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# COSTUME AND MAKE UP OF EKA-UMAN CEREMONY IN IBIBIO CULTURAL LIFE

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## Introduction

The *Eka-Uman* ceremony is a modification of the *Mbopo* which is held to celebrate the coming of age of the female child in Ibibio society. It is, therefore, an initiation rite of the girl-child into womanhood. In the traditional Ibibio society, the *Eka-Uman* was viewed as an indispensable aspect of the people's culture because of its domestic values and preparation into womanhood contained therein. In its *modus operandi*, girls are expected to go into seclusion. A pre-seclusion process is the leading of the girls down the edge of the sacred pool or stream where the village drinking water is drawn. There, a sacrifice is offered to protect the prospective *Mbopo* from all evil while the girl is in seclusion (Talbot 96). This ceremony is celebrated in honour of *Abasi Isua*, the god of the year with the objective of inducing the granting of plentiful crops as well as to ensure fruitfulness in a wife.

Eve de Negrid records that traditional ceremonies precede marriages. These are the ceremonies connected with the "coming of age" and "coming to meet" which take place in most parts of Nigeria (61). He states further that at the time of the festival, beautiful and colourful costumes are worn and during the period of confinement, "girls are taught the proper manners of a bride. Beautifying preparations are made as well as cicatrisation and painting of her body (symbol of fertility), with the use of henna dye and other dyes associated with the bride" (62). During the period of confinement, the skins of the girls are groomed with oil and they are heavily fed and this gives them the desired increase in weight. Their hairs are made into an elaborate coiffure and on their bodies are displayed patterns made by painting the body first with red camwood paste and then

marking it with designs made with some dye. The legs are fitted with brass spirals (Talbot 96).

Robert Brain notes that puberty rites are universal in Africa and tend to stress the attainment of puberty or parenthood or social maturation. Puberty rites also serve to differentiate between the male and the female body. Circumcision and cliterodectomy stress these differences. Brain further states that in Central Africa, the *Bemba Chisungu* is a puberty rite for girls, a kind of female initiation ceremony which consists of a long and rather elaborate succession of rites including singing, dancing and the handling of some sacred emblems. The *Chisungu* always preceded the marriage of a young girl and it is an integral part of the series of ceremonies by which a bride-groom is joined to the family group of the bride (229).

Talbot comments on seclusion rites in other parts of Nigeria stating that among the *Isokpo Ibo*, maidens generally spend about three months in the *Mbede* (fattening house), but in *Akwete*, in Aba District, a period of two years is often passed therein. Among the *Kalabaris*, the fattening house is undergone just before and after giving birth.

The *Iria* ceremony among the *Okrika* is performed for young girls who are confined and fed many times a day. At the end of the confinement, they are dressed in bright coloured clothes with beads and ornaments of all kinds. It was a serious crime for a man to induce a girl to yield to his advances before the *Iria* ceremony has been performed for her. The *Aro* girls are confined at two different periods. The first time of seclusion is called *Utu* (growth) while the second time is *Ogala Ngadi* when the bride may go to her husband's house. No *Aro* man who keeps to the tradition would marry a wife who had not conformed to this rule (Talbot 98).

The *Mbopo's* outing was "a swollen specimen of femininity, shouting through the market place and enjoying their brief hour of importance while the men look on *at them admiringly*" (Talbot 96). *The Mbopo ritual, therefore, had rich spiritual and moral values of self-control, self-denial, and love for virginity, good preparation for married life and motherhood and pride of artistically well-*

ned smooth bodies.

### **Uman Ceremony in History**

ng the *Ibibio*, the *Eka-Uman* ceremony was a prominent one before the nt of the colonialists. The people placed much emphasis on the fattening of from about the age of puberty and onwards. The ruling idea was for girls to at home and take care of children. However, with education and the lishment of schools and churches in villages, most people began to become terested in the ceremony, seeing it as barbaric. The female child was, thus, d to go to school instead of going into seclusion at the appropriate period. nfluence of school exposed many young girls into early pregnancy. Since l surrounded important seasonal community activities, the people had to ify this ceremony to include those young girls who were already pregnant e seclusion. These girls, however, were to go into seclusion after giving . This modification was necessary because the people believed that the inuation of social life is guaranteed through well-determined and dical contacts with the deities during which time they renewed their faith air gods.

the advent of the Universal Primary Education in 1975, the *Mbopo* was phased out and replaced with the *Eka-Uman*. In its manifestation, young girls preferred the *Eka-Uman* to *Mbopo* because the outing ceremony of an *Mbopo* required the young girl to appear bare-bodied though with the whole body intricately designed; young girls preferred to go into seclusion as an *Eka-Uman* (after giving birth), than as an *Mbopo*, before giving birth.

The *Eka-Uman* ceremony takes place yearly in August. In fact, it was during the periodic renewal of the *Eka-Uman* held in *Ndon Ebom*, an *Ibibio* community in Uruan Local Government of Akwa Ibom State, that the researchers investigated the materials being used for costume and make-up in the adornment of an *Eka-Uman*, and how these could be adapted for contemporary use. If this tradition is to be revived, then the various ways it was celebrated must be examined and documented for posterity. It is desirable, therefore, to examine the costumes and make-up of the *Eka-Uman*. The *Eka-Uman* can be expressed as a dramatic performance on the modern stage and since costume and make-up are

important components of the ceremony, this essay shall explore their use and symbolic importance in the ceremony with particular reference to the *Eka-Uman* ceremony at *Ndon Ebom*, an Ibibio community in Uruan Local Government of Akwa Ibom State. Information was gathered through oral interviews, observations and communal interaction.

### **Dramatic Contents and Form of Eka-Uman Ceremony**

*Ceremonies are public events, spot-lighting certain cultural activities different from everyday events. They provide a forum for a community to re-affirm her social values and ties. They also provide an environment for a society's values to emerge. These values are reflected in the people's way of life. The Eka-Uman ceremony is highly theatrical in manifestation and entertaining as well. Elements of drama and theatre in the ceremony include:*

- (a) Plot
- (b) Character
- (c) Diction
- (d) Song
- (e) Dance and Instruments
- (f) Audience
- (g) Stage
- (h) Costume and Make-up

**Plot:** This refers to the order of events from the very first day to the last day. The actual preparation for this ceremony starts on the eve of the actual event. This is the day that the *Eka-Uman's* body is designed with *Okukin* so that the design will adhere to her body. Even when other make-up is applied on her, the initial design with *Okukin* is not distorted. The ceremony itself lasts for nine days.

On the first day, as early as 6 a.m., the *Eka-Uman's* body is made up with camwood which has been dissolved in water. It is applied on her palms, legs, lips and cheeks. After this, palm-oil is rubbed all over her body. Her hair is then braided or made into puffs. Accessories like necklace, earrings and bangles are worn on her. She is then costumed with a brazier and a short skirt made from a plain cotton material. This helps to absorb the palm-oil. The colours are

normally a combination of green and yellow. This represents fertility and strength respectively. By 9 a.m., she is fed and made to sit outside her father's courtyard and people are then allowed to come in and see her. At about 2 p.m., the *Ekong* masquerade which is associated with this ceremony pays a visit to her compound. In the masquerade's company is a large number of village people, singing and dancing. The masquerade, costumed in brightly coloured raffia, dances with her and assesses her to ascertain how robust or thin she has grown. At the end, the masquerade gives her *Ndom* or white chalk, if she is fat, or *Nkan*, that is, charcoal, if she is thin.

On the second day, the *Eka-Uman* is fed and made to sit in front of her father's courtyard and the *Ekpo* masquerade, costumed in black raffia and masked, numbering up to fifty, pays her a visit. No woman is expected to be seen around. The *Eka-Uman* is protected by her father or husband. One of the *Ekpo* masquerades dances with her and like the *Ekong* masquerade, the *Ekpo* will also assess her to ascertain her level of plumpness. She gets a gift of *Ndom*, or white chalk, if she is fat, or *Nkan*, that is, charcoal, if she is thin, from the *Ekpo*. In the night of the same day, two groups, the *Ebre* (women group), and the *Nka-Mkparawa* (men group), pay her a visit in turn. The aim is to praise or ridicule her and her family in songs. The different groups are sumptuously entertained with wine, food and money by the girl's parents or husband.

On the third day, at about 11 a.m., all the *Eka-Uman*, usually numbering up to thirty, with similar hairstyles and fine costumes form a procession and parade the village. Afterwards, they move to dance with the *Ekpo* masquerades in the forest. No woman or a non-initiate is allowed to witness this special dance ritual called *Utip Aran*. This therefore constitutes the main ritual. Whatever happens there is not supposed to be known to anybody. At 4:00pm, the *Eka-Uman* is made-up with *Uto-Ison*, camwood and white chalk and costumed with a patterned wrapper tied very short around her waist so that it falls in folds. Her waist is decorated with lots of beads called *jigida*. She is then taken to the village square to dance the *Ikon*. She is at times carried on a man's shoulders for all to see.

**Character:** In this ceremony, the main characters in the ceremony are those

girls who did not go into seclusion as maidens. They go into seclusion after giving birth to their first child, and are confined for two months in preparation for the ceremony. For their outing, they are specially costumed, with intricate designs on their bodies. Their hair is braided or made into puffs and ornaments like earrings, necklace, and bangles are adorned on them. This unique way of costuming and making them up, differentiate them from other villagers. Hodge writes that "costume particularizes and individualises a character and his consequent actions makes him different from other characters" (252). Thus, the *Eka-Uman* becomes the soul of the performance. Other identifiable characters are the *Ekong masquerades*, *Ekpo masquerades*, *Eka Mbopo*, (*mbopo's* mother) and *Utuk Mbopo* (*mbopo's* siblings).

**Songs:** The song conveys a lot of meanings. They may be songs of praise to the *Eka-Uman* and family for good upbringing and a respectable marriage or they may be songs ridiculing the *Eka-Uman* and family for giving birth to a child outside wedlock. Nobody is challenged for singing songs that ridicule the *Eka-Uman*. These songs rather serve as a warning to other girls in the community. The songs are normally in the form of call and response. The lead singer does the chanting while others respond. For the woman, the instruments used are the metal gong usually three in number and of different sizes – large, medium and small. The large and medium gongs play two different but constant rhythms while the small gong varies its rhythm. For the men's group, the skin drum (*Ibit*), slit wooden drum (*Obodum*), the small drum (*Ntakrot*) and the shakers are the main instruments normally used to accompany their songs of praise or ridicule.

**Dance:** The dance steps of the *Eka-Uman* are very slow, rhythmic and dignified. The bulk of the dance is done by her companions and other members of the community. She dances with the *Ekpo* Masquerade at the *Utip Aran* and also during the *Ikon* in the village square. The instruments used during these important dances play a very important part as they are mainly for communication. For instance, during the *Ikon* dance, the slit wooden drum communicates with the dancers. Thus, the man carrying the *Eka-Uman* knows when to drop her and allow her to dance on her own. He also knows when to carry her again. The spectators also know when to ululate, turn their backs,

bend, hold the hem of their wrappers etc. this is due to the communicative nature of the slit wooden drum (*obodom*), supported by the skin drum (*Ibit*), small slit drum (*ntakrok*), shakers (*nsak*), and the metal gong (*nkwoong*). These other supportive instruments play different but constant rhythm while the (*obodom*) does the talking.

**Diction:** Diction is used here to mean the important speeches everybody is supposed to listen to at a particular time. Diction therefore is mainly used during incantations, in which case, the gods are invoked to participate in the ceremony and to offer protection. The language used here is very poetic as the speeches are full of images. At other times when diction is used, it is only to tease the *Eka-Uman* into smiling or in asking her to stand up and dance, turn around, walk, etc. so that the people can admire her. This festival culminates therefore in music and dance as what could ordinarily be spoken is song, be it insult or praise.

**Audience:** The *Eka-Uman* festival like any other festival is communal. Everybody in the village is expected to participate in one way or the other. From the beginning of the festival to the end of it, the mood is joyous one. It does not matter whether one is related to the *Eka-Uman* or not, he or she must participate fully. The people are the ones who judge the *Eka-Uman* and decide the best in each year. Their influence is felt during the *Ikon* dance where, as subsidiary actors, they pass comments either of praise or insult despite the drumming, singing and dancing. During the festival, the audience determines the quality of the performance through comparisons with those of other years.

**Stage:** The first stage is a 'Found Space' in their father's courtyard where they sit on the first and second day to be admired and assessed. The second stage is also 'Found' because as they parade through the village, they stop to dance at intervals in village untared roads and foot paths to entertain the villagers. The third stage is in the shrine in the forest where they perform the *Utip Aran*. The setting for the performance is not revealed to woman and non-initiates. The final stage for performance is an Arena in the village square where the *Ikon* is performed. This setting helps to impart or create a distinct atmosphere of authenticity as participants and spectators alike are engaged in an action



meaningful to one another.

The drummers sit at one end and the spectators stand round leaving a wide space in the middle, forming a Thrust-like Stage. The *Eka-Uman* carried on the men's shoulder are in the middle. Occasionally, the *Eka-Uman's* relations join the *Eka-Uman* in the centre to dance. The other spectators dance in their position. The stage therefore by its very nature provides a sort of intimacy between the actors (*Eka-Uman*) and the audience. This festival is really a spectacle to behold.

### **Components of Costume and Make-Up of the Eka-Uman**

**Costume:** The word costume has the same root as "custom and customary; as such it indicated the 'customary' wearing apparel (or the habitual habit) of persons living in a particular world" (Cohen 466). As Vera Roberts rightly puts it, "costume functions not only as a disguise but also as an aid to the wearer in assuming the identity of the character he is impersonation's (13). Costumes in festivals enhance the identity of the individual and delineate character. The *Eka-Uman* costume is made up of a black brazier and a short skirt called the *Mkpin*. The *Mkpin* covers the lower part of her body from the waist but does not reach the knees. This costume is made from plain cotton fabric of green and yellow. Either of these colours may be used for the main part of the skirt, while the others serve as a border normally zigzagly sewn. This is tight fitting and worn on the first and second days when the *Eka-Uman* still has the palm oil all over her body. The nature of the materials and the colours help on absorbing the oil without actually showing the oil stain.

The other material is the patterned wax print which by its nature is soft so that it falls in folds around the waist. This costume is worn on the last day of the festival. It helps the *Eka-Uman* to sit astride a man's shoulder when dancing the *Ikon* at the village square. The *Eka-Uman* so costumed is possessed by the spirit of the image she represents.

The *Eka-Uman's* mother (*Eka Mbopo*) and her relations use the *Mkpin* made from the patterned wax material. Another piece of wrapper is tied round the neck and made to drape in front to cover the bosom. Only brazier is worn, thus

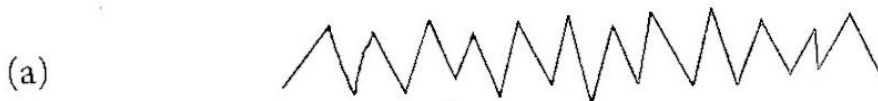
the back is normally exposed to show the make-up with white chalk. The younger relations wear the *Mkpin* and expose the rest of her body or a scarf could also be worn around her neck to drape in front. The *Eka-Mbopo* and her relations appear in this costume throughout this period of the festival. Their mode of dressing speaks volume to visitors and other spectators in that they are immediately linked with the *Eka-Uman*. The ankle rattle are slao worn. No scarf is used as the hair braided or made into puffs.

**Make-up:** Make-up according to Hodge makes "an assisting statement of an actor's characterization" (251). According to Perrotet, the performer's face has to look right to the audience in the "context of the production and its design in the theatre in which it is being performed" (68). The make-up used on the *Eka-Uman* during this festival is made up of the following traditional items.

- i. *Okukin* (A kind of dye)
- ii. *Iduot Ndom* (camwood)
- iii. *Ndom* (white chalk)
- iv. *Aran* (palm oil)
- v. *Uto ison* (A kind of dye)

**Okukin:** This is a fruit from a tree called the *Okukin* tree. The fruit is cut into two and the seeds are removed. These seeds are divided into two equal parts; half is burnt and added to the other half which is then ground on a grind stone. A little palm wine is added to liquidize it. To make the mixture dark, the carbon from a lantern or a little charcoal is added. The mixture is then put into a clean cloth to drain the liquid. This is then used in painting the body into various patterns.

**Examples:**



Zigzag. This appears normally at the back.

(b)

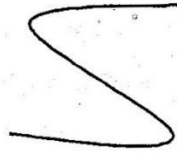


Figure of eight spiral normally used on the face.

(c)



Undulating line. This appears on any part of the body

(d)



Circles. This appears on any part of the body

Fig 7.1: Examples of body designs

**Camwood (Idout):** This is normally in a powder form. A small quantity is mixed with water and used in painting the lips, the palms and to line the side and sole of the feet.

**White Chalk (Ndom):** This is soaked in water to dissolve. It is then used in massaging the *Eka-Uman's* body while in confinement, and also in decorating the face.

**Palm oil (Aran):** This is the ordinary palm oil used for cooking. It is used all over the *Eka-Uman's* body so as to ward away evil, keep people from touching, and as a way of appeasing the gods.

**Uto Ison (Tumeric):** This is a rhizomatous plant similar to Cana lily plant and grown in home gardens. It is uprooted, peeled and grated. The paste is put into a clean piece of cloth, which is then squeezed to bring out a yellowish liquid. The substance is planted all over the *Eka-Uman's* body on the day she dances the *Ikon*. When the liquid dries, it gives a yellowish colour which glitters under the sun.

## The Designers and the Process of Application

First of all, the *Eka-Uman's* body is washed and allowed to dry. The *Okukin dye* is used to make various designs on the *Eka-Uman's* body. The designer, who is an expert, uses two kinds of tools; one is straight and the other is fork-like. If more than one line is to be made, the fork-like tool is used. This makes the lines parallel. The straight tool is used to draw some geometrical, spiral or zigzag patterns. The designer uses her own artistic imagination to combine these patterns. A designer (Mma Asuquo Etim) interviewed said she copied her pattern from the bark of a tree called *Ekpetente*. This tree yields a lot of un-edible fruits each year. The designer, a woman of about 65 years old, believed that representing this pattern on her client's body, symbolically gives her the potential to bear as many children as possible. Some patterns according to her, establish a link with the special deity of the festival, while others are mainly for aesthetics with no special significance.

After designing the whole body with *Okukin*, fine sand or white chalk is rubbed all over the body and allowed to stay overnight. (This must certainly be an uncomfortable night for the *Eka-Uman* though this enables the design to be noticeable when the sand or white chalk is washed off the following day). Camwood is dissolved in water and used in lining the sides and soles of the feet, as well as in painting her palms and lips. The hair is made into any puffy style to fit her face. Palm oil is painted all over her body leaving it smooth and shiny. She is then costumed in her tight fitting cotton skirt – *mkpin* which is worn around the waist, as well as a black brassiere to cover her breasts. Beads are worn around the waist in great quantity. Ornaments like earrings, necklace, wrist watch, and hair decorative combs are worn by the *Eka-Uman*. In addition, she wears charms for protection against evil forces. Some are pinned to her hair, some tied around the hand while others are hung around the neck. Decoration of the body becomes an individual statement of attractiveness and some symbolic patterns identify then with sacred deities.

After she had been so decorated, she is fed and made to sit outside her father's courtyard where the people will see her. The *Eka-Uman* wears this costume and makeup the first day, repeats on the second day, and on the third and last day before she is taken to the village square to dance the *Ikon*, the palm oil on her

body is washed off and *Uto Ison* – a non-greasy liquid is used to paint her body. Her costume changes from the tight fitting *mkpin* to the free flowing *mkpin* made with patterned material. Her face is designed with white chalk mixed with a little camwood.

### **Innovative Styles**

**Costume:** The *mkpin* usually made with cotton and patterned materials, has remained the traditional costume handed down from generation to generation. The breast which was then exposed during the *Mbopo* outing ceremony is now covered with brazier. Depending on how rich a parent is a more costly print like the brocade, satin, velvet or lace material could be used to make the *mkpin*. Costume generally is scanty so as to expose the intricate and curvy designs on the body.

**Make-up:** The make-up with *okukin* has remained constant. In addition to this, western makeup materials like the foundation, eye shadow, mascara, blushers, lip stick, eye pencil, decorative hair combs, wrist watch, sunglasses etc. are also used to show foreign influences.

During the festival under review some *Eka-Uman* who were working class girls refused to have the *okukin* design on their bodies because they were supposed to start soon after the festival. Since the *okukin* dye lasts for about three months or more on the body depending on the concentration, the dark shade of the grease paint was used to make some scanty designs on them. They also decorated their faces with eyeliners, eye shadows, rouge and lip stick.

### **Cultural Significance of Costume and Make-Up**

Culture, according to Nwosu and Kalu provides a vital anchor preventing a changing society from drifting. It provides order and guidance for social behaviour and stability amidst rapid change. Culture is not static; it changes as man evolves new ways of existence and as man's physical environment is transformed by natural forces. Culture has to do with the beliefs, customs, tradition and skills that are available to the members of the society. They are designed to guide all aspect of a people's life including their arts, ideas and feelings (16).

In spite of all the foreign effects or influence the traditional costume and make-up of the *Eka-Uman* festival have still persisted. They are a means of communication which the deities understand, for they serve to primarily differentiate individual from the group. The costumes and makeup are therefore cultural products whose design and use are subject in the society to cultural patterning. Costume and make-up helps to express individuality through unique aesthetics. Since the *Eka-Uman* in Ndon-Ebom cultural life is a model of a female deity which is believed to control important natural forces, it is an obligation for them to uphold the culture and not let it die especially in the area of costume and make-up.

### **Social Significance of Costume and Make-Up**

The customs in Ibibio land demand that before a young girl is recognised as a mature woman, she must pass through a period of confinement either before giving birth. In Ndon-Ebom, the custom demands that after giving birth to a first child, the girl has to go into seclusion for a period of two months. After the *Eka-Uman* festival, She is then free to initiate into any female cult of her choice, the predominant one being the *Ebre cult*. Social circumstances such as the *Eka-Uman* festival enable those involved to dress and adorn themselves culturally. This bolsters their position and intensifies their identification. As mothers, they have had a good preparation for married life and motherhood. There is also the inculcation of pride of artistically well adorned smooth bodies which were greatly admired as the *Eka-Uman* was paraded through the village square.

### **Religious Significance of Costume and Make-Up**

Rituals surround important seasonal community activities as well as the "critical periods of the individual's life, birth, puberty, marriage" (Kalu and Nwosu 18). These are occasions for the community to come and sing and dance. The traditional African "visualizes life and the world as a whole in the context of his relationship with the sacred realm...the continuation of social life is guaranteed through well determined and periodical contacts with the deities during which the society renews its faith in the gods" (Kalu and Nwosu 18). The characteristic feature of festivals includes a marked desire to associate by means of dances, incantations, and sacrifices with the persons of the gods and the spirit of the ancestors.

The *Eka-Uman* festival being ritualistic enables the initiates to become identified with the mythical beings they represent through their costume and make-up. This reinforces the solidarity of the society and serves to induct the young into the norms of tribal behaviour. Through symbolic patterns as designed on the bodies of the *Eka-Uman*, the whole community becomes related to the ultimate conditions of their existence.

This imaging of the *Eka-Uman* to the goddess is intended to bring about desired events or to avoid feared ones. The scanty costume helps to expose the well-designed bodies, some patterns of which the designers themselves could not interpret but believes strongly as having a symbolic meaning understandable by the deities.

Leaches observes this phenomenon when he says that 'the general principles for the symbolic meaning of objects and actions which in rituals must be extracted from understanding of particular ritual sequences of which the ritualist may or may not know in the sense of being able to state' (40). He further explains that the notions of unconscious and historical meaning suggest ways in which some, or all the people in a culture might be "unconscious of the particular meaning which rituals they perform have or originally had" (40).

### **Conclusion**

In order not to lose our self-identity and respect, we must as a whole develop awareness and interest in our own customs and traditions. This research has shown that the costume and make-up of the *Eka-Uman* has been greatly influenced as most people now accept everything foreign as being good and practical, and everything local or traditional as inferior. Mention was made of some *Eka-Uman* who refused to be made-up with the local make-up materials and decided to use the western make-up materials for their make-up. Others refuse to participate in the festival even though they were qualified to. These add up to the fact that our cultural heritage is approaching total destruction and decay. The *Eka-Uman* which used to number about fifty each year has dropped to about ten or less recently. This is mainly due to the exposure of young girls to higher education. It must be noted that rituals constitute a kind of drama which gives the participants and the community as a whole sense of belonging. The

people's social, religious and cultural life is projected through festivals.

Culture is the most pertinent response to these challenges. Culture instructs our lives with values and habits which service our humanity. Many aspects of African culture have a role in our continuation. When you see a huge taboo sign, that is because long time ago, African ancestors realized, to walk down that road is to entertain failure. It became institutionalised in culture. "Cultures like religion uses "do's" and "don'ts" to frame structures which maintain the societies from which they come. Marriage, eating, death, all have no-no areas to, in principle; protect those community characteristics which are passed down the generations" (Shahadah 2010).

The *Eka-Uman* festival is one of the cultural activities that has been passed down the generations; and as a performance has many potentials on our modern theatre, either as dance drama or as part of a dramatic performance. A good director or choreographer could adapt this festive drama on the stage to inspire, educate and entertain an audience with nothing less than two hours of an exciting performance which will imbue the people with the aesthetics in a total theatre performance.

The art of costuming and making-up in this festival is fast dwindling especially in the area of make-up artists interviews during the festival complained that their children are not interested in learning the art; neither do any other member of the community willing to learn. When asked the reason, one woman said that it was due to lack of interest and the fact that most people have regard for what was handed down to them by their forebears. The artist affirmed the belief that without the art of costuming and making-up, the festival is not possible. This is because through costume and make-up, the *Eka-Uman* is differentiated from other members of the community. The deities are also realized in physical form and this inspires the performers and helps them to submerge their own physical consciousness and personality to a level which incites the audience into worshipping them.

Music and dance are an integral part of the festival. The aim is to express life in all its aspects through the medium of sound. This renders emotions and desire



as naturally as possible. The type of music is significant of the fact that an individual is admitted into the adult society. It is not used as an accompaniment to the ceremony but has its own defined roles. This paper is therefore important as a source material for our dramatists and artists who may find useful information in their attempt to make meaningful drama out of a festival as theatre educates and entertains.

For theatre performances, the *Eka-Uman* costume comprises of the short-skirt and a short blouse so that only the stomach area is exposed with intricate designs. The use of the brazier only gives one an idea of indecency. The make-up could be done by using the grease paint for the designs. This will come off immediately after the performance. All other items of make-up already discussed could also be used as these will come off easily with a cleansing lotion. This, notwithstanding, a study should be carried out on how to produce *okukin* dye in great quantity and a solvent that could make it come off easily. The other make-up materials like the white chalk, camwood, *uto-Ison*, should also be produced and stored for theatrical use.

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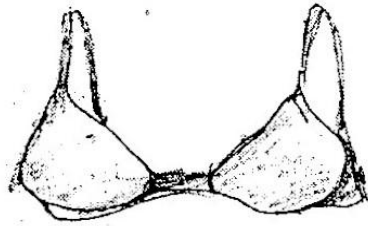
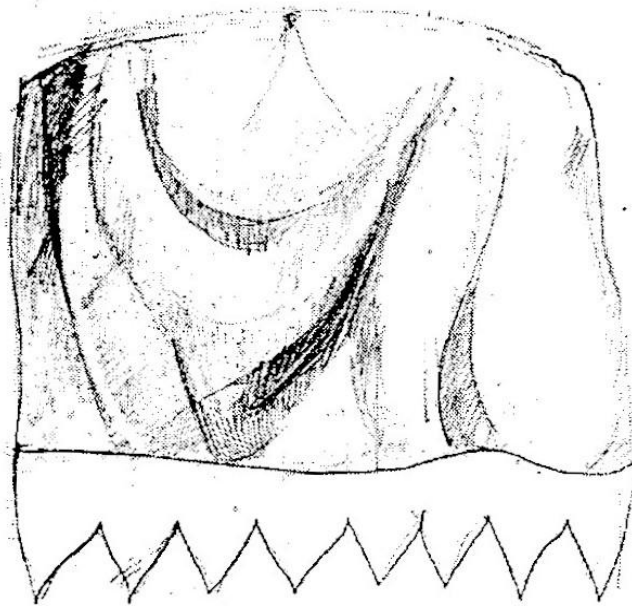
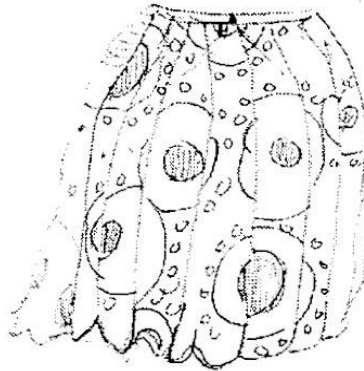


Fig 7.1: BLACK BRASSIERE



— Green



— Yellow

Fig. 7.2: MKPIN WITH PLAIN MATERIAL

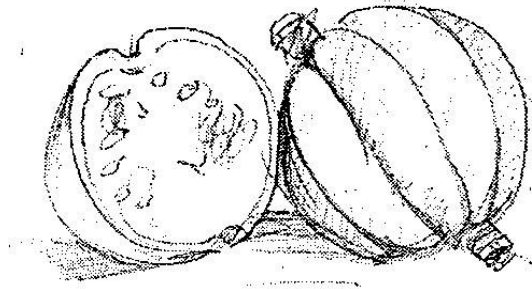


Fig 7.3: OKUKIN FRIUT

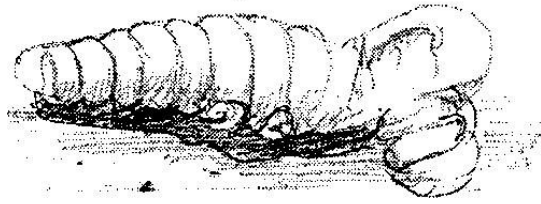


Fig 7.4: UTO ISON (TUMERIC)



Fig 7.5: EKA-UMAN WITH PUFFED HAIR AND DESIGNED FACE



Fig 7.6: EKA-UMAN IN COMPLETE COSTUME & MAKE-UP



Fig 7.7: EKA-UMAN IN COMPLETE COSTUME & MAKE-UP