

**UNIVERSITY OF NIGERIA, NSUKKA
FACULTY OF ARTS
DEPARTMENT OF FINE AND APPLIED ARTS**

**COSTUME AND DECORATION IN NSUKKA TRADITIONAL
MARRIAGE AS RESOURCE FOR ART EDUCATION**

BY

UGWU, PETRUS UGOCHUKWU

PG/MA/11/58408

**A THESIS
SUBMITTED TO THE DEPARTMENT OF FINE AND APPLIED ARTS IN
PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE AWARD
OF MASTER OF ART (MA) IN ART EDUCATION**

DECEMBER, 2015

**COSTUME AND DECORATION IN NSUKKA TRADITIONAL MARRIAGE AS RESOURCE
FOR ART EDUCATION**

BY

UGWU, PETRUS UGOCHUKWU

PG/MA/11/58408

**A THESIS
SUBMITTED TO THE DEPARTMENT OF FINE AND APPLIED ARTS IN PARTIAL
FULFILLMENT OF THE REQUIREMENT FOR THE AWARD OF MASTER OF ART (MA)
IN ART EDUCATION**

DECEMBER, 2015

APPROVAL PAGE

THIS PROJECT HAS BEEN APPROVED FOR THE AWARD OF THE DEGREE OF
MASTER OF ART (MA) OF THIS UNIVERSITY

**PROF. O. K. OYEOKU
(SUPERVISOR)**

**DR. CHUU KRYDZ IKWUEMESI
(HEAD OF DEPARTMENT)**

**PROF. OGUNDUYILE SUNDAY ROBERT
(EXTERNAL SUPERVISOR)**

CERTIFICATION

Ugwu, Petrus Ugochukwu, a post graduate student in the Department of Fine and Applied Arts with Registration number PG/MA/11/58408 has satisfactorily completed the requirement for the course and research work for the degree of Master of Art in Fine and Applied Arts Department. The work embodied in this report is original and has not, to the best of my knowledge, been submitted in part or in full for other diploma or degree of this or any other university.

PROF. O. K. OYEOKU
(SUPERVISOR)

DATE

DR. CHUU KRYDZ IKWUEMESI
(HEAD OF DEPARTMENT)

DATE

PROF. OGUNDUYILE SUNDAY ROBERT
(EXTERNAL EXAMINER)

DATE

DEDICATION

This research work is entirely dedicated to Almighty God.

ACKNOWLEDGEMENT

My greatest thanks go to the Almighty God for his love and protection upon my life. I am also grateful to my loving and caring mother, Mrs. Ugwu, Cordelia, for her moral and financial support and I also appreciate my siblings, Igwebuike and his family, Loveth, Chinenye and Chinedu, for their support too. My immense appreciation equally goes to Prof. Ezugwu, Emmanuel (Daddy) for his fatherly encouragement, moral and financial support during this research work.

My special thanks go to my friends and well-wishers, Dr. Willy Onu and family, Lady Amoke, J.N. and family, Dr. Dan Obiora and family, Rev. Ewulu, Izuchukwu and family, Ezema, Chukwudi E., Isife, Raphael, Omeje, Kenneth (Doc.) and family, Francis, Loveth Chigoziem, Ogomsinachi, Ugwoke, Faith, Attamah, Nnamdi, Ochiaka, Nathaniel Ejor, Ugwuanyi, Chizoba, Ugwujiem, Nnenna and Nnenna, Ogbonna, MaryJane C., Gugu, Judith U., Ndu, Mabel A, Kalu, Ugochukwu, Omeje, Geraldine C., Mrs. Onah Veronica (Mummy) , Ugwuoke, Helen O. Ugwuanyi, Oluchi, Abonyi, Chidiebere Joy, Agbo, Amaka L., Idogwu, Chinasa Tina, Ugwu, Benedict Chigozie (Big Brother) and Ifoegbuike, Emmanuel for their assistance rendered notwithstanding their tight schedules.

My profound appreciation also goes to my project supervisor, Prof. O. K. Oyeoku for his patience and guidance and from whom I learnt a lot throughout the course of this research. I cannot forget to acknowledge the lecturers in the department, the HOD, Dr. Chuu Krydz Ikwuemesi, and especially, Dr. C. V. Okpara, for his tireless support.

ABSTRACT

Traditional marriage gives different groups and individuals the opportunity to showcase their glamorous attire e.g. a cultural group like óikorodoô and others. In Nsukka, traditional marriage is viewed as a major event over white wedding with excessive display of costume and decorations that are patterned after the colour of the day by the chief celebrants (bride and groom). The dress code complements the traditional marriage ceremony within the Nsukka cultural environment. The couple chooses the same fabric sometimes with combined heavy embroidery to grace the occasion. The bride's body is usually adorned with beautiful jewelries and beads especially the waist area (jigida).

Traditional marriages in Nsukka cultural environment entertains a lot of body costume and decorations that are used to make the individual appealing to sight judgment of spectators who applaud and appreciate the outfits. Nsukka is solely known for its dependent on costumes and decorations especially at traditional marriages.

Some of the costumes and decorations like decorative bead, embroidery (clothes of unique designs), hair dressing (different hair styles like weave-on) to mention but a few involved in the preparation of the different traditional marriages within the Nsukka cultural environment are exposed more to the individuals through the awareness of art education since it deals more on having a wider knowledge of the artistry or artistic items such as beads, farmers' hat, traditional clay pots, woven baskets, twisted ropes, calabashes etc. used in traditional marriages in Nsukka.

The research work is organized under five chapters. Chapter one contained the introduction, chapter two dealt with the review of related literature while chapter three focused on the methods used for data collection and analysis. Chapter four elaborated on the discussions and results of the costumes and decorations used in Nsukka traditional marriages while chapter five delved into the summary, conclusion and recommendation.

TABLE OF CONTENTS

Title Page	i
Approval Page	ii
Certification	iii
Dedication	iv
Acknowledgement	v
Abstract	vi
Table of Contents	vii
List of Plates	ix
 CHAPTER ONE: INTRODUCTION	
1.1 Background of the Study	1
1.2 Statement of the Problem	7
1.3 Objective of the Study	8
1.4 Scope of the Study	8
1.5 Significance of the Study	8
 CHAPTER TWO: LITERATURE REVIEW	
Literature Review	9
 CHAPTER THREE: METHODOLOGY	
3.1 Research Design	21
3.2 Area of the Study	21
3.3 Population of the Study	21
3.4 Instruments	22
 CHAPTER FOUR: DISCUSSIONS AND RESULTS	
4.1 Discussion	23
4.1.1 The Maidenös Costume in Nsukka Traditional Marriage	23
4.1.2 Concept of Aso-Ebi in Nsukka Traditional Marriage	24
4.1.3 The Traditional and Modern Systems of Marriage Costume in Eha-Alumona, Nsukka	29
4.1.4 Use of Beads in Nru, Nsukka Traditional Marriage	31
4.1.5 Use of Costume in Nsukka Traditional Marriage	36

4.1.6 Use of Weave-on in Opi, Nsukka Traditional Marriage	41
4.1.7 Decorations in Nsukka Traditional Marriage	43
4.2 Results	52
CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATION	
5.1 Summary	53
5.2 Conclusion	55
5.3Recommendation	58
APPENDICES	59
REFERENCES	

LIST OF PLATES

Plate 1: The Maidens in their <i>Aso-Ebi</i> (Females)	23
Plate 2: Friends and well-wishers in their <i>Aso-Ebi</i> during Igba-nkwu in Ede-oballa, Nsukka	25
Plate 3: The Researcher with the Males in their <i>Aso-Ebi</i> during Igba-nkwu in Orba, Nsukka	26
Plate 4: Females in their <i>Aso-Ebi</i> (Basically Modern)	27
Plate 5: Female in their <i>Aso-Ebi</i> during First Encounter with Groom's Family in Glamorous Attires in Idi Opi, Nsukka	28
Plate 6: Females in their <i>Aso-Ebi</i> (Traditionally Sewn)	29
Plate 7: The Bride with <i>Nzaa-Anyinya</i>	30
Plate 8: Bride's Costume with Beads	32
Plate 9: Some of the Beads Used in Nsukka Traditional Marriages	32
Plate 10: The Bride's Costume as Queen	33
Plate 11: Groom's Costume as a King	34
Plate 12: Crown Used as Part of Costume	35
Plate 13: Groom Dressed as King	35
Plate 14: Cultural Group in Uniform T-shirts	36
Plate 15: Groom with a Boy Dressed in Suit	37
Plate 16: Costume Worn by a Bride to Welcome her Groom	38
Plate 17: Bride's Costume on Second Appearance	39
Plate 18: Bride's Final Costume in the Marriage Ceremony	40
Plate 19: Bride's Final Costume Ceremony	40
Plate 20: Bride's Traditional Hair-do	41
Plate 21: Bride's Modern Hair-do	42
Plate 22: Village Square	43
Plate 23: Former Structure or Hut for Traditional Marriage in Opi, Nsukka	44
Plate 24: Modernized Hut for Igba-nkwu in Ogbazalla Opi, Nsukka	45
Plate 25: Modernized Hut for Igba-nkwu in Idi Opi, Nsukka	46
Plate 26: Farmer's Hat	47
Plate 27: Traditional Mat	48
Plate 28: Decorative Raffia	49
Plate 29: Calabash	50

Plate 30: Traditional Twisted Rope Used in the Past in Traditional Marriage	51
Plate 31: Edo Bride with High Collar of Beads	56
Plate 32: Edo Bride and Groom with High Collar of Beads	57
Plate 33: Traditional Clay Pot as Integral Part of Decoration	58

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

The costume and paraphernalia one puts on is one of the means of judging the individual's class and level in the society especially in Nsukka cultural environment. Festivals and ceremonies are seen as collective event even when an individual's success is being celebrated. These ceremonies and other seasonal festive events provide opportunities for individuals and other cultural groups to showcase their glamorous attires. This is evident in the case of different cultural groups like òíkorodoô cultural dance and most importantly, traditional marriages within the Nsukka cultural environment which necessitated the researcher to carry this research work.

Traditional marriage is regarded as an important marriage rite among the Igbo. The ceremony is valued higher than church or registry weddings. In Nsukka, traditional marriage is characterized by excessive display of various costumes and decorations with regards to the colour chosen by the chief celebrants to make the occasion colourful and appealing. The theme of the traditional marriage (Igba Nkwu) with respect to dress code is important since it complements the traditional ceremony. The bride and groom choose the same fabric which is usually combined with heavy embroidery, beads and bangles. The bride's body is adorned with beautiful ear rings, necklace, waist beads (jigida), bangles and her hair could be braided or woven with a beaded crown beautifying the head or opts to cover it with colourful headgear.

Traditional marriage ceremony in Nsukka is one of the events that showcase a lot of body costumes and decorations. In this, different forms of body make up and enhancement are applied to an individual. Spectators usually applaud and appreciate such outfits and appearances.

Nsukka cultural environment is known for its dependence on costume in separating the old people from the young ones, especially during festive periods. Wearers of these costumes,

like traditional rulers, title holders and some wealthy individuals, are aware of the searching eyes of the spectators who are on the lookout for interesting attires. This therefore portrays the fact that the environments, the wearers of the costume and the spectators or audience are all factors that determine the kind of costume one wears for a particular occasion.

Art is a visual language whose statement records man's response to a multiplicity of environmental stimuli. Such stimuli can be social, political, cultural or even religious in closed or open societies (Enamhe, 2007). Art Education enables students to become creative arts practitioners (Ajekeye, 1982). Art education helps in the understanding and appreciation of some of the art materials used in the making of costumes and decoration in Nsukka traditional marriages such as beads, clay, fabrics, palm frond, calabash and other costume materials.

Since art implies the quality, technique, expression, production of aesthetic significance, therefore art is a human conception made manifest by the skillful use of a medium. It signifies a doing, a making, a fashioning or putting together, and it usually implies that the thing is accomplished by human skills (Uzoagba, 1982).

Apart from the foregoing, social and political groups in Igboland also have different means of identifying their members through their costumes. Aniakor (1985) stated that 'in Igbo, bodies are sculpted, shaped, painted, draped, encircled and otherwise embellished with countless natural and man-made materials'. Therefore, enhancement of the body with marks, drawing, incisions and paintings form part of the life pattern in Igbo traditional society.

In Nsukka culture, costume making plays a vital role as it does in every Igbo culture. The Nsukka cultural zone sees costume making as a necessary part of their daily life. In Nsukka culture, costume making is not only for the women who practice theirs mostly with design and drawing on their body but also for the men who used white chalks within their eye region and chest as a show of spiritual maturity and superiority during festivals. Again, Aniakor (1985) stated that 'men too sometimes dressed their hair and painted themselves to mark special events. This singular reason promoted and made individuals to design costumes, regalia, icons

and body markings (ichi) which are used in identifying members of their group (Aniakor, 1985). This assertion is highly witnessed in Igbo festivals like *óIgba nkwuô* (traditional marriage) in the Nsukka cultural zone where different women groups wear different clothes and scarves, while the men appear in different regalia that differentiates each group from the other.

In practice therefore, Nsukka has different costumes and decorations that are used and designed especially for different occasion and for different age grades. For instance, the title regalia of an *óOzoô* (titled man) differ from that of *óonye nzeô* (elderly man). The ones worn by titled women also differ from that of the men. This equally suggests that gender consideration is even observed when costumes and body decoration used in Nsukka are evaluated. In terms of age, certain age restrictions are placed on individuals before they can appear in particular attire. Children are sometimes restricted from wearing red or white caps to ceremonies especially as it is seen as a prerogative of a particular group or elders. Certain forms of beads, bangles, armlets and anklets like *óakaô* (a cast plastic arm band or necklace worn by titled men) *óOzo ebuleô* (a whitish wool from goat or ram as armlet) are strictly reserved for the titled men and women in Nsukka cultural area. Not even some aged persons who are not initiates of some sort are allowed to wear them.

Also, body marks, decorations and costumes are not only for decorations in Nsukka traditional marriages, they are sometimes symbolic inscriptions and apparels such as the historic traditional pot used as unavoidable decoration in *óigba-nkwuô* in Opi Nsukka. The symbols used as body paintings and enhancements sometimes appear on the walls and entrance gates of public places (obodo or otobo), shrine houses and residential homes of both the wealthy and the poor. For instance, the popular uli form known as *óanya mmuoô* (the eye of the spirit) that adorn different shrine houses and residential homes of strong and spiritual men is indicative of the continuous presence of the gods within such vicinity. Thus the gods watch over all actions that take place in such compounds.

Aniakor (1985) gave a comprehensive insight on this while talking on the Igbo body painting:

Several techniques, pigments and styles are used by both men and women to dye and pattern their bodies for display, yellow and red cam wood powders or pastes, along with white chalk, are often applied over large body surfaces for a variety of reasons. Some of these applications are strictly decorative, while others have spiritual and medicinal purposes.

The above highlight shows that the Igbo forms of body adornment and decoration carry a lot of visual dynamism and style as its features. Different interpretative and representational meanings are however inherent in them. These practice informed a system of apprenticeship where young girls are specially trained in the art of body enhancement.

In Nsukka, hair plaiting for instance became a skill that young girls learn and practice on each other as a means of individual help toward beautifying their outlook. Using an imported approach (the use of weave-on in plaiting their hair) in preparation for traditional marriage ceremony is widely practised.

Also, recently, the decoration of the arena for traditional marriage ceremony in Nsukka has shifted from the initial use of traditional art objects such as calabash, clay pot, traditional mat, traditional hat, basket and palm frond to the use of balloon and ribbons with various colours especially the colour of the day chosen by the celebrants.

These costumes and decorations are used as a form of art education where people learn occupations like bead making, blacksmithing, joinery and wood carving which are directly instrumental for the production of different types of title regalia like oji, oja, while the women are solely engaged in body paintings, pottery and other forms of costumes (DeMello 2000).

As a follow up, costumes and decorations in Nsukka cultural zone have proved to be a remarkable, artistic and enthusiastic practice which has permeated so many aspects of the people's festive activities. Traditional ceremonies such as new yam festivals, oath taking, chieftaincy titles or coronations and even some Christian activities make use of different

costumes and decorations to get their members ready for ceremonies. Traditional marriages in Nsukka cultural environment entertain a lot of body decoration that are used to make the individual appealing to the sight judgment of spectators who applaud and appreciate the outfits. In Nsukka, costumes exhibit subtle meanings which can be used for cultural group and sex identification.

Changes in costume design in Nsukka reveal alterations in social relations. Men and women historically were separated by clothing styles that belong exclusively to their gender. Typically, women in the past have not physically toiled as hard as men and would subsequently wear garments of longer length. Women generally would also wear more jewelry than men. Status indication by costume was an important and powerful way to regulate and ensure social conformity. Humans, in the past and now have possessed a strong desire to impress others, costumes and decorations are also used for showcasing superiority and royalty in some cases.

In Nsukka culture, costumes and decorations indicate status in a number of ways; which may include the quantity, quality, and colour of material. Among these, colour classification is seen as a strong tool in identifying some secret cult groups and initiates of a particular age grade or social institution.

Currently, technology and new trends have evolved among the different Igbo communities and social groups that use body decoration and costumes as a means of group identification; because of certain western influence and the wholesome embrace of Christianity as a religious means of worship, most Igbo communities and individual presently consider some form of body markings and scarifications like tattooing and ichi as fetish and primitive.

Costume is an indicator of status through the utilization of garment quantity, color, decoration, and jewelry. Costume serves as a means of communication in social interactions among the Nsukka people. During traditional marriages, individuals, through the wearing of different costumes, not only reveal their personal identity but also make the ceremony colourful because óvariety is the spice of lifeô. Costume and decoration serve as a powerful tool in

expressing and reinforcing subtle values, relationships, and meanings. Dressing while being a primarily personal activity is also a social one that reveals its values in Igbo traditional marriages within Nsukka cultural environment. People in a society first had to define their costume in cultural terms before they prescribed it with symbolic meaning (Ashcroft 1968). Without social interaction, symbolic meaning cannot be imparted. Costume as perceived symbols sometimes define social groups and provide vital reference information to others. Costume and decoration in Nsukka traditional marriage are basically to adorn the occasion (Oral Interview on Costume; Ugwuanyi 2015).

As a result, the art of body enhancement in Nsukka traditional marriage is mostly visible in costume making where beads, jewelry, clothes of different colours are now used as the reigning patterns of body enhancements. Significantly, these patterns of cloth and trinket enhancement on the body still play a great role in identifying different groups (such as Ikorodo cultural group and other people in their *Aso-ebi* both for the bride and the groom) involved in a particular occasion during the traditional marriage ceremony in Nsukka.

In Nsukka traditional marriage, *áso-ebiô* is generally seen as a uniform attire worn by different groups considering the desired colour of the day chosen by the bride and groom. Also, according to Ajani (2012), *Aso-ebi* now includes a larger network of unfamiliarity, transcending the Yoruba ethnic group and gradually becoming an integral part of a nation culture particularly in Nsukka traditional marriages.

Nsukka cultural environment is found within Enugu state Southeast Nigeria. It shares boundaries with Enugu West along the Udi and Ezeagu axis as well as the Isi Uzo local government area along the Nkanu axis. According to naijasky.com, Nsukka is a town and Local Government Area in South-East Nigeria in Enugu State. Other towns that share common border with Nsukka, are Edem Ani, Ibagwa Ani, Opi, Orba, Nru, Eha-Alumona and Ede-Oballa. Other nearby towns include Enugu Ezike, Obollo-Afor (formerly centre of the palm oil trade), Nimbo, Adani, Uzo Uwani and Mkpologwu, now also lay claim to the name Nsukka but the research

work is focused on five different marriage ceremonies in Nsukka cultural area while Opi is core research area by researcher.

Opi is one of the towns in the Nsukka cultural environment known for her rich cultural activities in respect to the effective use of costume and decoration in traditional marriage. Opi has three clans that make it up. The three clans are Idi, Ibeku and Ogbazalla.

1.2 Statement of the Problem

The level of art appreciation or creativity undertaken in the preparation of costumes and decorations in traditional marriages among the five different areas of study-Opi, Nru, Orba, Eha-Alumona and Ede-oballa has changed in the last two decades. New costumes, decorative ideas and creativity from neighbouring communities and beyond are now being imported and incorporated in the making of contemporary costumes among the five areas mentioned especially Opi, Nsukka people.

Lack of proper understanding of the word 'costume' has over the years made it difficult for scholars and the general society to understand the socio-cultural, economic, artistic and creative meaning and content associated with the above word. This has also made it difficult for the society to appreciate and understand the various creative and cultural transformations that is re-shaping various creative styles, materials, ideas, forms of costumes and decorations in traditional marriages among the Opi, Nsukka people.

It is in line with this cultural transformation that this research seeks greater understanding and meaning of the word 'costume' in order to fully understand and appropriate the art and creativity involved in the preparation of costumes and decoration within the contemporary traditional marriage.

Some people use 'weave-on' an attachment used by the maidens for different hair styles) instead of traditionally plaited hair style usually adorned with beads. Balloon and ribbon

are used recently in the decoration of some of the arena or venue for traditional marriage in Nsukka instead of the use of calabash, palm frond, farmer's hat.

1.3 Objectives of the Study

The objectives of this study are to;

- (1) identify the art deposits in the costume and decoration items used in the traditional marriages in Nsukka.
- (2) determine the level of artistry in the identified items.
- (3) determine the applicability of the items of costuming and decorations as resources for art education.
- (4) appraise the art educational implications of costuming and decorations in the Nsukka traditional marriage.

1.4 Scope of the Study

The area of the study is focused on five different marriage ceremonies in Nsukka cultural area.

1.5 Significance of the Study

This research work reveals the level of art appreciation or creativity undertaken in the preparation of costumes and decorations in traditional marriages among Nsukka people.

It reveals greater understanding and meaning of the word 'costume' among different people within the Nsukka cultural environment.

CHAPTER TWO

LITERATURE REVIEW

Several efforts have been made by different people in various Igbo communities especially within the Nsukka cultural environment to change their bodies to meet their cultural standards of beauty, as well as their religious or social obligation. Often times, the intensive decoration of their bodies and costume for traditional marriage rites are part of the complex process of creating and re-creating personal and social identities. Adornments such as jewelry found in the earliest human graves and bodies unearthed from five thousand years ago show signs of intentional head shaping (Demello 2000).

Costumes, decoration and personal adornment are cultural universals, but vary widely cross-culturally. Personal adornment refers to items that are worn such as feather, bead, jewelry, animal skins, decorated clothing and accessories. Body decoration includes temporary or permanent marks, face and body paint, tattoos, ritual scars, elongated ears and necks, flattened heads, bound feet, lip plates, piercing, hairdressing, and tooth filing and pulling (Ember 2011).

Costume and decoration are aspects of body adornment, though in the past were referred to as primitive, indigenous, or tribal art, but is today simply called *óartô*. Michelle (2012) in his research work on Displays of personal adornment and body decoration by nineteenth century lakota (sioux) tribes, stated that *ócostly* signaling appearance of some costumes and decorations predict the costs of the production of personal adornment and body decoration portrayed or worn by the Lakota men^ô. He only emphasized on political implications of decoration leaving out aesthetic nature of the body adornment on the community at large. Art has been continually redefined throughout the history of anthropology and related disciplines; it does have a few qualities that are widely agreed upon. Ember (2011) stated;

It expresses as well as communicates. It stimulates the senses, affects emotions, and evokes ideas. It is produced in culturally patterned ways and styles. In addition, some people are thought to be better at it than others. But, although everyone in some societies may participate in

some arts (dancing, singing, body decoration), it is usually thought that some people have superior artistic skill.

While systematic research regarding the function of art within societies has been neglected to a large degree by anthropologists, the role of self-decoration is better understood. Ember (2011) suggested three functions of body decoration and adornment, the first of which is 'satisfying aesthetic needs.' Exactly what these needs are, and whether they are cultural, social, or biological in nature, is not addressed. Ember (2011) suggested that body decoration and adornment serve to delineate social position, rank, sex, occupation, ethnic identity, or religion within a society, and point out that 'along with social stratification come visual means of declaring status.' Additionally, they discuss the erotic significance of body decoration, noting that women use cosmetics, paint, jewelry, and clothing to draw attention to erogenous zones. Men do this also, with facial hair, tattoos, ritual scars, and penis gourds (Ember 2011).

Blumer (1969) asserted that 'the importance of body adornment cannot be neglected in human history. Over the years, man decorates himself to appeal to the aesthetic need of human race. It is noteworthy that in every society across the globe, body adornment is often used to achieve different objectives. For instance, the musician, actors/ actresses, traditional medicine men/ priests etc, often engage in body adornment as a way of maintaining a unique identity from other members of the global village. Several sensitizing concepts are used by every to introduce their cultural theme(s) in the act of body adornment.'

Roach and Eicher (1979) defined personal adornment as 'a communicative symbol that serves crucial functions within human lives' and outline a number of personal and social functions of adornment. It can define social roles, communicate statements of social worth, and indicate economic status. Adornment can indicate magic-religious condition and political affiliation, while also serving to reinforce beliefs, customs, and values. Personal adornment also plays an important role in social rituals and rites of passage, and additionally can be used for the purpose of sexual enticement. Roach and Eicher (1979) argued that adornment stimulates an

aesthetic response while conveying other significant social and psychological messages. Body decoration and personal adornment also function to tie communities together and bind people into close-knit groups (Roach and Eicher, 1979).

Early attempts by anthropologists to explain body decoration and personal adornment focused on the attraction hypothesis (Schwarz, 1979). Westermarck (1891) viewed the original function of clothing as attracting sexual interest by focusing attention on genitals and erogenous zones. In the 1930s, Benedict and her generation of ethnographers rejected the erotic attraction explanation of adornment and instead focused on its role in social differentiation. Benedict discussed how Plains dress, for males, served as a heraldic display of war counts; in addition, she noted that on the Northwest coast a man's hat will be built up in cumulative units to designate his rank (Benedict 1931). Bunzel (1929) concurred that ornamentation was an important component of human culture, defining decorative style as the mode of plastic expression characteristic of any group at any given time. Bunzel (1929) noted that the acceptable limits of aesthetic style in any society were culturally determined, yet constantly shifting in response to individual innovations.

Adornment refers to complex assemblage of cloth, ornaments and decoration. In the past, it served as a major form of visual artistic expression for the various tribes with a strong emphasis on the connection between clothing and cultural identity (Michelle, 2012).

The words costume and dress both refer to and imply the use of clothing to cover and adorn the body. The use of costume and decoration in Igbo traditional marriages within Nsukka cultural environment paves way for an individual to express both personal and more importantly, social identity. Costumes, in Igbo societies serve as a means of social control by those who possessed the wealthy or influential people, status which could be in form of traditional titles such as *Igwe*, *Ndi Ichie* in various Igbo communities. Owing to this, Uka (1996) in his study of Nigeria culture among the Ibo and Yoruba people of Nigeria found out that certain customs still play tremendous role toward fashion.

"Cultural anthropologist Margo DeMello has written the Encyclopedia of Body Adornment to create a context for the many types of body adornment found both in societies throughout history and in various subcultures in the modern world. Most anthropological study of body decoration involves analyses in which individual appearance is ascribed to the effects of group norms and social context; rather than the meaning of the physical form on which an individual can externalize emotions (DeMello, 2000).

The anthropology of personal adornment has experienced a revival over the past few decades, particularly where dress and fashion are concerned. Anthropologists and archaeologists interested in the more symbolic aspects of behaviour and material culture began to re-focus on art in many human cultures, past and present. Post-structural perspectives have reframed the discussion in terms of agency, practice, and performance, focusing on the role of clothing in constructing identity (Hansen, 2004). These approaches are united by a preoccupation with the manner in which dress is affected by colonialism and globalization, but otherwise have reached little consensus. One general point of agreement is that regardless of where you look, dress is always *dynamic and changing* and people everywhere are concerned with keeping up to date with the latest trends and styles (Hansen 2004). In this regard, costly signaling theory is particularly adept at explaining why fashion must be constantly reinvented and pushed to new levels.

One of the turning points in the evolution of early humans was the act of decorating the body. All known cultures embellish the body either with marks on the skin or clothing (Entwistle, 2001). Body adornment recognizes the individual as a person and communicates aspects of his personal and social identity. In the 21st century, fashion as body adornment is still a universal part of a person's everyday experience (Entwistle, 2001).

The commonly held notion of fashion as superficial is addressed with its connection to modernity by Taylor (1997) in his discussion of the constant fluctuations in trends and social drive for reinvention. With no common understanding of what fashion which has a direct link to

costume making and usage in Igbo and is the studies and theories surrounding the praxis of fashion are expansive and often contradictory. What is fashion and how do dress, dressing, clothing and costume fit into that definition. Kawamura (2005) separated fashion from the daily act of clothing the body and emphasizes the role of designers and the hierarchy of the fashion industry in producing them. Swain (2003) explored the role of the body adornment in the identity construction of the various individuals in the society.

For centuries, those creative acts that have been most often associated with body adornment rarely have been accorded the status of Art. While beadwork has existed in virtually every culture throughout the world especially among Igbo since the beginnings of modern man, and has played a significant role both spiritually (with amulet properties) and socially (as an indicator of status), it is generally viewed as a functional craft rather than an Art form in its own right (Swain, 2003).

Body adornment is generally viewed as various decorations such tattooing, piercing, branding, bead making, scarification, anything people do to decorate their bodies and to express their identity, their group membership, their gender, their belonging as well as decorations being carried in various traditional ceremonies in Igbo culture particularly traditional marriage (igbankwu) (Camphausen, 1997). Therefore, identity and ideology are expressed through body adornment, alongside clothing, hairstyle, language and personal possessions. Many people explain their dress, hairstyle, body adornment and personal possessions as ways in which they can express themselves.

Beads and beadwork have, throughout time, maintained a universal appeal that links people across cultures and across the ages. In addition to serving the human needs of vanity, adornment, and social status, beads have a deeper more spiritual aspect. They have provided us good fortune, protection from evil forces, and a link to a more spiritual realm (both through prayer beads and elaborately beaded ritual body adornment) (Trowell, 1960).

Ember (2011) described a similar effect, noting that the type of body adornment popular within a society may reflect its politics. Tattooing is prevalent in societies with inherited social stratification because of its permanence; in addition, certain designs are usually restricted to high status individuals. Societies characterized by less permanent leadership and more fluid social organization is more likely to decorate with paint, which is temporary (Ember 2011).

Roscoe's study, 'costly signaling as alliance building in contact-era New Guinea' demonstrates how body decoration and personal adornment can signal important social messages in a social arena he terms conspicuous performance. These performances were held during pig-killing festivals and rites of passage when many different groups were gathered together, and consisted of 'elaborately choreographed exhibitions of singing, dancing, and music mounted by spectacularly decorated performers' (Roscoe, 2009).

Body adornment is very common now among women, girls and teens in Igbo. Makeup, perfumes, and jewelry are sold in abundance, mostly for decorative reasons. When worn in moderation, makeup can add color and brighten up dull skin. It is obvious that the reasons for body decoration and mutilations have evolved over many years though some have remained the same. Decorating and accessorizing the body plays an important part in ceremonial as well as everyday life in the society today as well as in the past. Although, various Igbo people live in large cities where the dressing pattern has largely been influenced by the western styles but traditional styles of costume and body decoration continue to be practiced in rural areas and for ceremonial occasions such as traditional marriage (igba-nkwu) in Igboland.

Furthermore, as regards body adornments, Oziogu (2011) in his article on 'Body Painting Art in Nigeria' in *Vanguard News* specifically asserted that;

In the art of body decoration, colour depicts various things. It symbolizes situations, conditions and event. It can be used to convey a sense of awe or reverence. For example, red stands for fertility and marriage, yellow stands for sickness, white stands for purity or for magic, black and indigo dyes are generally used depending on the occasion. Body decoration is a culture that is universally

practiced among the peoples of various ethnic groups of Nigeria to enhance beauty and for aesthetic, religious or ceremonial purposes.

Since the *Dictionary of Decorative Art* depicts that decoration was conceived of as the ornamentation of an object with representational, even if stylized forms, or at least with strictly geometrical designs, it is therefore imperative that it is equally necessary and possibly more interesting to critically examine and study the costumes and decoration as aspects of body adornment.

As regards costume, Walkup (1950) having gone through years of study on costume has actually arrived at a compromise that costume is man's attempt to embellish nature with art and most necessarily for warmth and protection as it was taken for by the prehistoric man.

Ashcroft (1968) asserted that the material of which costume is made is as important as the cut or fit of the garment; good amateur productions look better if material are wisely chosen, bad professional productions may appear a great deal worse if they are not.

Nnabuchi (1984) asserted that costumes are referred to the dancing paraphernalia worn by the masqueraders to ensure maximum uniformity in appearance. Arueyingho (1984), only emphasized on the costume as being known to have mystical, influences on the beholder such that personal power, dignity and wealth are externally manifested as well as being equivalent to the conscious image that man creates of his own appearance, but did not actually deliberate on the attributes of the aesthetic appearances these costumes and decorations add to the body as adornment.

Sinclair (1984) asserted that costume is used to refer to the clothing worn in a particular place or during a particular period for a special occasion. This generally means that the use of different costumes in the society at large adds colour to a particular occasion and also boosts the social status of an individual in a given geographical area as it is widely shown in costumes and decoration in Nsukka traditional marriage.

On the other hand, Procter (1984) was of the view that costume is a set of garment suitable for a specified occasion or activity. Costume means the clothes worn by people from a particular place or during a particular historical period. It is a particular cloth worn by somebody to make the person look like something else. It is therefore pertinent to state that costumes are often painted, sprayed, broken down and treated in other ways to make them at one with the event.

It is evident that a lot of scholarly writings on costumes, body enhancement and adornment exist. While some see costume making and body decoration as a mere aesthetic element, others see it as an art form of its own. Many writers record that some cultures and regions have both historical and artistic documentation of their day to day body enhancement activities which are an irreplaceable part of their existence.

Mohapatra (1992) and Groning (1998) are among writers who have lent their voices towards propagation body decoration and costumes. However, it appears that foreign and western writers dominate the scene when reports on body decoration and costume making are assessed although there are handful of local writers who have made commentary on the subject.

Apart from these examples, Enid, (2000) curated an exhibition at the American Museum of Natural History in New York. He extensively discussed body art as a language and cultural ideal of beauty. He however analyzed the practice of body art into different forms. He itemized them as body painting, make- up, hair, body shaping, scarification, tattooing; and other forms of it. His analysis was suggestive of the fact that the human body has been the earliest known canvas even before representation on cave walls and ceilings. The unfortunate part of his writing however was that he appeared to have deliberately decided not to mention any culture of Nigeria or Africa in his discussion. His discussion only focused and acknowledged the techniques of body art in cultures like Asia, Europe and America (Enid, 2000).

Similarly, in the Biaga tribe of India, Mohanta and Chadler (2002) explained among other things, the sexual relevance of tattooing and body enhancement. They mentioned that in

central India, the Biaga female tattooed an oblong figure just above the buttock representing the gate. A symbol of peacock is tattooed at the breast when a girl reaches puberty. They pointed out that the peacock symbol does not show on a girl's breast except when she is adolescent. Apart from this, they also tattooed a symbol of basket (dauri) at their breast when a girl reaches puberty. From their submission, it was revealed that body enhancement in Biaga and other parts of India were done by women to deliberately attract the male folk for themselves. Even male body decoration in Biaga was channeled towards showing their strength and power to the female folk. According to them, ómen draw attention too by beards, tattooed penis sheaths that point upwards (in naked societies).ô

At the home front, Adepegba (1886) critically assessed body adornments of the Fulani nomad. He points out that óthe desire for personal ornamentation or beautification is among the Fulani nomads.ô This is satisfied and fulfilled mainly in their coiffure, body markings and use of jewellery. He also expressed that óBody paintings which is purported to be used by the Fulani in general during important festivities such as ógeerewolô ñ a song and dance display or ósharoô ñ their male youthsö test of endurance is unavoidable and colourful.ô He also discussed their male outfit, the women's long hair braids as well as attire.

Furthermore, body designing, more than any other art, tends to indicate social status and social structure and they nearly always follow aesthetic as well as social canons. In many traditional societies, in which climate and custom permit scant clothing, body designing is common and is considered to be artistically and socially valuable. As Trowell (1960) observes:

The exposure of more parts of the body, because of their hot climate, made the Africans skillfully decorate the body. Body design distinguishes and differentiates an individual, and the precise meaning of the designs or patterns is unique for each person and society.

Among the Baule of Ivory Coast for instance, permanent body designing is made purely for cosmetic purposes. The Baule present a good example of the fashions of body designs, which varied from time to time and from place to place. Vogel (1988) identifies a common

pattern which was recurrent among the Baule. This consisted of three, six or nine small scars on the nose. Bohannon (1956) also gives evidence of the passing trends in body adornment among the Tiv of Nigeria. He observes that Tiv body adornment is purely aesthetic and the designs may mark the wearer's generation since the patterns change about every ten years or according to fashion.

One discovers that in most African societies, temporary body designs as well as permanent body adornment have social and ritual significance at the same time as they still have to satisfy the human need for beauty. Thus, in body art, attention is drawn to certain parts of the body, and their attractions are emphasized. Negri (1969) identifies two major types of permanent body adornment among the Yoruba people of Nigeria. She goes ahead to bring all the markings made for ethnic identity under one category. These, have definite forms to distinguish various families within a tribe, or geographical area. In the second category could be found decoration marks and fertility symbols.

Also, at the home scene, Utoh- Ezeajugh (2003) made a serious inquiry into the body adornment practices of some Nigerian cultures. In her assessment, she made an inquiry into the temporary body designs and the permanent body designs. She identified the Northern (especially Hausa / Fulani) , the South- eastern (igbo) uli body decorations. She also mentioned Edo, Benue, Oyo, Cross River, Imo and Delta States as other places where Nzu (native chalk) is used as a medium for make- up. She narrated that the permanent (incised) body make-up are usually rampant among the Yoruba and Igbo societies who use it as an identification mark for the Ogbanje (igbo) or Abiku (Yoruba) reincarnated child. Also, permanent marks are used during coming of age ceremonies in places like Ebonyi, Enugu and Anambra. She concluded that issues of modernity have really changed a lot of things about body adornment.

Camphausen (1997) talked about the celebration of body adornment, tattooing, piercing, body painting and scarification. He contends that tribal peoples throughout history have practiced methods of body adornment or modification and our modern society is merely

rediscovering millennia old practices. As regards the timeline of body adornment, Camphausen demonstrates that people have been decorating their bodies in various ways from around 60,000 BCE to the present day. He also laid emphasis on polishing fingernails, wearing coloured contact lenses, colouring hair and body painting and that people are drawn to modify their bodies. He furthermore stressed that in our modern society, such reasons range from rebellion to the desire to be seen as an individual, while in some tribal societies, in order to be considered an adult or a member of the tribe (often one and the same), one must have certain markings. These markings often include scars, amputations, piercings and tattoos. Body adornment is governed by the standards of beauty a society conforms to. He continued with an instance, in certain African tribes, a woman with a huge plate piercing and stretching her lip is considered beautiful, while in the United States, a perfectly coifed and made-up woman is considered beautiful.

Brain (1979) extensively laid emphasis on the body language of cosmetics and paint, tattoo and mutilation, hair plaiting and body shaping, ornaments and decoration--all splendidly illustrated with colour and black-and-white plates. As to the why, Brain is eclectic rather than didactic, reporting what the natives say, and noting that there are usually many levels of meaning attached to body decor. He also stressed that the need to alter the natural body is universal. He sees some universality in the use of red, black, and white. Red is commonly associated with blood, and hence life and vigour; black with death, danger, shame, defecation, and also intimidation; white with spirituality, purity, ghosts. While he properly points out that Westerners are hardly exempt from cosmetic rites and ritual, -and indeed are obsessed with beauty culture he pontificates here, exaggerating the use of plastic surgery that is widely seen as aspect of body adornment.

Furthermore, having critically looked at the various costumes and decoration as it affects other places outside the areas of study, the role art education plays in knowing more about some of the art forms used in the costume making and decoration in Nsukka traditional marriage cannot be left out.

Afigbo (2004) saw education as the aggregate of ideas, methods, institutions, facilities and personnel designed and deployed by society to teach its members how to get through life by doing or by nursing and realizing set goals. He further explains that art education is viewed as a powerful instrument used translating ideas, emotions, thoughts or feeling into reality for clarity of various art forms or objects used in various festive gatherings.

Sharing in this plight, Uzoagba (1982) explained the situation, óif a proper understanding of art education has been made and better instructions on art in the society or schools, the individuals would have known the value of various works of art . Since art implies the quality, technique, expression, production of aesthetic significance, therefore óart is a human conception made manifest by the skillful use of a medium. It signifies a doing, a making, a fashioning or putting together, and it usually implies that the thing is accomplished by human skillsô (Uzoagba, 1982).

Of a truth, all the writings and reports on body adornment is focused mainly on other cultures and regions outside Nigeria. Only few talked about Africa body marks and none seems to have dwelt so deeply on costume making and decoration in Nsukka traditional marriage. Therefore, this research hopes to fill the gap.

CHAPTER THREE

METHODOLOGY

This chapter generally discusses the methodology adopted by the researcher in carrying out this research work. Hornby, (2000) stated that methodology signifies a set of methods and principles used to perform a particular activity. The research work is discussed under the following headings;

- (i) Research Design
- (ii) Area of the Study
- (iii) Population of the Study
- (iv) Instrument

3.1 Research Design:

Research Design can also be variously defined as the systematic planning of research to permit valid conclusion (Reis & Judd, 2000). It involves, for example, the specifications of the population to be studied, the treatment to be administered, and the dependent variables to be measured- all guided by the theoretical conceptions underlying the research. Polit, Hungler, and Beck (2001) define a research design as the overall plan for collecting and analyzing data including specifications for enhancing the internal and external validity of the study.

In this study, a descriptive approach was used. This approach is considered the most appropriate by the researcher because it assisted in describing and interpreting the existing costume making decorations involved in the preparation of traditional marriages in Nsukka.

3.2 Area of the Study:

The area of the study is focused on five different marriage ceremonies in Nsukka cultural area.

3.3 Population of the Study:

The population of the study consisted of five different traditional marriage ceremonies in Nsukka cultural area.

3.4 Instruments:

The instruments that were used by the researcher for the collecting of data for the research work are;

- (i) Personal observations
- (ii) Use of camera
- (iii) Oral Interviews
- (iv) And scholarly writings that was useful to the topic under discourse.

(i) Personal Observation:

Personal observation served as a good medium for data collection since it assisted the researcher in making an on the spot assessment of the various traditional marriages in Nsukka.

(ii) Use of Camera

In this research work, camera was also of tremendous help to the researcher in gathering relevant pictures or photographs for clarity of the study.

(iii) Oral Interviews

Oral interviews were conducted by the researcher in the five different areas of study in Nsukka so as to trace the actual meaning of the recent costume and decoration seen in the various traditional marriages in Nsukka.

(iv) Scholarly writings that were useful to the topic under discourse.

Scholarly books, useful writings from different websites, articles in journals and thesis (published and unpublished) were also consulted by the researcher. The scholarly writings enabled the researcher to have wider view of the related literature.

CHAPTER FOUR

DISCUSSIONS AND RESULTS

4.1 DISCUSSIONS:

Costume could be regarded as a style of dress or clothes in the style of a period in the past. It serves to adorn the wearer, adding both material luster and a sense of well-being. It has been observed in many traditional marriages in Nsukka that costumes are known to have alluring influence on the beholder such that personal pride or dignity and wealth are externally manifested. This therefore may be equivalent to the conscious image that man creates in his appearance.

4.1.1 The Maiden's Costume in Nsukka Traditional Marriage



Plate 1: The Maidens in their the Aso-Ebi (Female)
Source: Photograph by Ugwu, Petrus U.

The maidens that assist in the selling of eggs during the traditional marriage in Nsukka have glamorous attire quite different from the costume worn by other maidens behind them in order to attract or persuade the individuals to buy the eggs. This is due to the fact that the act (selling of the eggs) is usually viewed as an avenue of raising money or fund for the bride. Their costumes usually have great resemblance to the particular costume worn by the bride while greeting or appreciating the crowd for honouring their invitation in some areas in Opi, Ede-oballa, Orba, Eha-Alumona and Nru Nsukka. The picture in plate 1 depicts that among the

maidens, there are always unavoidable set that put on appealing and attractive costume with beads well placed on their head to enhance the hair-do, beads also around the neck as well as the waist bead to adorn the body which are usually referred to as the major ornament of beauty for the maidens according to Miss. Ogbonna, MaryJane C. (one of the maidens in a particular traditional marriage in Orba, Nsukka).

4.1.2 The Role of Aso–Ebi in Costume Making in Nsukka Traditional Marriage.

The concept *aso-ebi* in Nsukka traditional marriage context is generally seen as the clothes that have been selected by a particular group to always accompany the bride throughout the traditional marriage ceremony in Nsukka. The group could be amongst friends of the bride and the groom. Sometimes, it could be amongst the parents of the bride and groom, nephew, cousin or organization as the case may be.

In Nsukka traditional marriage, selected people in *aso-ebi* show solidarity to the couple and reveals the choice of colour by the bride and groom. The people in *aso-ebi* also assist immensely in traditional marriages in various areas in Nsukka such as Opi, Ede-oballa, Orba, Eha-Alumona and Nru. Also, people that appear in *aso-ebi* could generally be characterized or organized by the friends or well-wishers of the couple considering the specified colour of the day as shown in the plate 2.



Plate 2: Friends and Well-wishers in Aso-Ebi during *Igba-nkwu* in Ede-oballa, Nsukka
Source: Photograph by Edu Photos

This plate shows friends as well as well-wishers of the bride and bridegroom in a traditional marriage that took place in one of the five cultural areas in Nsukka known as Ede-oballa. The people in the *óaso-ebiô* did not only display the attire but also helped in organizing things. During the course of the research work, the researcher realized that the celebrants were specific in their choice of colour for the traditional marriage ceremony unlike some other cultural areas in Nsukka mentioned in this report.



Plate 3: The Researcher with the Males in Aso-Ebi during *Igba-nkwu* in Orba, Nsukka
Source: Photograph by Emmatex Photos

The males are not exempted from selected people in *óaso-ebiô* in the traditional marriages in Orba, Nsukka. Plate 3 shows the male in *óaso-ebiô*. The male *aso-ebi* shows their solidarity to the couples by using their glamorous attire as what is popularly known to be *óAsk Meô* in various occasions. Not only that they put on the *óaso-ebiô* attire during the traditional marriage in Orba, Nsukka but they also assist immensely in distributing foods and drinks and also make the occasion colourful.

With this set of people in a traditional marriage in Orba, Nsukka, the costumes worn as shown in the plate 3 above is not just meant for decoration or to make the occasion colourful but specifically used as group identity mapped out to see the affairs of the occasion and welfare of the entire people that attended the traditional marriage in Nsukka.

According to Ajani (2012) *óaso-ebiô* is a cultural tradition that has endured despite modernization from the Yoruba ethnic group in Nigeria. It is one of the cultural traditions that have forced its way into the present world despite economic and political development.

In Opi, Nsukka traditional marriage, *óaso-ebiô* is generally seen as uniform attire worn by different groups considering the desired colour of the day chosen by the bride and groom. Also, according to Ajani (2012) Aso-ebi now includes a larger network of unfamiliarity that transcends the Yoruba ethnic group and is gradually becoming an integral part of a nation's culture.



Plate 4: Maidens in their Aso-ebi (Basically Modern)
Source: Photograph by Ugwu, Petrus U.

However, in the course of having interaction with Miss. Ugwuanyi, Chinyere, the researcher realized that the costume used by the selected females in their *óaso-ebiô* in the traditional marriage as shown in Plate 6 is more of the traditionally inclined to the particular costume used by the females in their *óaso-ebiô* in Plate 4. The reason being that the textile material used in sowing the cloth for the traditional marriage in Opi, Nsukka itself depicts or reveals the Nsukka tradition of using tie and dye in traditional ceremonies. (Personal Interview: Ugwuanyi, Chinyere, 4th August, 2015).



**Plate 5: Maidens first encounter with Groom's Family in their Glamorous Attires
in Idi Opi, Nsukka**
Source: Photograph by Sunshine Photos

First and foremost, is the unavoidable moment and display by maidens before the first appearance of bride in the occasion to welcome her would be husband and his entire family and well-wishers as shown in plates 5. Moreover, in the course of this research, the researcher realized or rather discovered while carrying out oral interview with Miss Ugwuanyi, Chinyere, an indigene of Opi, Nsukka traditional wear, that recently the costume makers while getting some of these clothes ready for traditional marriages in Opi, Nsukka may due to the recent trend of globalization, sew these clothes used in what is more seen as costume by the maidens in white wedding (church wedding).



**Plate 6: Selected Females in their *Aso-ebi* (Traditionally Sewn)
Source: Photograph by Ugwu, Petrus U.**

4.1.3 The Traditional and Modern System of Marriage Costume in Eha-Alumona, Nsukka.

In the past, costume and decorations used in the Eha-Alumona, Nsukka traditional marriages were in form of make ups artistically attached and applied on the bride's face to enhance her beauty as well as to showcase the social status of the bride in question. Some of the popularly used make-ups in Eha-Alumona, Nsukka traditional marriage in the last decades by the bride were *óuliô*, *óotangeliô* (local eye liner) *ónzuô* (local white powder) etc.

Moreover, in terms of the costume used in Eha-Alumona, Nsukka traditional marriage costume makers considered *óakweteô* materials and *ôjigidaô* (waist bead). *ôJigidaô* was considered most as one of the vital costumes since it was seen as a medium of expressing or exposing the bride's beauty during the occasion, *óAkaaô* (local royal necklace) was used so as to make the bride feel the dividends of royalty on her special day. Also, *ónzaa-anyinyaô* (cow tail) was used. Till date, *ónzaa-anyinyaô* has been persistently used by the bride in Eha-

Alumona, Nsukka traditional marriage. Moreover, the costume worn in the traditional and modern times in Opi, Nsukka traditional marriages cannot be explained vividly without laying emphasis on the role of females in *óaso-ebiô* in the traditional ceremony which cannot be avoided. (Personal Interview: Omeje, Geraldine C. Gifted from the Grand Mother as regards Costume Making in past in Opi, 18th September, 2015).



Plate 7: The Bride with *Nzaa-anyinya*
Source: Photograph by Ugwu, Petrus U.

Also, in the olden days in Nsukka due its tradition during festive periods such as new yam festival, coronation or title taking and traditional marriage (Igba-nkwu) in particular, the attire or costume constituted little clothing since the purpose was mainly for concealment sake. Ornament such as beads were sometimes worn around the waist by the maidens using native

medium known as óuliô for additional make ups to enhance their beauty in the entire Nsukka community during the occasion.

4.1.4 Use of Beads in Nru, Nsukka Traditional Marriage

Beads have different meaning to different tribes around Africa. Beads have been used in Africa for thousands of years. Beads tell the story of many lives, communicating values and expressing rank. The Zulu in South Africa created a symbolic language with their beads and beadworks using bone, stones, wood, seed, horn, metals, shells and nuts and European glass beads. The size, shape, arrangement and colour of the beads indicate social status and personal achievements. The design and colours indicate a male or female, beads distinguish the young from the elders, the married from the unmarried, beads separated members of the community from the royalty; the diviners, and the healers were recognized by their beads.

In Yoruba land, beads are associated with royalty. The beaded crowns are the major component of the regalia. The use of beads in costume making and decoration in Nru, Nsukka is shown in Plates 8 and 9.

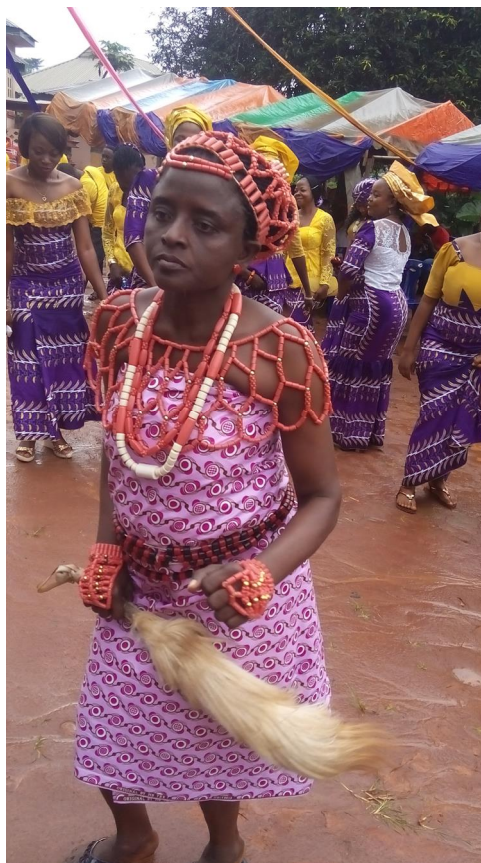


Plate 8: Bride's Costume with Beads
Source: Photograph by Ugwu, Petrus U.



Plate 9: Some of the Beads used in Nsukka Traditional Marriages
Source: Photograph by Ugwu, Petrus U.

Furthermore, in carrying out this research, it was revealed by Ogbonna, MaryJane Chidimma, one of the maidens in one of the traditional marriages in Idi Opi, Nsuukka, that beads are inseparable and inevitable in Igbo cultural activities particularly in traditional marriages in Opi, Nsukka. She (Chidimma) also emphasized that the beads used are not merely for decoration or to make the bride to look gorgeous in the occasion but categorically revealed that the beads in this regards are used to showcase outfits of a royal household where beads enhances the status of the bride and groom and in other words make them (the chief celebrants) appear more like a queen and a king respectively as shown in Plates 10 and 11.(Personal Interview: Miss Ogbonna, Chidimma, 12th September, 2015).



Plate 10: The Bride's Costume as Queen
Source: Photograph by Ugwu, Petrus U.



Plate 11: Groom's Costume as a King
Source: Photograph by Ugwu, Petrus U.

In line with the cultural transformation that has taken place in recent time in the preparation of costumes and decoration within the Nsukka cultural environment, *ókpu ezeô* (crown) and staff which were formerly used only in chieftaincy title / coronation ceremony have been imported and incorporated as aspect of costume making in traditional marriages in some areas in Opi, Nsukka as shown in the Plates 12 and 13.



Plate 12: Crown used as Part of Costume
Source: Photograph by Ugwu, Petrus U.



Plate 13: Groom Dressed as King
Source: Photograph by Ugwu, Petrus U.

4.1.5 Costumes in Nsukka Traditional Marriage

The cultural group that accompany the groom to the arena during the traditional marriage in different areas in Nsukka community initially wore a special type of dress called *óisiaguô* (lion's head design on the cloth) with ceremonial Igbo men's red cap *ókpu-aguô* (usually reddish in colour with stripes of black or deep blue colours). It was worn with trousers alongside ceremonial title holder's hat or with conventional striped men's hat called *okpu-agu*.

It was also discovered in the course of this research on costume and decoration in Nsukka traditional marriage that the costume worn recently by the cultural group that accompanies the groom to the bride's compound is generally modernized. The cultural dance group no longer exhibits the nature of Nsukka costume in the traditional marriages as in the olden days. The costume worn by this cultural group is not applicable in Nsukka cultural outfit especially in traditional marriages.



Plate 14: Cultural Group in T-shirt Uniform
Source: Photograph by Ugwu, Petrus U.



Plate 15: Groom with a boy Dressed in Suits
Source: Photograph by Ugwu, Petrus U.

Plate 15 shows that modernization in recent times has really eaten deep into various activities especially in the use of costume in traditional marriages in Opi unlike in other areas like Ede-oballa, Eha-Alumona and Nru within the Nsukka cultural area where the chief celebrant and whosoever that is around him appears purely on traditional outfit or attire though Orba people are a little bit modernized in their appearance during traditional marriages. In this particular Plate, it is very obvious that the initial use of totally traditional costume is gradually becoming a thing of the past and it is drastically facing off daily at an alarming rate in Opi, Nsukka traditional marriages. The costume worn by the little boy as shown in plate 15 is basically used in white wedding (church wedding) and therefore could be better categorized under white wedding.

Most costumes are produced traditionally in connection with religious rituals, marriages, chieftaincy titles, social groups as well as to show social status like it is applicable in the various traditional marriages in Opi, Nsukka. The aesthetic appeal of the wearer is displayed in the creative ideology of the costume and the communicative information sent out to the public.

Through observation, it was realized that in Opi, Nsukka traditional marriage there are three remarkable moments where the bride showcases her glamorous costume to the groom's family as well as the well-wishers and others in the occasion.

The bride's costume shown in Plate 16 is merely worn during the cutting of the crossed ribbon and also to welcome the groom's family after the initial display of costume by the maidens



Plate 16: Costume worn to welcome her Groom
Source: Photograph by Ugwu, Petrus U.

Furthermore, after welcoming the groom's family, the bride appears in a more symbolic costume as shown in Plate 17, to reveal or expose the Igbo dressing tradition. Here, as the Opi, Nsukka culture in traditional marriage demands, the bride appears like a queen with beads around her neck and as she also crowns the husband as the king in the traditional marriage.



Plate 17: Bride's Costume on Second Appearance
Source: Photograph by Ugwu, Petrus U.

Finally, the bride appears in a costume before the entire public in the Opi, Nsukka traditional marriage that generally characterizes motherhood. This particular costume portrays the bride's pledge before the entire crowd that witnessed their traditional marriage to be an exemplary mother to her husband and the unborn children as shown in Plates 18 and 19. (Personal Interview: Mrs. Ugwu, Eucharia, 12th September, 2015).



Plate 18: Bride's Final Costume in the Ceremony
Source: Photograph by Ugwu, Petrus U.



Plate 19: Bride's Final Costume in the Ceremony
Source: Photograph by Ugwu, Petrus U.

4.1.6 Use of Weave-on in Opi, Nsukka Traditional Marriage

Traditional marriage in Nsukka in recent times has totally taken a new dimension where weave-on has been frequently used by the bride and the maidens due to modernization in the ceremony, leaving out the initial way of the hair-do during óigba-nkwuô as shown on Plate 20 and 21.

According to Miss Ndu, Mabel Amaka, one of the maidens during Mrs. Mercy Ugwuô's traditional marriage in Opi, Nsukka, the use of weave-on recently in óigba-nkwuô is not because it is traditional in the real sense but due to the recent trend of globalization in Igbo at large. She also specified that the old style of plaiting the hair during the traditional marriage in Nsukka was idea borrowed from the Yorubas as shown in the Plate 20. (Personal interview, September 5, 2015)



Plate 20: Bride's Traditional Hair-do
Source: www.ngrguardiannews.com

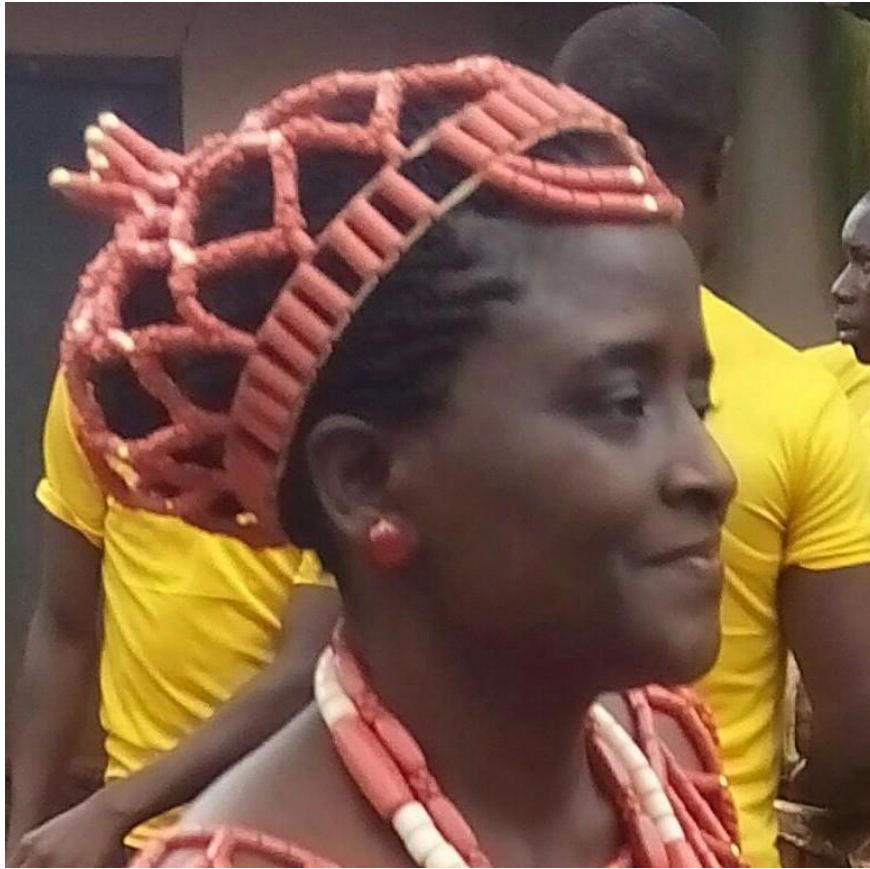


Plate 21: Bride's Modern Hair-do
Source: Photograph by Ugwu, Petrus U.

4.1.7 Decorations in Nsukka Traditional Marriage

Furthermore, as regards decoration carried out in the five different traditional marriage ceremonies in Nsukka cultural arena or venue of event, consciously thatched hut with palm leaf mats were initially built within the village squares that were usually used as venues for traditional marriages and other remarkable occasions like óiri- ji ohuô (new yam festival), coronation or title taking in Opi, Nsukka community. Plate 22 depicts a typical example of the buildings seen in the village square. Again, for the traditional marriage ceremony proper, additional hut were usually constructed for the bride and groom to make the occasion appealing or colourful to enhance the traditional or artistic appetite of the audience during the marriage ceremony.

In the olden days, the village square was viewed as a central place where various activities were carried out such as display of masquerade showcasing their costumes which was primarily for aesthetic and concealment sake, display of various different cultural dances, naming ceremony, coronation/chieftaincy title-taking, and other ceremonies such as óNew Yam Festivalsô, óAfo ohuuô(New year) festival.

The village square was also frequently used as venue for traditional marriage (Igbankwu).



Plate 22: Village Square in Ibeku, Opi, Nsukka
Source: Photograph by Ugwu, Petrus U.

Plate 25 shows the kind of structure or hut deliberately designed for the chief celebrants (i.e. the bride and groom) during traditional marriage in Opi, Nsukka community. In the years past, raffia was artistically arranged and used for the construction and decoration of the arena used for óigba-nkwuô in Opi, Nsukka.



Plate 23: Former Structure or Hut for Traditional Marriage in Opi, Nsukka
Source: Drawing by Ugwu, Petrus U.

In constructing the traditional hut for the bride and groom for their traditional marriage in Opi, Nsukka, a lot of traditional materials were used. Analysis of the typical Opi, Nsukka traditional hut for traditional marriage (Plate 23) categorically showed that raffia was usually used. For constructing or setting up the roof and forming parts of the walls with deliberate openings made or created in between the walls and the roof to enhance the aesthetic appreciation of the various individuals during the traditional marriage ceremony.



Plate 24: Modernized Hut for Igba-nkwu in Ogbazalla Opi, Nsukka
Source: Photograph by Ugwu, Petrus U.



Plate 25: Modernized Hut for Igba-nkwu in Idi Opi, Nsukka
Source: Photograph by Ugwu, Petrus U.

Due to globalization, the nature of decoration of the hut for the bride and groom has drastically changed from what it used to be in the olden days to decorations used previously for only white wedding where balloon and ribbons are conspicuously used. Unlike in plate 24 where the people that are in charge of decoration of the arena for the traditional marriage made a little use of farmer's hat and calabash (óobelleô for palm wine). Through personal observation, it was realized that the decoration made in Plate 25 is basically applicable to white wedding though at the same time, it is understood that this occurred as a result of influence of modernization in the traditional marriages in Opi, Nsukka. Also in the modern decoration of the arena used for traditional marriages in Opi, Nsukka, the ribbon is significantly used since it signifies commitment of the bride and the groom before the audience.

Other traditional objects such as the farmer's hat, palm fronds, baskets woven in form of clay pots, calabash like keg for palm wine since palm wine itself depicts *óigba-nkwuô* (traditional marriage) in Opi, Nsukka and every other parts of Igbo as a whole, woven flat baskets were also used and also bamboo. Farmer's hat was also significantly used in the past in the decoration of the arena for traditional marriages in Opi, Nsukka to showcase the fact that some palm wine tappers were made use of in getting the palm wine used for *óigba-nkwuô* as shown in Plate 26.



Plate 26: Farmer's Hat
Source: Photograph by Ugwu, Petrus U.

Sticks were also used as pillars to hold the thatched roof firmly mats were used for decorating the ground. Therefore, raffia is not exempted from the useful material involved in decorating the hut. Unlike in this contemporary day where colourful rugs are used for decorating the ground and forming the pathways for the bride and groom, traditional woven mat was used instead both for the ground and the path ways. The mat is flipped over and back each

time so the leaf is locked into place. The mat edges are locked off with a special weave or in some cases with a heavy thread. In ancient time in Nsukka traditional marriage, most mats are bordered with highly decorative and brightly coloured wool as shown in plates 27 and 28.



Plate 27: Traditional Mat
Source: Drawing by Ugwu, Petrus U.



Plate 28: Decorative Raffia
Source: Drawing by Ugwu, Petrus U.



Plate 29: Calabash.
Source: Photograph by Ugwu, Petrus U.

In traditional marriages in Nsukka, calabash is very essential since it does not only help in the decoration of the arena for the óigba-nkwuô but also assist the maiden to a greater height in selling eggs in the occasion so as to raise fund for the bride.



Plate 30: Traditional Twisted Rope Used in the Past in Traditional Marriage
Source: Photograph by Ugwu, Petrus U.

According to Mr. Eze, Emmanuel, the twisted rope with him in plate 30 was used in the olden days to decorate the arena for traditional marriage in Opi, Nsukka with the intention of revealing the fact that it is very significant in getting the palm wine used for óigba-nkwuô by the palm wine tapper because as culture demands in Opi, Nsukka that traditional marriage cannot hold with the palm wine. (Personal interview: 26th September 2015).

4.2 RESULTS:

- The art deposits found in the five different areas studied within the Nsukka cultural areas in the Nsukka traditional marriages were different textiles, traditional pots, farmer's hats, ribbons and calabashes.
- The artistry in the identified items used in the marriage celebrations shows high sense of professionalism by the various artists, since both aesthetic and utilitarian functions of the items were revealed.
- In terms of the applicability of the items of costuming and decorations as resources for art education, the symbolic representation of colours in a given traditional marriage within the five different areas of study-Opi, Ede-oballa, eha-Alumona, Orba and Nru Nsukka-is something worth learning in art education.
- Costuming and decorations in the Nsukka traditional marriage, as items of art and culture, have a direct link to formal practices in art education-implying that these semi-formal traditional practices could be accommodated in the formal art educational curricula.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 SUMMARY

Since art education embraces all the understanding of various aspects of art such as graphics, painting, sculpture, ceramics and textile, therefore, the researcher's core area of study which is costumes and decorations cannot be overemphasized. Artists use art making as an investigation, exploration and great discovery of meaning (Walker; 2001). Moreover, discussions revolving around an artwork are important, whether they are positive or negative, in favor or not accepting, harsh or flattering, all are essential. Artistic works play a vital role, especially where visual art traditions dominate; in communicating ideas about the relationship between the human, spiritual and natural worlds.

Therefore, costumes and decorations have the following implications for art education;

(1) They are generally seen as part of life

Costume and decorations are generally seen and viewed as part of life in traditional marriages in Nsukka from the very beginning dating back to the indigenous practices which included *ãchie ozoô* (chieftaincy title), *óirii ji ohuuô* (new yam festival), *óikorodo* cultural dance. These costume and ornamental objects used for decoration in the traditional marriage have described, defined and deepened human experience in Opi, Nsukka. The Nsukka community at large has an abiding need of meaning, experience, event, spirit, emotion attached to these costumes and decoration in the traditional marriages. The researcher therefore believes that a society or community without art particularly costumes and decorations are simply unimaginable.

(2) Connections

The costumes and decorations connect each new generation to those who have gone before, equipping the new comers in their own pursuit of abiding questions such as; who am I? What must I do? And why must I put on these costumes and ornamental objects to adorn my

body during the óigba-nkwuô (i.e. traditional marriages) in Nsukka. Simultaneously, costumes and decorations in Nsukka initiate change, challenging old perspectives from fresh angles of vision or offering original interpretations of familiar ideas. The costumes and decorations used in traditional marriages provide their own unique ways of thinking or reasoning.

In addition, costume making and decorations are society's gift to itself, linking hope to memory, inspiring courage, enriching in any community, various strategic celebrations or festivals especially in Nsukka cultural environment. The ornamental objects and costumes used by the bride and groom are sources of enjoyment and delight giving the Nsukka community a sense of belonging especially when seen or observed in a new way. They also allow one grasp a deeper insight which refreshes the imagination. Every generation has been preoccupied with the objects of adornment because they bring us face to face to the realities of life in general.

(3) Embedded in Individual's Daily Life Activities

Generally, costumes and decorations are deeply embedded in the individual's daily life activities, often so deeply or subtly that one is unavoidably unaware of their presence. The costumes and other ornamental objects such as beadworks, calabashes, ropes for tapping palm wine etc are everywhere in our lives, adding depth and dimension to the environment we live in as well as shaping our daily experience. The objects of adornment are also powerful economic force as well, from fashion to the creativity and design that go into every manufactured product to the performance and entertainment arts that have grown into multibillion- dollar industries.

(4) Inseparable Parts of the Human Journey

Moreover, for these reasons and many more, costumes and decorations in Nsukka traditional marriages have been inseparable parts of the human journey in Nsukka cultural environment in the sense that the indigenes of Nsukka depend solely on these costumes particularly to satisfy the artistic urge of the Nsukka community which is one of the major attributes of the applied works of art to attain fullness of humanity in general. The

Nsukka community to a large extent believes that knowing and practicing the making of these costumes and ornamental objects used for decoration in Nsukka traditional marriages are fundamental to the healthy and aesthetic appreciation of our minds, thought, emotions, feelings and ideas. Therefore, in any civilization, especially in today's globalized world, the costumes and objects of adornment used are inseparable to the entire life and cultural heritage of the people in, Nsukka.

5.2 CONCLUSION

Conclusively, marriage is a social institution that is as old as man as evidenced in the Genesis account of creation when the Almighty God himself performed the union of the first man and woman. Marriage is a special kind of union whereby a man and woman are joined together for the purpose of making a home and raising a family. According to Mitchel (1978: 213), it is a socially sanctioned sex relationship involving two or more people of the opposite sex whose relationship is expected to endure beyond the time required for gestation and birth of children.

The theme of the traditional marriage (Igba Nkwu) with regards to dress code is important since it should complement the traditional ceremony. The bride and groom usually choose the same fabric which is usually combined with heavy embroidery, beads and bangles. The family of the bride and groom may choose different outfits but they are easily identified by the different color schemes adapted by each group. The guests are expected to be decked in finery that complements the importance of the occasion.

When clothing is worn that has symbolic meaning for both the individual and the audience, it impacts on both socio cultural and communicative functions as usually seen in traditional marriages in Nsukka. The impact of dress directly affects the behaviour of observers significantly. Boyd and Richerson (1982) describe group selection as a potential force in the transmission of human cooperative behaviour and the integration of both cultural and genetic modes of conduct. They oppose the ideologies of social sciences and socio biology regarding

individual behaviour together with the transmission of behavioural qualities in the creation and sustenance of social groupings and orientation. This categorically means that costume is unavoidable and makes a particular occasion colourful especially in traditional marriages in Nsukka.

The costume used in the five different traditional marriages in Nsukka to a large extent, reveals categorically that the introduction of bead in the costume making originated from Edo people where beads are symbolically frequently used as shown in the Plates 31 and 32. (Oral Interview; Agbo, Ignatus: October 2, 2015; A Great Historian in Ogbozalla Opi in Nsukka Local Government Area of Enugu State).

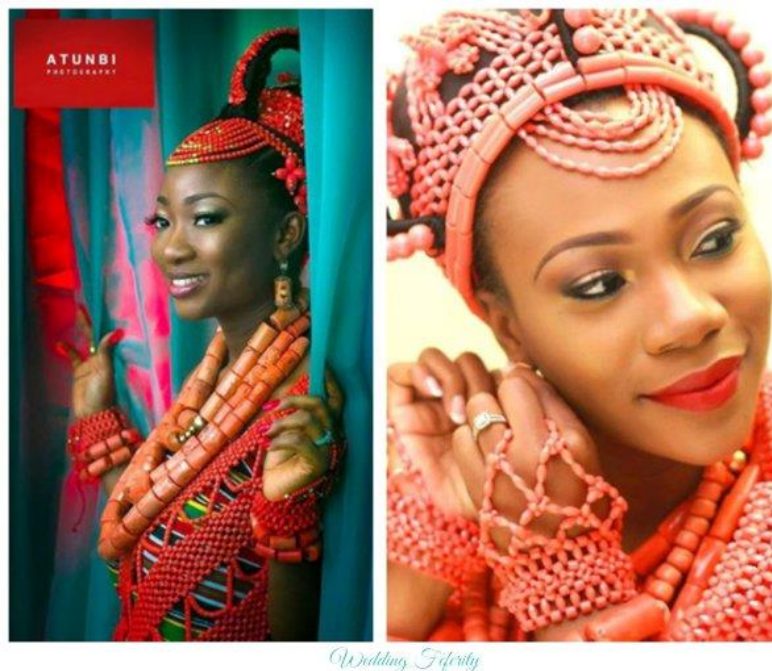


Plate 31: Edo Bride with High Collar of Beads.

Source: <http://www.weddingfidelity.com/edo-wedding-attire>



Plate 32: Edo Bride and Groom with High Collar of Beads.
Source: <http://www.weddingfertility.com/edo-wedding-attire>

Also, with regards to decoration of the arena for the traditional marriage in Nsukka particularly in Opi where the researcher realized that the traditional clay pot forms an essential work of art judiciously used since according to history it showcases the strength of the groom due to the fact that the pot will be filled with palm wine which signifies *óigba-nkwuô* (traditional marriage) in Opi, Nsukka as a whole. The traditional pot is an integral part of decoration and it is passed from one generation to another and seen more often in Amoke-Oshiga, Ogbozalla, one of the three clans that make up Opi, Nsukka. It was dated as far back as 1810 according to history (see Plate 33). (Personal Interview: Mr. Agbo, Ignatus, Great Opi Historian on Culture, 2nd October, 2015).

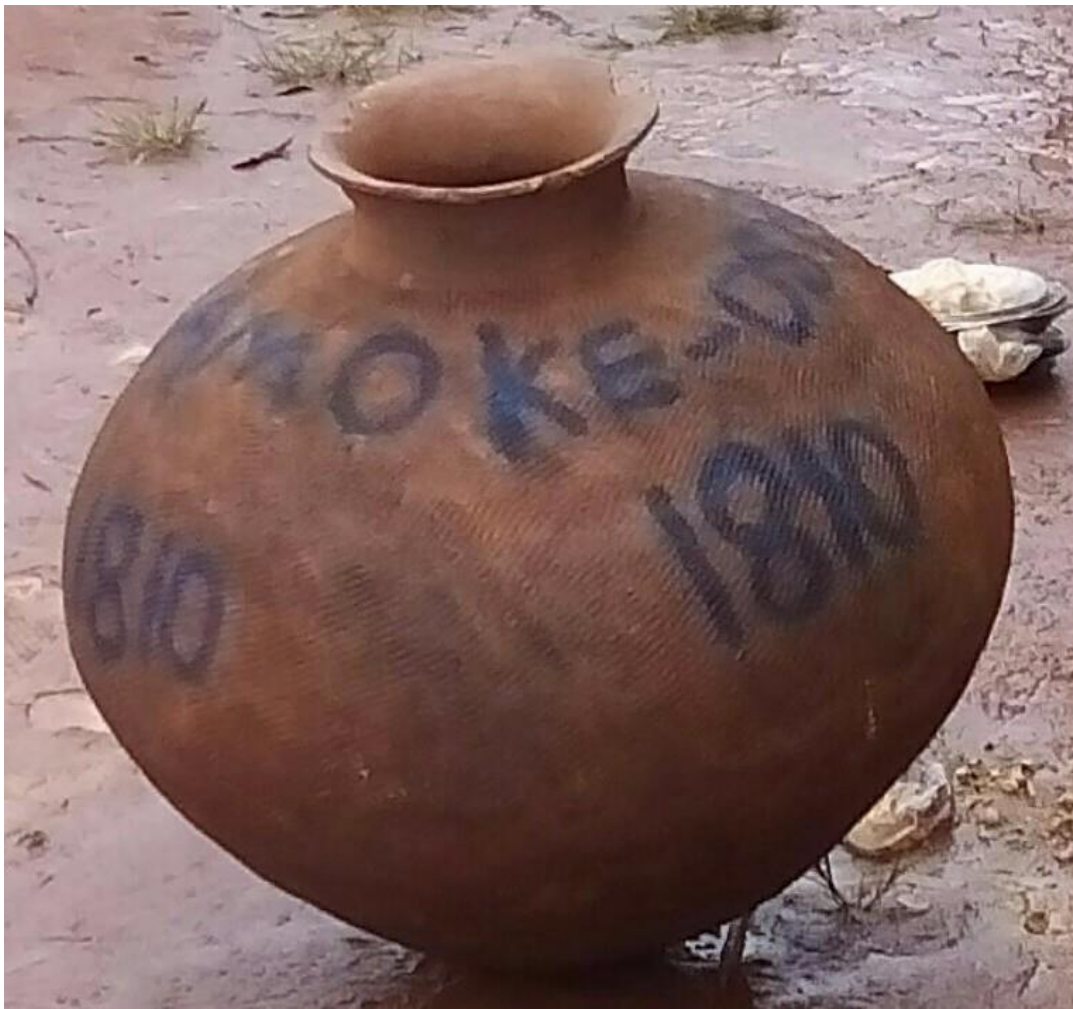


Plate 33: Traditional Clay Pot as Integral Part of Decoration

Source: Photograph by Ugwu, Petrus U.

5.3 RECOMMENDATION

Generally, costuming and decorations in the Nsukka traditional marriage, as items of art and culture, have a direct link to formal practices in art education-implying that these semi-formal traditional practices could be accommodated in the formal art educational curricula.

APPENDICES

1. Omeje, Geraldine C.

Date of Interview: 18th September, 2015

QUESTION: What are some of the art forms used in the olden days in Nsukka traditional marriage?

In the past, costume and decorations used in the Nsukka traditional marriages were in form of make ups artistically attached and applied on the bride's face to enhance her beauty as well as to showcase the social status of the bride in question. Some of the popularly used make-ups in Nsukka traditional marriage in the last decades by the bride were *óuliô*, *óotangeliô* (local eye liner) *ónzuô* (local white powder) etc.

Moreover, in terms of the costume used in Nsukka traditional marriage costume makers considered *óakweteô* materials and *ôjigidaô* (waist bead). *ôjigidaô* was considered most as one of the vital costumes since it was seen as a medium of expressing or exposing the bride's beauty during the occasion, *óAkaaô* (local royal necklace) was used so as to make the bride feel the dividends of royalty on her special day. Also, *ónzaa-anyinyaô* (cow tail) was used. Till date, *ónzaa-anyinyaô* has been persistently used by the bride in Nsukka traditional marriage.

2. Miss Ugwuanyi, Chinyere

Date of Interview: 4th August, 2015

QUESTION: Is there any difference in the way the costumes used in the Nsukka traditional marriage are prepared?

The costume used by the selected females in their *óaso-ebiô* in the traditional marriage as shown in Plate 6 is more of the traditionally inclined to the particular costume used by the females in their *óaso-ebiô* in Plate 4. The reason being that the textile material used in sowing

the cloth for the traditional marriage in Opi, Nsukka itself depicts or reveals the Nsukka tradition of using tie and dye in traditional ceremonies.

3. Mr. Eze, Emmanuel,

Date of Interview: 26th September, 2015

QUESTION: Why is the twisted rope for tapping palm wine used in decorating the arena for “Igba-nkwu in the olden days in Nsukka.

The ornamental object (i.e. the twisted rope) as seen in plate 30 was used in the olden days to decorate the arena for traditional marriage in Nsukka with the intention of revealing the fact that it is very significant in getting the palm wine used for óigba-nkwuô by the palm wine tapper because as culture demands in Nsukka that traditional marriage cannot hold with the palm wine.

4. Miss Ndu, Mabel Amaka

Date of Interview: 5th September, 2015

QUESTION: Why do some maidens and brides recently use weave-on in plaiting their hair during Nsukka traditional marriages?

Traditional marriage in Nsukka in recent times has totally taken a new dimension where weave-on has been frequently used by the bride and the maidens due to modernization in the ceremony, leaving out the initial way of the hair-do during óigba-nkwuô as shown on Plate 20 and 21. The use of weave-on recently in óigba-nkwuô is not because it is traditional in the real sense but due to the recent trend of globalization in Igbo at large. She also specified that the old style of plaiting the hair during the traditional marriage in Nsukka was idea borrowed from the Yorubas as shown in the Plate 20.

5. Mr. Agbo, Ignatus

Date of Interview: 2nd October, 2015

QUESTION: Why is the big traditional pot an integral part of decoration in traditional in Opi, Nsukka?

The traditional clay pot forms an essential work of art judiciously used since according to history it showcases the strength of the groom due to the fact that the pot will be filled with palm wine which signifies óigba-nkwuô (traditional marriage) in Opi, Nsukka as a whole. The traditional pot is an integral part of decoration and it is passed from one generation to another and seen more often in Amoke-Oshiga, Ogbozalla, one of the three clans that make up Opi, Nsukka. It was dated as far back as 1810 according to history (see Plate 33).

6. Miss Ogbonna, Chidinma

Date of Interview: 12th September, 2015

QUESTION: Why are beads inevitable in some areas in Opi, Nsukka traditional marriages?

Ogbonna, MaryJane Chidimma, one of the maidens in one of the traditional marriages in Nsukka, that beads are inseparable and inevitable in Igbo cultural activities particularly in traditional marriages in Orba, Nsukka. She (Chidimma) also emphasized that the beads used are not merely for decoration or to make the bride to look gorgeous in the occasion but categorically revealed that the beads in this regards are used to showcase outfits of a royal household where beads enhances the status of the bride and groom and in other words make them (the chief celebrants) appear more like a queen and a king respectively as shown in Plates 10 and 11. (Personal Interview: Miss Ogbonna, Chidimma, 12th September, 2015).

7. Mrs. Ugwu, Eucharua

Date of Interview: 12th September, 2015

QUESTION: What does the last appearance of the bride in her costume portray in Nsukka traditional marriage?

After welcoming the groom's family, the bride appears in a more symbolic costume as shown in Plate 17, to reveal or expose the Igbo dressing tradition. Here, as the Nsukka culture in traditional marriage demands, the bride appears like a queen with beads around her neck and as she also crowns the husband as the king in the traditional marriage. Finally, the bride appears in a costume before the entire public in the Nsukka traditional marriage that generally characterizes motherhood. This particular costume portrays the bride's pledge before the entire crowd that witnessed their traditional marriage to be an exemplary mother to her husband and the unborn children as shown in Plates 18 and 19.

REFERENCES

- Adepegba, C. O. (1986). *Decorative arts of the fulani nomads*. Ibadan University Press.
- Afigbo, E. (2004), "Education and the crisis of the Nigerian polity: Keynote address," in *Education for sustainable democracy: The Nigeria Experience*. Ed. Adiele Afigbo, Calabar: University of Calabar Press.
- Ajakeye, G. (1987). *Questions and answers on art and crafts for teachers: Grade II Certificate Examination*. Ekiti, Nigeria: Omolaya Press.
- Aniakor, C. C. (1985). *Igbo art: Community and cosmos*. Manchester, England. Manchester University Press.
- Arueyingho, G.A. (1984). *Costumes and the itsekiri people*. B.A. Thesis, Department of Fine and Applied Arts, University of Nigeria, Nsukka.
- Ashcroft, P. (1968). *Designing and making stage costumes*. Academic Press Great Britain.
- Ajani, O. A. (2012) Aso-Ebi: *The Dynamics of Fashion and Cultural Modification in Nigeria*. Journal of Pan African studies.
- Benedict, R. (1931). Dress. *Encyclopedia of the Social Sciences*. New York: Macmillan Company.
- Blumer, H. (1969). *Symbolic interactionism; perspective and method*. Englewood Cliffs, NJ: Prentice-Hall.
- Bohannon, P. (1956). *Beauty and scarification among the tiv*. London. Routledge and Kegan Paul.
- Brain, R. (1979). *The decorated body*. New York. Harper and Row University Press.
- Bunzel, R. (1929). *The pueblo potter: A Study of Creative Imagination in Primitive Art*. New York: Columbia University Press.
- Camphausen, R.C. (1997). *Return of the tribal: a celebration of body adornment, piercing, tattooing, scarification, body painting*. Rochester, V.T: Park Street Press.
- DeMello, M. (2000). *Encyclopedia of body adornment*. London: Duke University Press.
- Ember, C. (2011). *Cultural anthropology (13th edition)*. New Jersey: Prentice Hall.
- Enamhe, B. (2007), "Visual arts: The hub in the wheel of communication," *Global Journal of Humanities*, 6(1), 7 - 10.
-

- Enid, S. (2000). *Division of anthropology*. American Museum of Natural History, New York.
- Entwistle, J. (2001). *Body dressing*. Oxford: Berg.
- Groning K. (1998). *Body decoration: a world survey of body art*. New York. Vendome Press,
- Hansen, K. (2004). *The world in dress: anthropological perspectives on clothing, fashion, and culture*. *Annual Review of Anthropology* 33:369-392.
- Hornby, A.S. (2000). *Oxford advanced learner's dictionary*. New York: Oxford University Press.
- Kawamura, Y. (2005). *Fashion-ology: An Introduction to fashion studies*. Oxford: Berg.
- Michelle I. N. (2012). *Displays of personal adornment and body decoration by nineteenth century lakota (sioux) tribes: a costly signaling model*, M.A. University of Nebraska.
- Mitchel C. (1978). *A New Dictionary of Sociology*. London: Routledge and Kegan Paul.
- Mohapatra, R.P. (1992). *Fashion styles of ancient india*. A Study of Kalinga from Earliest Times to Sixteenth Century A.D. Delhi, India.
- Mohanta and Chadler (2002). *The sexual relevance of tattooing and body enhancement*. India. India Biaga Press.
- Negri, E. D. (1969). *The nigerian body adornment*. Nigerian Magazine in 1969 and 1976.
- Nnabuchi, M.C. (1984). " *The role of masquerades in the life of nnewi igbo*." B.A. Thesis, Department of Fine and Applied Arts, University of Nigeria, Nsukka.
- Oziogu, A. I. (2011). *Body painting art in nigeria*. Vanguard News ; www.vanguardngr.com/2011/07/body-painting-art-nigeria.
- Polit, D. F., Hungler, B. P., & Beck, C. T. (2001). *Essentials of nursing research : methods, appraisal and utilization*. Philadelphia: Lippincott.
- Procter, P. (1984). *Longman dictionary in english*. England: Longman Group Ltd.
- Reis, H. T., & Judd, C. M. (2000). *Handbook of research methods in social and personality psychology*. Cambridge University Press.
-

- Roach, M. E. and Eicher J. (1979). *The language of personal adornment*. In the fabrics of culture: the anthropology of clothing and adornment. Eds. Justine Cordwell and Ronald Schwarz, pp.7-21. The Hague: Mouton Publishing.
- Roscoe, P. (2009). *Social signaling and the organization of small-scale society: The case of contact-era new guinea*. Journal Archaeological Method and Theory 16: 69-116.
- Schwarz, R. (1979). *In the fabrics of culture: The anthropology of clothing and adornment*. Eds. Justine Cordwell and Ronald Schwarz, pp. 23-45. The Hague: Mouton Publishing.
- Sinclair, J. (1984). *B.B.C. English dictionary*. University of Birmingham: Collins Cobuild.
- Swain, J. (2003). *How young schoolboys become somebody: The role of the body in the construction of masculinity*. British Journal of Sociology of Education. 24: 299-314.
- Taylor, C. (1997). *Hiding*. Chicago: University of Chicago Press.
- Trowell, M. (1960). *African design*. Prayer Ltd., New York
- Uka, N. (1996). *Growing up in nigerian cultures*. University of Ibadan: Ibadan Institute of Education.
- UtohñEzeajugh, T. (2003) *Body adornment practices in nigerian culture. a multi – ethnic investigation*. Theatre Arts Department Nnamdi Azikiwe University Awka, Nigeria.
- Uzoagba, I. (1982). *Understanding arts in general education*. Onitsha: Africana Press.
- Vogel, S. (1988). *Baule scarification: The mark of civilization*. In Arnold Rubin, ed., Marks of Civilization : Artistic Transformations of the Human Body. Los Angeles : Museum of Cultural History, UCLA
- Walkup, F.P. (1950). *Dressing the part: a history of the costume for theatre*. New York: Appleton Century Craft Inc.
- Westermarck, E. (1891). *History of human marriage*. London: Macmillan and Co.

ORAL INTERVIEWS

- Miss Omeje, Geraldine Chika, “on art forms used in the olden days in Opi, Nsukka traditional marriage”; 18th September, 2015.



Miss Ugwuanyi, Chinyere “*on any difference in the way the costumes used in the Opi, Nsukka traditional marriage are prepared*”; 4th August, 2015.

Mr. Eze, Emmanuel “*on why the twisted rope for tapping palm wine is used in decorating the arena for “Igba-nkwu in the olden days in Opi, Nsukka”*”; 26th September, 2015.

Miss Ndu, Mabel Amaka “*on why some maidens and brides recently use weave-on in plaiting their hair during Opi, Nsukka traditional marriages*”; 5th September, 2015.

Mr. Agbo, Ignatus “*on why the big traditional pot is an integral part of decoration in traditional in Opi, Nsukka*”; 2nd October, 2015.

Miss Ogbonna, MaryJane Chidimma, “*on why beads are inevitable in some areas in Opi, Nsukka traditional marriages*”; 12th September, 2015.

Mrs. Ugwu, Eucharía “*on what does the last appearance of the bride in her costume portray in Opi, Nsukka traditional marriage*”; 12th September, 2015.

Mrs. Ugwu Eucharía (2015), “*on colours used for decoration of the arena for traditional marriages and costume worn by the Bride*” 5th September, 2015.

