

**AESTHETICS, AN ELEMENT OF THE ORAL TRADITIONS:  
A STUDY OF J. P. CLARK'S *OZIDI***

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**ABSTRACT:** Aesthetics is a critical reflection on art, culture and nature. It deals with the nature of art, beauty and taste, as well as the creation and appreciation of beauty. It is central or synonymous with the philosophy of artistic creation which serves the conveyance or communication of idea that must be done in an aesthetically pleasant manner. These artistic creations must satisfy rules of composition placing them in a recognizable style that must yield to judgment, appreciation and interpretation. With the foregoing, the research examined the functions of aesthetics in oral traditions as applied in the select play and how aesthetics as an element of oral tradition influences modern Nigerian plays. Grounded theory qualitative methodology is deployed in the examination of the select play. The findings needed that the correlation of the idea of aesthetics with the holistic views of beauty in the African perception makes them relevant to the oral traditions through which the people are able to pass on the values of society, their history and culture. Finally the study highlights the inclination to awaken consciousness involving the harmonious ensemble of dramatic performances like poetry, language, proverb, ritual, music and dance as nearly every aspect of human knowledge is disseminated through the oral traditions.

**Keywords:** Aesthetics, Language, Poetry, Oral Traditions, *OZidi*

## **INTRODUCTION**

In African society, there is an unbroken continuity in African verbal art form from interacting oral genre to literary production and the strength of the oral tradition seems not to have abated. The study and appreciation of oral tradition is more important than the understanding of the complexity of human cognition from people around the world particularly in areas where history and tradition are still conveyed more through speech than in writing. Transmission of oral literature from one generation to another therefore lies at the heart of culture and memory. The advent of colonization or colonial invasion which brought about clash of African indigenous culture with that of foreign culture, marked a distinctive phase in our national history. Here our aesthetic folkloric art became terribly westernized with a yawning gash to the content itself<sup>1</sup>. This led to African writers having their image of the past distorted and without history. This is because the period came with consequences in terms of changed values, traditions, modes of thought, beliefs and myths (Ukala, 2001). It also witnessed a paradigmatic shift from the tradition of oral literature to the emergent sophistication of documentation which halted pursuits of sustaining culture. . In this light, Nwaozuzu (2009, p.92) decries that “what we are witnessing in Africa is not the evolution of traditional performance models but rather a wholesale supplanting of these indigenous forms with metropolitan performance poetics of the West.

As way of feeling the gap or lacuna created by rift in culture, scholars like Ruth Finnegan, Isidore Okpewho, Wole Soyinka, Femi Osofisan, G.G Darah, Emmanuel Obiechina and others opined that the role of orality needs not be seen in the past but rather as an art form that serves people across generations and societies. To them the role of African oral traditions cannot be disputed. This is because the oral tradition entertains, instructs and reflects the views and beliefs of the community and of its origin at various points in time. It is thereby seen as a unique resilient and responsive art form that continues to reposition itself in a rapidly changing society. Contributing to the growth body of opinion which suggests that subject matters of Nigerian literary theatre be rooted in Nigerian oral tradition, Asagba (2012, p.45) is of the opinion that if the playwrights “evoked” traditional materials, they would be equipped “to effectively look at the present and project (into) the future” while to Obiechina (1993, p.125), a purely oral culture embodies its values and attitudes in proverbs and sayings; beliefs in its myths and religion; consciousness of its historical life and ethics in its legend and folktales.

Looking at the varieties of performance in African oral literature also, Okpewho (1992, p.112) asserts that oral traditions such as folktales, myths, legends, proverbs, riddles, songs and other forms of African oral art which were transferred to written texts were done as a result of the belief that growth from a tradition is vital to the flourishing of any literature. These are linked to the aesthetics of the arts which are highly relevant to society because of their functional role in the socialization of the young people by providing role models for virtues such as obedience, respect for elders and diligence. Aesthetically, the domesticated language of the plays, use of traditional speech elements such as proverbs, idiophones, ironies, personification and other imageries that are common in Nigerian expressions make them relevant to the oral traditions through which the people are able to pass on the values of society, their history and culture and also their views from one generation to the other.

Also aesthetics of performance is shrouded in mystery and can only yield the desired artistic experience if the symbolic elements are weaned of their hidden or secret messages. The corporate use of other art forms such as dance, music, mime, movements may serve as the key in the unraveling of such hidden treasures in the mime of time. Here the traditional experience involves the harmonious ensemble of dramatic performances like music, poetry and dance as nearly every aspect of human knowledge is disseminated orally. While some are sung, others are spoken in narrative forms (proverbs. Idioms and riddles) and yet others are uttered on special occasions. Again there are artists, poets and storytellers etc whose urge to create are given an outlet. The oneness of folktale and the literary drama, which is aesthetically obvious especially in the use of English language, dialogue, artistic devices and in its resemblance of the epic theatre, can justify the folkist plays as approved literary works for global consumption.

For instance, the late Hubert Ogunde, Duro Ladipo, Kola Ogunmola and Dennis Osadebe in their artistic exploits in the use of aesthetics of performance connect with the use of music and vocalization. Ogunde's use of music was so integrative in his application of artistic forms, dance, music, songs, acting, movements and acrobatics that he raised his theatre to a universal level of transcendentalism of art for art's sake. The same form of credit is accorded to both Duro Ladipo and Kola Ogunmola respectively in their uses of aesthetics of performance to bequeath to their audience the legacy of historical events, myths, legends and the folkloric culture (Kofoworola, 2004).

What is peculiar about aesthetic in African oral tradition is the involvement of the community in the creative process as well as in the criticism where the system lent itself to be expressed in communal events such as traditional festivals, rituals, rites of passage etc, symbolism usually emerge as the vehicle of communication in the performing and creative arts. Symbolism is a feature in the aesthetics of performance in African theatre concepts manifested in symbolic features such as the use of costumes.

### **Aesthetic Elements**

Aesthetics deals with the nature of art, beauty and taste, as well as the creation and appreciation of beauty. It is a critical reflection on art, culture and nature. Today, beauty is emphasized as a key ingredient of artistic production and of aesthetic experience. Ogungbesan (2018, p.240) emphasizes aesthetics as the contemplation of beauty for beauty's sake. This requires total conformity or acceptability of standards which are not defined by functional relevance. Oral narrative scholars therefore see aesthetics as central or synonymous with the philosophy of artistic creation which serves the conveyance or communication of idea that must be done in an aesthetically pleasant manner. These artistic creations must satisfy rules of composition, placing them in a recognizable style that must yield to judgment, appreciation and interpretation. The correlation of this idea with the holistic views of beauty in the African perception is a universal linkage in the definition of aesthetics.

Going by that fact that everyone in life is capable of sensory perception because aesthetics is the ability to perceive through the senses, all participate in the aesthetic experience as attention to and appreciation for what is beautiful is not limited to things in galleries and museum but to the skilful blending of elements that makes something beautiful. The goal of aesthetics is part of a paradox in that it simultaneously teaches that details are important while maintaining focus on whole. For example, in dance, dancers use body movements, in music, musicians use sound, in the visual arts, artists use the things/images and in drama, actors use speech and gestures. Therefore as a branch of philosophy, aesthetics focuses on the nature of beauty, the nature and value of art and the inquiry processes.

In literary aesthetics, the classical conception of art as the imitation of nature was formulated by Plato and developed by Aristotle in his poetics while modern thinkers emphasize on the creative and symbolic aspects of art. This aspect involves the study of “effect” which illuminates the deep structure of literary work. Here it is concerned with the nature of art and the criteria of artistic judgment where skill is being used to express the artist’s creativity and engage the audience towards appreciating the creative work. Aesthetics thus deals with “the nature of art, beauty and taste” (Kofoworola, 2004, p.3), as well as “the creation and appreciation of beauty” (Ogungbesan, 2018, p.240). To Kofoworola (2004, p.6), “aesthetic appreciation of beauty is the most perfect reconciliation of the sensual and rational parts of human nature”. It satisfies an innate urge in man to behold what is beautiful or admirable in nature.

Coming down to aesthetics in traditional Africa, the traditional African aesthetic conception of beauty is that the African conceives beauty not only as symbolic aspect of art but also in the context of situations - a composition that is rarely natural for it is a form phenomenon that can be arranged, cultivated and acquired through changes that occur in the natural process of life whereby the communal pattern of life in Africa and indeed Nigeria is built on the

metaphysical continuum, which Soyinka described as a communion between the three worlds.

Thus the research is carried out through a qualitative method which involves the interpretation and analysis of the aesthetics of the people's culture and oral traditions as the base upon which the oral narrative of the African people is being evolved. It establishes the histrionic features by examining its renowned mythoeist J. P. Clar. In this regard, data is collected and analyzed from the theatrical work in focus *Ozidi*. Also, critical comments by some theatre theorists and critics were also closely read and analyzed. This enabled the researcher to properly evaluate the concepts of folkism and oral traditions and their resultant effects on the modern Nigerian drama.

The structural makeup of the qualitative research design method encompasses both the historic and analytic methodologies. While the analytic method entails analysis of the relevant written and printed literary/archival sources, the historic method is used to trace the genesis of the oral narratives, myths and modern Nigerian drama for the purpose of describing existing conditions, prevailing practical beliefs, attitudes, on-going processes etc. It also gets detailed and factional information about issues, events and problems and describes the events as they are.

## **Elements of Aesthetics**

### **1. Language**

This is one of the aesthetic elements and is a deliberate creative process and performance structure that allows for improvisation and audience participation. It reflects the thought patterns and speech patterns of the character in the play with simple and artistic diction garnished with poetic idioms, proverbs, imagery and idiophones familiar to all (Ukala, 1996, p.196). The language with which issues are communicated to the audience is of paramount interest to the audience. A smooth sailing language sense with traditional nuances is readily identified by the majority of its audience. It involves the use of poetic language which is employed to achieve elevation in language. Poetic language removes it from everyday usage which makes it unusual, metaphorical and ornamental. To this reason, Aristotle recommends that drama be written in verse (as cited in Nwosu, 2014, p.70).

Plays that have 'transliterated expressions' are usually based on local settings and/or indigenous sources. Transliterated expressions which may also be called "African English" appears to have gained official recognition in Nigeria as a typical Nigerian way of speaking or writing since it is understood by most Nigerians who speak pidgin or standard English. Many more understand it when they hear it from the stage where words are supported by visual stimuli.

### **2. Riddle**

It is another creative element that is mystifying and puzzling questions posed as an enigma to be solved or guessed which is difficult to understand. It is also regarded as something which baffles or perplexes, suggesting a problem involving paradox or apparent contradiction which challenges ingenuity for its solution. As a mysterious situation it is employed in Africa to code meanings and can sometimes be used to address the aged in the society leaving the

novice in doubt of what has been said. At other times, they are brief, allusive and are used for children in order to provide a twist of wit that is usually used to entertain and give insight into the culture, philosophy and behaviour of the people. In most cases, the riddle poser wants a respondent to find the analogue, whether of meaning, sound, tone or description,

### **3. Music and Dance**

Music and dance are paramount aspects of African oral tradition. They have their roots in African soul, heart and imagination. Songs, dance and drumming are the purest and commonest form of emotional, psychological and social entertainment. They are used as elements of culture and cultural materials of songs, music, dance and chants are subversively deployed in plays to demystify the status quo for they appear frequently in traditional African play. Enekwe (1981, p.52) captures the importance of song in African theatre when he says "in African...dance, mime and music are of the essence in the theatre".

They are cultural indications of every society and portray a community's ideas, philosophy and socio-cultural beliefs. Just like in oral performance, songs are employed to stir the memory or emotion of the audience. As part of their archetypal significance, they are integral to oral narration and serve as means for collective participation in the performance while helping to create the highest level of rapport between the narrator and the audience. Here they are employed to stir the memory or emotions of the audience.

Some songs like the satirical songs are rendered as integral part of most cleansing ceremonies to serve as social control and stabilize the moral order of the society. They can have refrains that are meant to be sung in a chorus which helps to draw the actors and the audience together. This intermingling makes the audience see itself as part of the production as it allows for its deep involvement in both the physical and mental aspects of the play. Music and dance therefore are used to create the mood of the play, for entertainment, to comment on the actions or plight of characters and also to advance the plot which often involves simple but artistic diction. They are of African culture and for the Africans.

### **4. Proverbs**

Proverbial expressions and wise sayings are some of the integral strongholds of the traditional African drama, still of great importance of our present day African society. They consist of wise and witty short sayings that are great in morals and are used to instruct, teach and correct the younger generations. Proverbs are well known phrases or sentences that give advice or say something that is generally true. They are philosophical and moral expressions shrunk into a few words and act as metaphysical citation that gives credence to traditional truths and wisdom. They are basically used by the elders to bring out meaning of obscure points in conversations or arguments. Obiechina (2004, p.97) sees it as "the kernel which contains the traditional wisdom of traditional people" while Achebe sums it up when he says proverbs are "the palm oil in which words are eaten".

The use of proverbs and idioms in plays provide a whole spectrum of oral tradition from which the histories can be drawn. Thus proverbs are used sometimes to communicate in the bluntness of everyday language. Besides their literary value, proverbs also convey historical information which gives insight into the dominant socio-political and economic conducts of the people. According to Akpobobaro (2012, p.78) they are "essential ingredients in African

speech and culture", for they are powerful carriers of traditional wisdom and social mores. They are therefore effective means for moral education of all members of the society as they are humorous, delightful and aesthetically pleasing to the hearer and expresses the truths of African personal and social experience. This is why the use of proverbs in oral tradition does not only illustrate the power of the spoken word...but serve as an educational tool which emerges as a narrative strategy...centered on the functional, collective and committed attributes of arts.

### **5. Ritual**

This is a vital element of the traditional African society as all humans perform certain rituals at certain points in connection of man with the unseen world. In every religion there is an involvement of ritual. Ritual is not only an integral part of African theatre (Enekwe, 1981, p.154) it is also a fundamental element of oral narration (Orie, 2008: p.116). It refers to a system or collection of rites. It finds expression in the traditional society preoccupied with festivals and belief in deities. To Ukala (1996, p.289), ritual is reserved for moments of interaction between man and supernatural forces and for waging psychic or metaphysical wars.

### **6. Legend**

This is a semi-true story passed on from person to person with important meaning. That is, they are stories about people and their actions or deeds. It is usually based on historic facts but with mythical qualities involving heroic characters and encompassing the spiritual beliefs of the culture they represent. The legendary stories handed down consist of exaggerated or unreliable account of possibly historical persons or events for the people referred to in the legend lived in more recent times and are mentioned in history with the stories told based on facts which may not be completely true as either the person never really did what the story says or the historical event was changed.

The purpose is to make the story more convincing or to teach a lesson/ Here the legend concerns human beings rather than the gods and is usually close to myth in its makeup in that it focuses on historical figures grown in size because of what they have done that makes people reverence or worship them. It is thus a narrative supposedly based on fact with an intermixture of the myth and materials told about a person, place or incident.

### **7. Archetype**

This is seen as the preconscious psyche that contains all hereditary behaviours in humans which are depositions in parents and transferable or transmittable to their offspring. This springs from the collective unconsciousness which is a pool of memories, mental images, cognitive patterns, symbols and basic assumptions shared by all members of a given society. Every individual possesses a conscious mind which he is aware of as well as an unconscious mind which he is unaware of that contains hidden fears, motives and emotions and which also holds his wisdom and higher possibilities. It is the primal form or original pattern of which all other things of the same kind (characters, situations and events) are represented. The archetypal interpretation of a text focuses on the recurring myth in the narrative, symbols, images and character types in the literary work. In traditional African oral narrative, archetypes are the umbilical cords that connect the past history with the present.

They are the main vehicle for transition from the oral to the written form because they are the historical remains of a people that have continued to reoccur in the events and activities of the people. These historical residues are usually in their conscious and unconscious pattern influencing both the individual and the community and they serve as persistently recurrent themes in human thoughts (Nwahunanya, 2007, p.242). They, thus, are the apron-string that sustains a people's cultural identity and tradition - a collective unconscious realm that all mankind belongs to and have identity with. One of such that can be isolated in West African fiction is the outsider regarded as the outcast, alien, rebel, revolutionary radical, unaccepted messiah etc

For instance, the context of the Messiah as archetypal idea in Yoruba land is elucidated in relation to Ogun (Ejiofor, 2014, p.192). Another example is the rite of passage in which a hero is separated from his environment, goes on a journey, is initiated into previously unknown experience and returns with fulfilled extraordinary potentialities - the archetypal desire to break through barriers and experience the unknown and forbidden.

### **Aesthetic Elements in *Ozidi***

#### **Music and Dance**

Music, song and dance appear frequently in the play. The story is facilitated by the prominence given to songs in the play. The songs are tied together by narrative links. This is done to provide a convenient point for beginning and ending successive fight episodes. Many of the songs are relevant to the development of the plot. At the opening of the play, while the storyteller is speaking, the orchestral and chorus of actors and dancers gradually emerge behind and swirl around him singing the solemn processional song "Beni yo yo, beni yo yo" (*Ozidi*, p.2).

There also is the song of the seven virgins or water maids which is the traditional tune that accompanies the leading of the seven young girls to the river. The song accompanied with dance serves as both religious obligation geared towards appeasing the gods for good weather and peaceful performance and social activities. Also, Oreame frequently flies to Ozidi's rescue to the accomplishment of songs bearing witness to her powers (*Ozidi*, pp.73, 165).

Other songs underline certain issues germane to the story like the relationship between killing and the shrine house (*Ozidi*, p.101) or the one heralding Ozidi's final slaughter of his enemy (*Ozidi*, p.168) and also when Ozidi was hamming his idiot uncle (*Ozidi*, pp.84, 128). Thematically, many of the songs are relevant to the development of the plot for it is used to achieve stability and control. Dance on its part is an all embracing art that is cherished by all persons, young and old, male and female, in secular and in religion. It is therefore at the root of people's culture. At the end of the play, the story teller calls the people out for a processional dance used to mark both the secular and religious inclination of the people.

#### **Proverbs**

They are sentences that give advice or say something that is generally true. In *Ozidi*, it is well used. For instance Oreame uses proverbs a lot in the play to spur Ozidi to wake up to his call of avenging his father and not bring shame to her person as the highest of witches. She says to him:

Oreama: Hold it, hold it, my son, hold it, has the back of the cat ever touched mud although you throw him to the ceiling in stamped?

I say hold it, will you shame me? Hold it I say? (*Ozidi*, p.51)

Also in the discussions between the elders:

First Citizen: How shall we stop the leopard's left paw from falling on our necks?

How shall we dam his rush?

Here the elders were discussing on how to contain Senior Ozidi's power especially with his brother now their king.

### **Language**

The language in *Ozidi* is highly poetic and full of proverbs. The use of figurative expressions, imagery and symbolism play dominant roles in the dramatic action. Mime and pantomime also constitute part of the language structure. The play is a bilingual presentation of Ijo and English language. Clark's language as used in the play is pleasing to hear and speak and nearly as easy to comprehend. Its rendition is realized through Clark's projection of the role playing effected by the key characters. The figure of speech is aptly reflected in some scenes in the play.

For example, the magic charm which inspires the warrior's (*Ozidi*,) battle frenzies turns his bowels (the seat of rage) into a mortar and animals, originally pounded together to make the charms. They are heard crying out each time he is possessed. The figure is repeatedly invoked in performance as an idiophone and the importance of musical dances crop up where sound patterns especially onomatopoeia is notable in the play. On another level, there are tropes such as that of *Ozidi*'s sword which is described as spirathing about his fore-arm as a python might about the truck of a piling tree.

### **Ritual**

Clark captures the ritual phenomenon of African society in his play. It starts with the narrator calling for the need of sacrifice to the gods by demanding seven virgins to appease the gods for new things in the community as evident in Act one scene one. Also in Act two scene five, Oreama and the boy (*Ozidi*) go to Bouakarabiri, a mythical character who is the half human old man, for charms and supernatural strength for avenging his father and the way he invokes the strange animals and birds is symptomatic of magic ritual.

He prepares the concoction to make *Ozidi* invincible. Also, ritual is required in the case of sudden or violent deaths. It is believed that people who have died under violent or mysterious circumstances and have not been put to rest by the execution of appropriate rituals may exist in a limbo state, somewhere between being alive or dead. It is this state, that senior *Ozidi* is believed to be after his violent murder. His spirit needed to be put to rest through execution of appropriate rituals.



## History

As part of the ritualistic content also, history and human experience generally dictates the material or pattern of events in narrative. This is evident in the case of number seven. More than any other number, it tends to be associated with things magical. Examples here are - *Ozidi* Saga is told in seven nights, the hero is born in the seventh month, seven virgins are chosen to appease the gods, *Ozidi's* sword has seven prongs. The historical relation between the Oba and the seven Chiefs and the Queen mother in Edo area, is also reflected in the ritual of remembrance in *Ozidi*. There is a parallel between the main features presented in the ritualization of history and the pattern of relations between *Ozidi*, his grandmother and the seven antagonists. Oreame recommends that the fight with *Ofe* be suspended for seven days during which she consults seven oracles to discover the secret of *Ofe's* strength. Also, *Tebakaweni* already has his seven pots boiling and waiting for meat to complete his meal when he catches young *Ozidi*. Thus to the African seven is usually a sacred number.

The first stage of the first episode was the introduction of the enemy. Some of the characters come in bragging who they are, with a stridency aimed at terrifying *Ozidi* and Oreame. This style of entry is adopted by a few of the assassins, Chiefly *Azezabife*, *Agbogidi* and *Ogueren*. Another mode of introduction is by way of a dramatic presentation of the opponent's physical appearance. This mode of entry evokes as much tension as the bragging. In this category are the lieutenants of the head assassin *Oge*: *Badoba*, *Ebeya* and *Fingrifin* (also called *Sigris*). A third mode of introduction is by a signature tune, sometimes sung by the character himself announcing his presence. This mode is the most aesthetically effective for it offers a lyrical relief from the dominant narrative voice of the performance. Thus *Agbogidi* is greeted as an imperceptible man killer (*Ozidi*, p.67), *Badoba* is addressed as "the owner of fights" (*Ozidi*, p.150), *Akpobrisi* "goes to war naked" (*Ozidi*, p.136), *Odogu* is touted as "the one and invisible" (*Ozidi*, p.278), even the idiot *Temugedeye* has some sort of signature tune in the panegyric mode.

## Legend

The play recounts the traditional heroic story about a strong man who was killed by his kinsfolk for being too strong and domineering and also about his post humous son whom was born to undertake the mission of revenge through heroic deeds, battles, blood bath, power and magic, all of which he uses to avenge the gruesome murder of his father. The cultural and aesthetic openness of the story brings about a cultural reference which fulfills the deep psychological needs of the people. The history also creates an imagery of the metaphysical disposition of the traditional Nigerian community-the *Izon* people of *Niger-Delta*.

## Archetype

The play depicts *Ozidi* as the quester who, isolated at the material time from the scene of his father's murder, is born in extraordinary circumstances and while on exile records an extraordinary way of growing up, a period of tremendous preparation and initiation to pain, terror and despair. He returns home after gaining full manhood and maturity from his exile or sojourn to his home country and led by a mentor, re-establishes himself through strong personal qualities and the aid of powerful magic in a number of seemingly impossible feats which he has to perform in order to defeat his enemies and reach a destined end. With this, he

helps to restore the lost harmony between the world of the living and the world of the dead for in unifying the past, a bright future is forged.

The myth in the play is used to establish modes of behaviour and also provides a religious experience. By telling or re-enacting myth, members of the traditional society are enjoined to detach themselves from the present, go back to the mythical age so as to draw closer to the divine and elicit the sense of awe for mystery beings. The play also supports the social order which integrates the individual organically with his group and functions as a 'charter' for the customs, institutions or beliefs of society. Thus by avenging his father's death, Ozidi gives his father honour and prestige among the living dead. He also restores the lost harmony between the world of the living and the world of the dead.

### **Conclusion and Recommendations**

We are made to understand that even though the political ethos or culture of a people is a product of their history (Obaro as cited in Ejiofor, 2014, p.188), in Africa, the past and the present live very well side by side all of which are made possible by their oral traditions. The adaptation and reconstruction of the oral traditions to suit the contemporary social realities is copiously being utilized by modern writers to depict in a symbiotic way the dilemma and predicament of the modern man. Thus the recourse to our oral traditions is to help the Nigerian society regain its belief in the culture of the people and to push away the complexes of the years of denigration through social restructuring so as to bring to fore all traditional alternatives into the modern world. It is therefore through the role of the traditional artist that human experiences are recreated into art forms.

The research therefore notes that since the panacea for a dying society is to recoup from its traditional roots, the oral traditions serve as rescue to the seeming problems and disorientations in the society which is seen as a template for justice and social reconstruction. In conclusion, the oral traditions which represent the culture and belief system of the people, are relevant to the Nigerian society because they are representations of Africa's socio-cultural, religious and political experiences and act as integral components of social change which functions towards the advancement of the Nigerian society. This is because it has served as important vehicle used in bridging the gap between the oral and written dramatic form since it is the springboard used in modern drama to transit from the old to new dramatic forms.

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