 (23%) perceived the *Bonsuwe* festival as a cultural heritage while 20 (47%) were of the opinion that it was an ancient event. On the other hand, 13(30%) felt it was a fetish event. Obviously, the highest percentage, which was 20 (47%), regarded it as an ancient event.

Question Eight:Do you think the festival is going extinct (yes or no)

Extinct	Frequency	Percentage
Yes	32	74
No	11	26
Total	43	100

The result shows that 32 (74%) agreed that the *Bonsuwe* festival was going extinct and 11(26%) did not agree that it was going extinct. This shows that majority agreed that it was gradually fading away.

Question Nine:What are the factors responsible for the new trends?

Factors responsible for the new trends	Frequency	Percentage
Globalisation	1	2
Religion	5	12
Western education	2	5
All of the above	35	81
Total	43	100

The table shows that 1 (2%) believed that globalisation was the factor that affected the *Bonsuwe* festival while 5 (12%) believed that religion was the major factor. 35 (81%) believed that all the new trends in the *Bonsuwe* festival. 2 (5%) believed that western education was the factor responsible for the new trends. It could be deduced that globalisation , religion, western education were the entire contributing factors to the new trends in the *Bonsuwe* festival.

Question Ten:Who are to be blame for lack of continuity of the *Bonsuwe* Festival?

Who are to be blame	Frequency	Percentage
Youths	30	70
Leaders	13	30
Total	43	100

The result shows that 30 of the respondents (70%) said that the youth were to be blame for lack of continuity. This was because they did not find it appealing to them, so making it frequent was not their duty. Others said the leaders were to be blame. About 13 (30%) agreed that all blames go to the leaders.

Question Eleven: If not properly transferred to the younger generation, do you think in 5 years to come the *Bonsuwe* festival will still be in existence? Yes or no?

If not transferred	Frequency	Percentage
Yes	38	88
No	5	12
Total	43	100

From the above result it was clear that 38 (88%) agreed that if the *Bonsuwe* festival was not properly transferred to the younger generation in about five years to come the festival will go extinct while 5 (12%) still believed it will still be in existence. Apparently, majority of the people felt that it will not be in existence if the older generation does not transfer it to the younger generation. In fact, the possibility of survival is very slim.

Question Twelve: Are other forms of entertainment taking over from the *Bonsuwe* festival yes or No?

Other forms of entertainment	Frequency	Percentage
Yes	39	91
No	4	9
Total	43	100

The result shows that 39 (91%) felt that other forms of entertainment were taking over from the *Bonsuwe* festival while 4 (9%) did not agree that other forms of entertainment were taking over from the *Bonsuwe* festival. Also, 86% felt that the *Bonsuwe* festival was collapsing due to foreign pattern of entertainment.

Question Thirteen: are the new forms of entertainment more appealing to the minds of the people than the *Bonsuwe* festival

More appealing	Frequency	Percentage
Yes	37	86
No	6	14
Total	43	100

The table above shows that 37 (86%) agreed that other new forms of entertainment were more appealing to them than the *Bonsuwe* festival while 6 (14%) did not agree that the new forms of entertainment were more appealing than the *Bonsuwe* festival.

Question Fourteen: education and religion are the major factors contributing to the new trends in the *Bonsuwe* festival.

Education and Religion	Frequency	Percentage
Strongly agree	28	65
Agree	12	28
Disagree	3	7
Total	43	100

The table above shows that 28 (65%) strongly agreed that education and religion were the major factors contributing to the new trends in the *Bonsuwe* festival. 12 (28%) agreed that it was a contributing factors while 3 (7%) disagreed with the assumption that education and religion were the major factors contributing to the new trend in the *Bonsuwe* festival it was therefore apparent that majority strongly agreed that the major problem of the new trend is education and religion.

Question Fifteen: foreign cultures have affected the *Bonsuwe* festival negatively

Foreign cultures	Frequency	Percentage
True	35	81
False	8	19
Total	43	100

The result shows that 35 (81%) agreed that foreign cultures have affected the *Bonsuwe* festival negatively while 8 (19%) did not agree that foreign cultures have affected the *Bonsuwe* festival. Majority believed it was true that foreign cultures have affected the *Bonsuwe* festival negatively not positively.

Question Sixteen: is there hope of reviving the performance? Yes or No

Hope of Reviving	Frequency	Percentage
Yes	10	23
No	33	77
Total	43	100

The above table shows that 10 (23%) accepted that there is hope of reviving the festival to its original form and also maintain its frequency while a large number of 33 (77%) do not believe that there is hope of reviving it.

Question Seventeen: who will be responsible for reviving the Bonsuwe festival?

Responsibility of revival	Frequency	Percentage
Youth	3	7
The old	0	0
The Patrons	15	35
Every body	25	58
Total	43	100

The above table shows that 3 (7%) said the youths were responsible for the revival of the *Bonsuwe* festival 15 (35%) said the patrons while 25 (58%) said it is everybody's responsibility to revive the *Bonsuwe* festival. While none said it was the responsibility of the old representing 0 (0%). Obviously, the old have little or no influence on the younger generation.

Question Eighteen: do you think the people of Bura are interested in preserving their cultural heritage?

Preservation of culture	Frequency	Percentage
Yes	13	30
No	30	70
Total	43	100

The table above shows that 13 (30%) said yes the people have interest of preserving the cultural heritage while 30 (70%) said no they don't think the people are interested in preserving their cultural heritage.

Question Nineteen: what are the possible steps to take in reviving the *Bonsuwe* Festival?

Steps to take	Frequency	Percentage
Patrons should organize a community meeting	3	7
Have sponsors, train youths how to play the local instrument	5	12
All of the above	35	81
Total	43	100

The result shows that 3 (7%) were of the opinion that patrons should organize a community meeting where issues regarding the *Bonsuwe* festival would be discussed. None was of the opinion that they should have sponsors 5 (12%) were of the opinion that they should train youths on how to play the local instrument. While 35 (81%) agreed with all the options the way forward is to have all this options so that the festival can be revived.

Question Twenty: In five years to come the *Bonsuwe* festival will be extinct.

Extinct	Frequency	Percentage
Agree	20	47
Strongly Agree	15	35
Disagree	8	18
Total	43	100

The table shows that 20 (47%) of the respondents agreed that in 5 years' time the *Bonsuwe* will be extinct 15 (35%) strongly agreed it will, while 8 (19%) disagreed that it

will be extinct in 5 years to come. Apparently 47% agree *Bonsuwe* festival will be completely extinct in Bura culture

Question twenty One: Globalisation has done more harm than good to the *Bonsuwe* festival Yes or No

More Harm than Good	Frequency	Percentage
Yes	38	88
No	5	12
Total	43	100

The table shows that 38 (88%) said yes globalisation has done more harm to the *Bonsuwe* festival than good. While 5 (12%) did not agree that it has done more harm than good.

Question Twenty Two: do you think we have lost it already like there is no hope of survival of the *Bonsuwe* festival? Yes or NO

Lost it	Frequency	Percentage
Yes	25	58
No	18	42
Total	43	100

The table shows 25 (58%) said yes there was no hope of reviving *Bonsuwe* festival while 18 (42%) said no we haven't lost it yet there was hope for revival. Obviously, majority do not have hope of reviving the *Bonsuwe* festival.

4.3 Presentation and Analysis of Qualitative Data: *Bonsuwe* Festival as Dramatic Performance

The *Bonsuwe* festival has been in existence since the formative years of the Bura community, although the actual time of existence is uncertain but it has been orally asserted have it probably begun during the hunting expedition of the Bura hunters. The *Bonsuwe* festival is a time for entertainment and it provides the platform for different people, both of Bura origin and beyond to participate in the festival regardless of age and social statues. The people of Bura community converge to celebrate after a bountiful harvest which is usually observed within the 8th month of the year known as “Thliya Nchisu”

It is important to note that the major significance of the festival is to celebrate a successful harvest season and in order to accomplish this, there are several events such as grain grinding competition, which is often played by women; choosing of spouse, hunters display, dancing competition, and fashion contest. All these events are enmeshed in drama. However, contemporary theatre artistes have reacted to the assertion made by the evolutionist school, which holds that drama does not exist yet in Africa; and that what is called African traditional performance is not to be classified as drama. Uka, as quoted by Nzewi (1979:11) maintained:

What is usually called traditional drama ...is not yet drama. It is the huge legacy which may draw with even increasing returns... what some usually and glibly called traditional drama is prophecy and essentially elements of drama.

This adopts Western definition of drama wholly and any performance which does not agree dogmatically with that definition is not perceived as drama. Finnegean (1980), Uka (1981), (M.J.C Echeruo) (Emmanuel Obuechina) and their contemporaries belong to the evolutionist school.

The evolutionist school of thought is greatly influenced by Finnegean (1970) who states that: drama in Africa is not yet developed since it does not conform to the specified elements of drama even though they possess some form of quasi-dramatic phenomena. The second school of thought, known as the relativist school, contradicts the evolutionistic school and postulate that there is drama in Africa. Ossie Enekwe, Ola Rotimi and others belong to the relativist group. Successfully, Clark (1981) sums up the view of this school by stating that, if drama means the elegant imitation of some actions significant to a people; if it means the physical representation of the evolution of one poetic image or a complex of such images; if the vital element in such representation or evocation are speech, music, ritual, songs as well as dance and mime, then it is pertinent to submit that African performance is drama.

Furthermore, whether African performance is ritual or dramatic, they both have ways of transforming people and society permanently or temporally. There are benefits in rituals while in drama there are principles, which all together could culminate into behavioral change. Greek plays of the 6th, 5th and 4th centuries BC contained both ritual and dramatic elements, and the participants in the events had something to take home or imbibe in terms of values and morals. So ritual can be interspersed with drama and vice versa. Rituals that transform people permanently are called “rites of passage”. Some examples are initiations, weddings and funerals. In drama the transformation are temporary, bounded by the rules of the game; for instance in drama, there are principles that are followed in order to produce balanced or standard performance (Schechner, 2002).

Schechner (2002) argues that drama and ritual have a symbolic relationship and that both can complement each other in a single performance. In the light of this submission, *Bonsuwe* festival can be seen as a ritual performance as well as a dramatic performance. The festival

contains dramatic elements such as actors, audience, costumes, props, songs and dance which will be used for analysis in the cause of this study. This has established that there is drama in Africa; therefore, this study proceeds to explore and examine *Bonsuwe* festival as dramatic performance by verifying the new trends that have emerged over time and the factors responsible for the new trends as well as its impacts on the festival.

In addition, it is noteworthy to state that globalisation is not entirely negative; it is a double edged sword, where one edge of the sword is cutting and benefitting some idea of globalisation . The other group feels threatened by the wind of change brought about by globalisation . The most outstanding positive aspect of this process is the narrowing of the world to what is being described now as a global village through information technology. What is before now far away is now through this improvement in information technology at our reach and with media coverage, the world is at every body's door step. Lives have been improved through these developments and this has reduced the burden on the individual. What is perceived as the problem here is that most often, we are being blind folded by technological development and its benefits. However, when we are talking of technological development regarding the globalisation process, let us not just see it only as those material things produced as a result of the knowledge of science and technology. Technological development is a complex process. To state it categorically, most of the practitioners seem to lack the understanding also. Technological development carries with it cultural, social and psychological process as well. Through its media coverage, ideas across the world are at the reach of many and this has helped in the dissemination of information regarding what is western. Western culture, goods and services are sold to the rest of the world through advertisement to the detriment of the local cultures, goods and services.

4.3 The New Trends in the *Bonsuwe* Festival

The whole span of individual human development can be studied as “performance” this includes large scale elements such as social actions, evolution and politics. This simply means that in everyday life, there is performance of activities and which make life, transitory. So he is correct to say that no behavior is new for the first time carried out, It may have been done in different contexts or circumstances (Schechner 2002). This could also mean that *Bonsuwe* festival may be similarly performed somewhere or also in different contexts or circumstances. The performance may not be new in human development. Diminishing of cultural values is not only peculiar to the *Bonsuwe* festival of Bura community; other traditional societies are experiencing the same worldwide.

The word *Bonsuwe* is largely accepted by the Bura people but in the cause of the research it was discovered that the word “*Bonsuwe*” is not even a Bura word, a lot of people have different views about the origin of the name. Some have little or no idea at all. Majority agree that it is not a Bura word. There are different stories on how the name came to play in Bura communities.

One of the patrons of the *Bonsuwe* festival in Tiraku village Mr. Ibrahim Tara Wakawa, during an in-depth interview stated that;

The word *Bonsuwe* is not a Bura word from his experience and knowledge of how the name came about as far back in the 1950s when civilisation began to reach that area when missionaries’ visited and western development begun to reach the area. They came with a lorry with the inscription *Bonsuwe*. He explained that time till date, the name stands and a new form of dance emerged which was also called *Bonsuwe*. Mr Wakawa calls it the “electric dance” because it is vigorous and energetic and not typical of the Bura dance which is originally called *Mwamwari*, which was a majestic dance with calculated steps that moves with the rhythm of the song and beats of the instrument. It was a slow and steady dance but the youth thought it a sluggish dance so they turned the dance to a faster and energetic one.

He further stated that: “the youth have changed everything including the dance pattern, so the original dance is no longer in existence. Saying that the youth have changed virtually every aspect of the *Bonsuwe* Festival. In response to this assertion, the researcher opines that the situation in *Bonsuwe* is not different from what is obtainable in other cultures in Nigeria, as there are traces of foreign influences resulting in minor or major alterations. The above experience was referred to as cultural tragedy because the youth who are the future of *Bonsuwe* festival consider it as ancient and fetish. In the same vein, the fact that the Bura people do not appreciate their cultural heritage was considered as abnormal.

According to Mr Ibrahim Tara Wakawa, *Bonsuwe* festival used to be an interesting event that every youth was enthusiastic about and ever willing to actively participate in the activities of the event but to his surprise most of them have gone to school and others have gone to search for greener pastures and have forgotten or have neglected their own culture. He said they have adopted a new form of music for the purpose of merry making. “I cannot remember the last time the *Bonsuwe* festival was performed in the community in the past five years”. He added blaming this on religion and the elderly people.

Again, according to Mr Ibrahim Tara Wakawa Religions such as Christianity and Islam have affected the *Bonsuwe* festival drastically. He added that most of the clergy men kick against the cultural practices because they consider it as fetish, therefore, whoever participated in the cultural activities is considered as a pagan, and he or she was under religious discipline. “Most of them have been brain washed so they fear the discipline of their religious leaders”. He stated that such measures were enough to wipe the *Bonsuwe* festival out of existence and that:

If the old don't properly transfer to the younger generation it will completely go into extinction. The youth are not even available in the village most of the people left are few and do not have the manpower to sponsor it and that *Bonsuwe* festival can only be revived, if youths can come together with common interest (Ibrahim Tara Wakawa).

But most of the youths are not interested they prefer foreign music and others are into drugs and have become wild and uncontrollable.

Mr Ibrahim Tara Wakawa stated that even if the *Bonsuwe* festival is enacted, a lot of things will be required such as security, instrumentalists to be invited from another village to play and be paid as well. He added that;

The people are few to afford all the logistics, Bura people in diaspora should come home and sponsor the event once, in order to sustain it. He explained that for now everything is on a stand still nobody is even interested in the *Bonsuwe* festival, because of so many factors such as money, religion, globalisation , personal interest, and insecurity (Ibrahim Tara Wakawa).

He said it will be difficult to completely bring back the festival into its original form those activities that usually takes place such as the Lausa (women grinding of grains) nobody will agree to do that, the young women feel too educated for a local performance. While the hunters game also the young men feel it is an ancient event virtually all the dramatic event that is done during the festival is considered local the only thing left is the dance which sometimes is staged for a visiting dignitary like an emir or when an elderly man or women dies the dance could be stage for him or her. He said that “the dance was staged for my mother in year 2000 and that was the last time the traditional dance was performed”.



Plate 1: Lausa grain grinding competition-Marama Day 2012

The picture above shows the display of women's skills in grinding of grains. The act is called Lausa (Grinding of Grains).

Mr Ibrahim Tara Wakawa however lamented that during weddings, the music is played electronically by a DJ and not as a live performance. From this submission, it could be deduced that globalisation has done more harm than good to the *Bonsuwe* festival. It has contributed in the replacement of its features with foreign cultures such as hip hop music. Therefore, saying that the youths are worrying themselves over what is not of value to their culture is stating the obvious.

Another patron of the Bura culture, Mr. Paul Bassi stated that "the word *Bonsuwe* is not a Bura word" and that from what he gathered over time, it is a Hausa word and the dance known as *Bonsuwe* is a monkey dance in his opinion which is a borrowed dance from the western world at the time when hip Hop emerged that the young men copied from the western world. He further added that the festival at the end of the farming season was originally called gulumnot *Bonsuwe* festival, which signified the season of harvest.

Furthermore, he stated that the festival was not done only at the end of the rainy season. He added that even before the rains, a festival was held to celebrate the gods for the rains and the celebration usually took place in the farm where people planted joyfully with singing until the first fresh ground nut and maize were ready for consumption. Then the last phase is the "Gulum" where the grains are ready for harvest. There is a lot of merriment over a bountiful harvest. Mr Bassi outlined the various activities of the celebrations as follows.

The Dance: The dance is called “Mwamwari”, this is a dance that is done in a systematic way; slow and steady without much stress with calculated steps that enables the dancers, both young and old, to perform in a circle.

The “Chammi” dance is done by the hunters with vigour and energy usually accompanied by great display of hunting skills. In the process of the display, women stay aside to watch with kin interest and cheer them up. If a man dances well, a veil is tied around his waist, and this is used as a yard stick to determine the winner of the dance contest.



Plate 3: Bonsuwe Dance (Mwamwari) Marama Day 2012

The picture above shows the Bonsuwe dance performed during the Marama Day Festival 2012.

The song: the songs were wonderfully sang by just one person playing the local guitar which is called “Gulum” he sings seated on the floor while women dance on their knees in front of him. These songs are usually meaningful and serve as praises to the women. In response, the women chant and shout in tune with the rhythmic. Below are some of the songs sang during the festival for different performance and events.

Ha Bilwilla

Kwara – ser nwara gelli ma

Gelku kuriwalla ga lukwa

Mbwanga (2x)

Gase pwattira bi ki si nzi

Kwa vitiksha ki si sarnga'a

Kwara (2x)

Kwara – gan katriya awa tan

Kalla ati kalwa (2x)

Kuraka salima ka su kusar

Ka kibla li bangirna ka ya

Tirra. Bangirna ayaye yimir kwa

Bangir na ni apa reke.

English Translation

Young girls folk song and dance

Come let's play my friends

When we are done playing you

Can go and get married (2x)

Don't deceive me to get married

If I am divorced I will come and

Reprimand you (2x)

Hey! Are you the one that beat (2x)

No! She is the one that started

The fight and I revenge

My husband's voice irritates me too much

I only love my beloved voice

I wish my husband will be

thrown into the bush and my

Boyfriend the love of my life

Comes to take me faraway

Ha fie susumir faku (thluyanchisu)

*Mjir bura yimana ka Tiraku
Ka mbur usa hyel kamyar viya na
Vanani, ku nzi viya n aka Barkar ka
China. Kamya susum ku ya akwa
Galla mburu hang aka thama tsir,
Wada panaw, shinkafa, yeri dankali
Makabu, liva, hyella fugi, taraki,
Rogo har chimba apa ka nda harwa
Huatu ana kawu ta susuma wa
Ka mwala na harwa .kam mya kari
Sukwa ma hang apa, Tabwa, mizha,
Hiva, makdin, shaptang, kudika, mwaha
Hanzi hayka sugwi. Sadi
Ka wasiski fulfulla ka gwa dita aka
Hyel kakida kata nwan ti mburu aka
Miva da nwa lafiya
Amin Amin Amin mjir Bura*

Harvest Song

People of Yimana and Tiraku
Let us thank god (Hyel) for this year's
Beacause it is a bountiful harvest
And blissful it yielded
Plenty grains and other foods such
As Maize, Cocoyam, Cassava, Beans,
Pepper, groundnut, etc.
Except a lazy man or woman will
Complain of food scarcity there are
Enough vegetables for good soup
Such as, Spinach, Okro, Beans leave, etc.
Let us thank God and make merry

For a bountiful harvest and we
Look forward to next harvest
Amen, Amen, Amen, people of Bura

Ha thirbwnag

Kethembula mwalla khaza ki bdakuwa

Ga nze gwara. Walle, - Walle - Walle

Ga nzi gwara (2x)

Azha ga na simma pa limma ga nzi

Giwara walle walle walle ga nzi gwara

(Lukuma)

Folk song (young girls)

You better get married

If not you will stay as a bachelor

All your life. Walle walle walle

And you are such a glutton

You eat like a Termite

Choosing of spouse: This is one of the interesting events of the festival, which many participants look forward to. The women are gorgeously dressed and parade themselves while the men pick their choice and the dance begins afterwards. After the dance they will become couples. The process of choosing is so dramatic in the sense that the drums will be playing softly and they will mime it while the actions take place.

Folktales: Folktales is one of the most important aspects of the festival. The stories were told by the eldest man in the village. The stories are mostly about the origin and formation of the village and how the village came about. The historical background of the village and some

fairytale related to the culture and norms of the village which every child get to hear some historical events that took place in past years. This is one of the events that take place in the Gulum festival. The festival has maintained its original pattern until civilisation came and everything began to change. It affected the name of the festival which was changed from Gulum to *Bonsuwe* and the Mwamwari dance changed to *Bonsuwe* dance or Bura-Bura dance. The church criticized the performance that it was fetish. Globalisation came in and changed the mentality of the youths; they see the festival as a local event as such they began to crave for new things, thereby learning foreign cultures and pattern of entertainment.



Plate 4 & 5: Hunter Fully Kitted for shooting with bow and arrow – Marama Day 2012

The picture above shows a hunter dressed for the shooting competition during the Marama day Festival (2012)

The old are reluctant in coaching the young on how to play the local instrument everything is gradually fading away. The dance is hardly staged because most people have left the village and if they return from the cities they bring a foreign culture instead of the *Bonsuwe* dance in December. Mr Paul Bassi's opine, he believes that the *Bonsuwe* festival can be revived but everybody has to show some interest. He said because of the limited number of people in the villages they came up with an idea of reviving the *Bonsuwe* by combining different villages in just one day and one village. He was able to gather people with common interest and successfully staged the performance in Marama town where virtually all the villages in that axis were in attendance including the Emir of Biu and some dignitaries from Maiduguri.

The *Bonsuwe* festival has taken a different dimension; it is now host by just one town and several villagers come to perform at the festival. In his statement he said that was the only way to preserve our cultural heritage since individual villages cannot afford to stage the performance then they come together to put ideas together in other to grace the occasion.

But Mr Paul Bassi's greatest fear is that the youth might not sustain the performance because the older ones are weak and can no longer be vibrant enough to continue. He wish the youths could be enthusiastic enough to revive the festival to the best level they can, "but it's so

obvious that the youths are carried away with foreign cultures and their constant crave for new things may not allow them to focus on reviving the *Bonsuwe* festival and also reshaping it to suit present dispensation “He said.

One of the oldest talented drummer popularly known as Buka Bishi who has been drumming for over 50 years said he started drumming since he was a boy. His father was a drummer and their whole family linages were drummers. He is at present blind, but can still drum till date. He combines 3 to 4 drums at the same time, which is a peculiar to mostly skill veterans. He expresses his disappointment with Bura youths because they call him “the traditional man”. Some people don’t consider him a true Muslim because he plays drums. He passionately stated that drumming has always been part of his life and he cannot stop drumming until he dies. He also mentioned that he inherited drumming skills from his father but regretted that none of his children have shown interest in drumming since they think that it is old fashion and a local activity. He also pointed out that he has not drummed in *Bonsuwe* festival for a long while. His perception of the *Bonsuwe* festival is that, it is the most interesting and peaceful activity in Bura land. According to him, *Bonsuwe* in his own view was created in 1979 by Salihu Kidah, a talented drummer that came to play the drum during a visit by a dignitary Shehu Shagari then a presidential candidate during his electioneering campaign. He said that it was his first time of hearing the word “*Bonsuwe*” by the drummer. From his submission, the drummer played the drum so well that people danced and he called the dance *Bonsuwe*. Since then, the harvest festival was referred to as *Bonsuwe*.

"It is worrisome when I see youths yearning for other foreign culture when we have such a rich culture. They throw away ours and pick the foreign ones too quick as if it is better. Since i have been drumming for over 50 years now no youth has ever come to me that he is interested in learning how to play the drums I have advanced in age and I have no single youth to hand over to as most of them claim it is a local thing they prefer disco music. If care is not taken we may completely lose our cultural heritage and it will be a

thing of disgrace for our cultural heritage to go extinct. Globalisation and religion have killed our cultural practice completely. The only way it could be revived is when we realize how important this festival is for us and also enlighten our children on how relevant it is to us”.

In a Focus Group Discussion (FGD) with Drummers, which comprises instrumentalist such as drummer, flutist, talking drummer and xylophonist? In their response to the new trends in the festival and the frequent nature of the performance, a drummer known as Arhyle Bukar was of the opinion that the youth criticized the *Bonsuwe* festival saying that it is an ancient event and that they don't find it interesting. Another discussant, Danjuma Wakawa, a Flutist, observed that the elderly ones have refused to teach the culture to their children.

In addition, Mwajum Mshelia, a popular singer in the community stated that “the singing pattern, especially of *Bonsuwe* festival songs has changed over time because of the popular crave for a better music mostly by the youth”.

It was discovered that Bura songs are composed based on certain occasions in the community and are relevant to the development of Bura cultural heritage. It was important to note that each event has its songs, which explains its significance. On the contrary, Mwajum observed that “songs composed nowadays are not in consonance with the *Bonsuwe* which was made it compulsory for the lyrics to be in Bura language, but presently, other languages such as Hausa have found their ways into the lyrics of the songs. It is surprisingly that the youths tend to love this development”.

A female artist known as Yangasa Musa Mshelia, stated that she was worried about the Bura community because whether they like it or not they are losing everything to globalisation . One of the reasons she gave for her worries was that:

When you call a youth and browse through his phone you will discover that there is no single Bura song in the phone only foreign music”. A lot has been said about reviving our culture and blames has gone out to some group or persons nobody wants to take the

blame but if you will ask me who is to be blamed or the factors affecting the *Bonsuwe* festival, I will tell you personally that the blame should go to all individuals in the community personal interest. We all have a role to play as individuals. We have to build personal interest first and if it is not there, we cannot force it on ourselves. For me I still sing Bura songs, whether it appeals to the youth or not and if there is any event I sing there but sadly the *Bonsuwe* festival is gradually fading away. I cannot remember the last time it was held in this community."



Plate 6: Drummers (Marama Day 2012)

The picture above shows a group of drummers at the Marama day festival who discussed about the performance with the researcher.



Plate 7: Traditional Singers (Haka'a Gulum)

The picture above shows the traditional singers performing at the Marama day festival in 2012

A calculative effort was made to revive *Bonsuwe* in Marama 2012 and eminent sons and daughters of Bura community were in attendance. The sad experience was that most of the activities were done in Hausa language all in the name of being “civilized”. The researchers take on this is that most of the Bura people are not proud of their culture if not they would not just abandon it.

The singers were bitter about the current happenings; what globalisation has done to *Bonsuwe* festival and even the Bura culture as a whole. They felt that the culture is sinking to the menace of globalisation and may never be revived at all. They were afraid that the culture was giving in quickly to the pattern of globalisation faster than expected and that if the issue is not properly tackled; there was the possibility of losing the cultural heritage. The beats of performance have drastically changed especially as they undergo electronic refinement in studios. This is irrespective of the fact that Bura songs are meaningful and does not require changes. This statement is in line with the opinion of Moda Hylipamduwa, a renowned singer, who said that “Bura songs are meaningful and every lyric depict the situation of things in the community”.

Furthermore, Mr. Hylepaduwa Mshelia also expresses his disappointment over lack of community members’ interest in sustaining the festival. He said that he does not blame a particular group but that everybody was to be blamed for losing interest in the cultural performance. He further noted that globalisation , religion and education have caused a lot of damages to the Bura cultural heritage. Empathically, he stated that “*Bonsuwe* festival cannot be revived because it will only take people with common interest to revive it”. He lamented that:

"Most of the youths are living in big cities some have gone to school and are too “civilized” and consider them and the *Bonsuwe* festival as outdated and because of that, we the drummers have decided to make it more appealing to the minds of the youths in order to win their interest. The dance pattern has changed, the rhythm of the drum has

also changed and it is faster than how it used to be. It is now electrified into a faster dance but yet they prefer foreign pattern of entertainment they call it disco. Even in weddings that we usually perform now they just play it in the big speakers so the live performance for me is going extinct."

Bulama Malgwi, a known performing artist who plays the talking drum said that

Everything has changed; this civilisation has spoiled a lot of things in Bura community to the extent that the enthusiasm of participating in the *Bonsuwe* festival is no longer there, the last time I performed was during Marama day in 2012, when some group of Bura people decided to revive the *Bonsuwe* festival and made Marama the host because of the performance space. We were invited to play in the performance. It was quite interesting. Since individual villages can no longer host the festival. But even the collective effort is not working like I said the last time it was held was in 2012 and till date nothing of that sort is held again. Nobody wants to even talk about it because the security issues faced in this area is another threatening thing to the *Bonsuwe* festival.

A lot of factors have contributed to the fading away of the *Bonsuwe* festival. The major one is religion; most Christians see the participants as pagans or fetish. On the other hand, Muslims perceive most of the activities as forbidden (Haram). It is important to note that these two religious institutions form the bedrock of the community and have great influences on their followers. Therefore, the chances of survival of the *Bonsuwe* festival is very slim. Security issues in the North East have also contributed to the decline in the enactment of the festival. This is important because insurgency has become paramount threat to social life in this region.

4.4 Findings from Data

From the performance of *Bonsuwe* festival, Questionnaire, Interviews and Focus Group Discussion, it has been discovered that the Bura people (as sampled in the data) appreciated foreign culture more than the traditional culture. This is because the resistance to globalisation is not strong to halt its penetration. The majority of the people in various categories confirms in this study that the impact of mixing and hybridity itself not only in the cultural arena, but also in the economic and political dimensions of living. Only an insignificant number is resistant to foreign cultures while large number see it as appealing.

The media (Radio, Television, Home Video, etc.) have the hybridized version of the performance and more seriously the *Bonsuwe* festival is gradually being taken over by new media (in providing entertainment, enlightenment and education) About 80% of the features of the *Bonsuwe* festival is lost to modern society through religion and education the remains 20 percent are still sustaining the original traditional form.

The interview shows that even the elders have survived many transformation processes in the *Bonsuwe* festival. However, 80 percent of them see the negative impact of globalisation, religion and western education on the *Bonsuwe* festival. Only a few about 20 percent see the positive impact only on educational basis. The reasons for their resentment over these factors affecting the festival is that the moral values of the *Bonsuwe* festival is collapsing and it will be a cultural tragedy for the Bura people if it totally fades away.

The Focus Group Discussion, which comprise the singers and the local instrumentalist express their views by agreeing to the fact that the festival is infrequent and if it is not handled with proper care it will go extinct, that globalisation has taken over the local performance and most occasion they do not perform because people do not have interest in the local performance. Indeed, 90 percent of our respondents feels there is no hope of reviving the festival because of so many factors and the major factor is globalisation and western education this two factors have eaten the juicy part of the festival. To them it has done more harm to the *Bonsuwe* festival than good, it has affected the performance pattern and foreign cultures are cropping gradually into the culture thereby mixing it and given it a different but even at that the people still consider is local and outdated. To them to the *Bonsuwe* festival has been replaced with foreign pattern of entertainment.

For the questionnaire, 90 percent of the respondents are above the ages of 32 years and they are not enthusiastic about the change in history. There are new forms of entertainment which necessitate choices as much as possible, which are a delight to respondents below 25 years of age.

In a nutshell it appears that the sense of oneness, community life is no longer found amongst the Bura people and Individualism is emerging. Modernity is bringing new ideas of “civilisation” and the youths are losing interest in the *Bonsuwe* festival because of the infrequent nature of the performance.

4.5 Discussion of Findings

Implications of the New Trends on *Bonsuwe* Festival

The world is drifting into a period in which information technology in particular is so powerful that the western world enjoy grand banquet while the larger population of the world are being stripped naked because of wholesome importation of western ideas through information technology. The most affected are the cultures of the less fortunate parts of the world. Culture, which is the fruit of history, reflects at every moment, the material and spiritual realities of a society. It is the vigorous manifestations on the ideological or idealist plane of the physical and historical reality of a society. Culture therefore is in the life of a society. It is about the values and perceptions of collective groups, the integrated pattern of human knowledge, belief and behaviour and indexes measuring human habits, customs, traditions, which form the total society realities in its bench marks of a people’s identity. Culture is the way a certain society lives. It is the totality of manners, customs and values of a given society; an enclosure of its socio-economic system, political structure, science, religion, education, arts and entertainment.

Culture is seen and felt through its expressions such as in cultural practices like festivals in arts work and other related cultural reproductions which help in the transmission of cultural values and norms from generation to generation. This mechanism helps the continuity of cultural practices to be sustained over time. Culture in the course of nature serves as that umbilical cord which connects the past with the present and the future.

Most often, civilisations is an issue that requires tact because hardly can anything be more offensive than to ridicule an individual or a collective group as uncivilized. Ordinarily, civilisation is about ethics and mannerism of behaviors, mores and norms of idiosyncrasies. Put differently, civilisation is the aggregate sum of one's beliefs system, attitudinal dispositions and composites virtues. So far, such people who claimed that colonialism was or is a civilisation process and therefore that African culture did benefit from such process are something else.

In fact, colonialism is part of the present process of globalisation; the idea of the world becoming one which originated from one person or system seen to be better than the other, yet the idea is not intended to better the lives of other people. What colonialism has done is a forceful introduction of a system that is quite different and this has resulted in the erosion of the existing ones or to say the obvious, a distortion and bastardization of the existing ones.

The question that ought to be asked is whether it is right for one to decide what is better for someone else? The idea that education and technological competence should confer wisdom upon some group of people to decide what other people should have or be is erroneous. But this is the idea of globalisation which emanates from colonisation. Nevertheless, it is a fact that no culture remains in its exact sameness once it has contact with another culture; for there could be cross pollination of similar ideas and customs across national borders. But this cross pollination should be seen from the concept of change and not in the idea of globalisation. Culture is

dynamic. It is a fact because it is mostly tied to man but at the same time, its dynamism is not a manufactured and forced one. It advances because man is still evolving from his original stage. This dynamism as we have earlier noted, lies in the fact that some cultural features are increasingly shared but at the same time, we should be careful about the idea of global culture because it is tantamount to imposing one culture on another, which is not in any form dynamic.

What is global culture today is nothing but subjective values and doctrines imposed on the rest of the world by the west via the powerful western media. This is line with the assertion of Ekwensi (201) that these people in their clamour for the globalisation of culture with the help of telecommunication advancement using the mass media publicity, advertisement and secular entertainer's model are playing a major role today in the destruction of local cultural practice and values. Presently globalisation, through the media is influential in stripping the local cultures from their original self; this serve as a cultural imperialism.

The implication of homogeneous/ common culture on African traditional cultural practices such as the *Bonsuwe* festival is devastating. For instance, the *Bonsuwe* festival before now, that is before the introduction of western education and religion the festival was still in its original form and people cherished and look forward to the day of the festival. But with this globalisation process, the festival now remains a mere history of the past because a lot of changes have taken place and it is gradually paving way for total extinction. The festival before this era of globalisation goes beyond entertainment. It unites people together bringing about togetherness. In addition, it builds relationship and enhances people skills. For example, the grain-grinding (Lausa) competition which is for women creates an opportunity for every young lady to learn domestic work as well as how to cater for the family. Likewise the young men's hunting competition also creates an avenue for every young man to be zealous in bringing meat to his

family. The folk tales also constantly teaches every young man or woman and children how they came about and their norms and morals in the village all these interesting event no longer takes place in the *Bonsuwe* festival all in the bid to be a civilized community.

It's quite unfortunate that a cultural event is now commonly viewed by many people as a weak expression of the past. The past may not be completely extinct or insignificant. Culture has the capacity to select some elements of its past values and shape the present. Therefore, cultural values may not be totally insignificant to the modern values. There is a process of recycling reshaping and re-ordering of vents. Therefore what the Bura people should have done to the festival is not to replace it with modern form of entertainment rather is should be reshaped using the traditional values.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Summary

This study does not exhaust the complex historical process and meaning of culture but examines it as a concept of social change in relation to the procedure of that change (tradition). So culture can be viewed as an ideal social force and a critique of itself. In this global age, culture has come to comprise the values and beliefs of the age. Some theories are applied to explain the complex nature of culture and globalisation in this study. The idea is to develop a framework that would properly locate culture in content and context. Globalisation means many things to people. But on the whole, it proves to be a viable alternative to the traditional system of beliefs and values. It is inescapably a nominative phenomenon in modernity, it breeds and nurtures hybridity. Hybridization gives out something and takes something from existing variables (values are given and values are taken), which goes to show why Raymond Williams' analysis of the aspects of cultural process (traditions, institutions and formations) is important in itself and in explicating the concept of hybridity. The *Bonsuwe* festivals continuously give out old primordial values and accept new one.

Its institutions like kingship, family, folk media and so on are too weak to withstand the modern industrial complex which combines giant communications companies, movie studios, television networks, cable companies and the internet looking together in a complex web that includes publishing films, broadcasting, videos, television, cable and satellite system, mega theatre productions, music, recording and distribution of CDs, DVDs and theme parks (Mander and Tauli-Corpuz, 2006:69). The fact is that media institutions and the school system transmit

values which eventually train the young on how to behave and perform generally (thereby replacing the local values of yester-years).

Nevertheless, if other cultures are co-mixing, co-adapting to reproduce hybridity, the *Bonsuwe* festival cannot be an exception. Society can never recede. There is a continuous movement, evolution and socialisation as such there is a global synchronization of cultural, political and economic activities. The event may certainly reverse themselves. Modernity is penetrating everywhere (Mander and Tauli-Corpuz, 2006:66) and it is producing mass culture, mass consumers and synchronization. As a result of much synchronization (things happening almost at the same pace everywhere in the world), globalisation brings in new ideologies. For example: A Bura youth would prefer to listen or watching the *Bonsuwe* festival on TV or on his phone instead of the physical presentation. In view of this, we can clearly see the issues that globalisation raises to challenge the society.

The big question now is how can identity and culture be treated in this era? This study pinpoints that some believes don't look rational now. Those elements used in the performance such as props are nowhere to be found and even some costumes are no longer found among the Bura people the instruments are worn out. The hunting profession is completely wiped out for fear of insecurity some people have made the forest a battle field people are afraid to risk their lives so the display of hunters games is tempered with people don't go for hunting so the interest of displaying their skills is no longer there. The costumes have gone extinct only a few women have the costumes left some say they used it last in the 60s and cannot find it, since the introduction of western education, the *Bonsuwe* festival has suffered transformation processes and it has changed the perception of many Bura elite towards the *Bonsuwe* festival.

The beliefs system of the old must certainly change as some of the beliefs look irrational. This new generation is cynical to these beliefs. These are the outcomes of modernity. It has also discoursed globalisation as a modern phenomenal change in history and generating controversies, contradiction and crisis the world over. It has also looked into the key areas of influence such as songs, or costumes, music instrument, performance technique etc. the number of people living in Bura communities are reducing, dance and other props like grinding stones and some hunting implements such as bow and arrow are no longer found. The folk tales is considered an ancient fairy tale the youth don't avail themselves for the tale, the old ones have stopped because nobody is interested.

Therefore, the assumption that globalisation is absorbing the Bura society very fast is proved in the analysis of data. Many historical changes have taken place over the years so it is difficult to point to few transformations as being responsible for the decay or decline of cultural values in Bura society and other developing societies of the world. So it is a combination of factors.

5.2 Conclusion

In conclusion the *Bonsuwe* festival is almost extinct if not properly handled the Bura community in Yimana and Tiraku will completely loss their most cherished cultural performance to globalisation and its pattern of entertainment. From the results gathered in the data *Bonsuwe* may or may not survive in this era of globalisation where western culture seems to be the perfect and acceptable one and the local culture is considered an ancient way of entertainment. A popular adage says "any generation that those not transfer to younger generation is bond to die completely". The Bura community is walking towards actualizing this quote. The youths are very few in the community most of them have left to big cities in search of greener pastures and

the few that are found prefer foreign patterns of entertainment. The ultimate thing that is making the *Bonsuwe* festival to be infrequent is lack of interest the youths are more interested in what globalisation brings to their comfort.

5.3 Key Findings

From the analysis of data obtained from the research instruments mentioned above, the following were the summary of findings:

- i. That the festival was borne out of the need to appreciate the deity Hyel, who was responsible for a bountiful harvests at the end of each planting season. It was also discovered that the performance aesthetics revolved around folk-tales, dance, songs, costumes, hunting and grain grinding competition. The frequency was that the festival is annual but it was discovered that the annual celebration in the past ten years has not been consistent
- ii. The new trends touches on dance steps, costumes, and drumming pattern.
- iii. It has also been discovered that western civilisation and globalisation have contributed to the changes in performance, frequency of enactment as well as relevance of the festival have been attributed to the influence of western music, dances and costumes.

5.4 Recommendations

- i. Based on the finding that *Bonsuwe* festival was borne out of the need to appreciate the deity Hyel, for bountiful harvests, the essence should be made more relevant in today's quest for food security and encouragement of participation in agriculture.
- ii. It is recommended that since the new trends touches on dance steps, costumes, and drumming pattern, the custodians of the festival should find a way of accommodating the new changes as much as they can preserve the aesthetic originality of the festival.

- iii. Since it has been discovered that western civilisation and globalisation have contributed to the changes in performance, frequency of enactment as well as relevance of the festival have been attributed to the influence of western music, dances and costumes, the custodians of the festival, government and National Council for Arts and Culture should promote and protect the originality and essence of the festival for posterity.

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RESEARCH CHECKLIST

Questionnaire

Dear Respondent

I am undertaking a research which is a thesis titled **“THE INFLUENCE OF GLOBALISATION ON *BONSUWE* FESTIVAL OF THE BURA PEOPLE, BORNO STATE, NIGERIA”**This study is set out to examine the interface between the foreign cultures on the pattern and frequency of the *Bonsuwe* festival among the people of Yimana and Tiraku villages in Hawul Local Government Area Borno State Nigeria. It is interested in finding out the transformation that have evolved over time and its effects on the *Bonsuwe* festival. This is a part of the requirements for the award of masters in theatre and performing arts. Please complete the following questions to reflect your opinion as accurately as possible and to answer factual questions to the best of your knowledge.

Yours information will be kept strictly confidential.

Thank you.

KARIMATU DAUDA

MA/ARTS/6708/2011-2012

Instruction: Please tick one {  } appropriately

BIO-DATA OF RESPONDENT

1. Age of Respondent
 - a. 18-24 years { }
 - b. 25-31 { }
 - c. 32 years and above { }
2. Sex of the respondent

- a. Male { }
 - b. Female { }
3. Occupation of respondent
- a. Civil servant { }
 - b. Student { }
 - c. Farmer { }
 - d. Others { }

QUESTIONS ON *BONSUWE* FESTIVAL

1. Have you ever attended or participated in the *Bonsuwe* festival?
- Yes { }
- No { }
2. When is the *Bonsuwe* festival performed?
- a. Once in a year { }
 - b. Twice in a year { }
 - C. monthly { }
3. What period or season is the *Bonsuwe* festival held?
- a. Harvest season { }
 - b. rainy season { }
 - c. all of the above { }
4. What is the significance of the performance?
- a. For merriment { }
 - b. Thanksgiving for a bountiful harvest
 - c. all of the above { }
5. The *Bonsuwe* festival is a fetish event.
- True { }
- False { }
6. When was the last time the festival was held?
- a. Two years ago { }
 - b. 5 years ago { }
 - c. about 6 years & above { }
7. What is your perception of the *Bonsuwe* festival?

- a. A cultural heritage { }
- b. An ancient event { }
- c. A fetish practice { }
8. Do you think the festival is going extinct?
- Yes { }
- No { }
9. What are the factors responsible for the new trends?
- a. Globalisation { }
- b. religion { }
- c. western education { }
- d. All of the above { }
10. Who are to be blame for lack of continuity in the performance?
- Youths { }
- The leaders? { }
11. If not property transferred to the younger generation, do you think in 5 years to come the *Bonsuwe* festival will still be in existence?
- Yes { }
- No { }
12. Are other forms of entertainment taking over from the *Bonsuwe* festival?
- Yes { }
- No { }
13. Are the new forms of entertainment more appealing to the minds of the people than the *Bonsuwe* festival?
- Yes { }
- No { }
14. Western education and religion are the major factors contributing to the new trends in the *Bonsuwe* festival.
- a. Strongly agree { }
- b. Agree { }
- c. Disagree { }
- d. undecided { }

15. Foreign cultures have affected the *Bonsuwe* festival negatively.
- True { }
- False { }
16. Is there hope of reviving the performance?
- Yes { }
- No { }
17. Who is responsible in reviving it?
- a. Youth { }
- b. The old { }
- c. The patrons { }
- d. Everybody { }
18. Do you think the people are interested in preserving their cultural heritage?
- Yes or { }
- No { }
19. What are the possible steps to take in reviving the *Bonsuwe* festival?
- a. Patrons should organize a community meeting where issues regarding the festival could be discussed
- b. Have sponsors
- c. Train the youths how to play the local instruments
- d. All of the above
20. In 5 years to come the *Bonsuwe* festival will be extinct.
- a. Agree { }
- b. strongly agree { }
- c. disagree { }
21. Globalisation has done more harm than good to the *Bonsuwe* festival.
- True { }
- False { }
22. Do you think we have lost it already, like there is no hope of survival of the *Bonsuwe* festival?
- Yes { }
- No { }

