Sapientia Global Journal of Arts, Humanities and Development Studies (SGOJAHDS), Vol.6 No.4 December, 2023; p.g. 9 – 20; ISSN: 2695-2319 (Print); ISSN: 2695-2327 (Online)

THE DRAMATIC PORTRAYAL OF IBIBIO DUAL COSMOS AND CULTURAL EPISTEME OF RETRIBUTION IN UWEMEDIMO ATAKPO'S *EDISUA*

ANIETIE FRANCIS UDOFIA
Department of Performing Arts
Akwa Ibom State University, Nigeria
aniudofiancis@gmail.com
+2347034965237/+2347051943563
&
ANIEKAN JAMES AKPAN
Department of Performing Arts
Akwa Ibom State University, Nigeria
mraniekanjames@gmail.com
+2348037956176

Abstract

The existence of spiritual polarity is an inherent reality in African cultural cosmology, and this partly informs the people's strong attachment to spiritual institutions or beliefs including the church, witchcraft, necromancy, oracle, juju and others which play all roles in the African universe. This ideals manifest in Uwemedimo Atakpo's plays and reflects the cultural sensibility that there is a physical world with its physical property existing side by side with the spiritual one which gives credence to human wholeness. This paper thus discusses the existence of spiritual and material universe in the Ibibio cosmology as portrayed in Edisua. It employs qualitative research method and the analysis is based on the argument explicated in Edmund Husserl's Phenomenology which postulates that the world is a dual cosmos; that man is both a material and spiritual being regulated by the epistemicpull of both realms of reality. The spiritual elements influence the physical factors from the unconscious to the conscious, and most decisions taken in the spiritual world are motivated by human interplays with supernatural forces around. The paper concludes that the human universe is governed through consent and conscience to enhance existential progress while the spiritual world is governed by strict laws to enhance perfection. A dual cosmos is a binary universe and caution must be taken to avoid transgressing them. Evil can be made to function for good when man realizes it is the human world and that he needs fellow man to perpetuate existence and realize existential harmony.

Keywords: Dual Cosmos, Retribution, Cultural Episteme, Drama, Ibibio Society, Atakpo.

Introduction

Since antiquity, drama was used as tool for coding cosmic mysteries in the Abydos Play of Egypt reflecting that there are more unseen forces around man than the physical eyes can see (Macgowan and Melnitz 3-5). The great Greek drama functioned more as signifiers to stronger discursive points spawning from the interaction of the invisible with the visible activities that order the human universe. As it were with Greece and the Egyptians, African drama has also passed through historical phases of mutation and development. Udoinwang, Affiah and Udoette see the African dramatic literature "…as part of the undying cultural heritage of the

people, demonstrating the relevance and indelibility of its values despite the inroads and trappings of postmodernity" (217).According to Oscar Brockett,

> A serious drama, as the case may be, is grounded in assumptions about what is truthful and variable; dramatists of all movements or periods have sought to convey faithful of humanity, but they have differed widely in their answers to the following: What is ultimate truth? Where is it to be found? How can we perceive reality?… surface appearances only disguise reality, which is to be found in some inner or spiritual realm… the same details only hide the truth (54).

This paper thus attempts to explicate the African cosmos with its intricate socio-cultural trajectory as creatively thematised in Uwemedimo Atakpo's dramaturgy with particular attention to the play *Edisua*. The texture of the play tries to buttress the points that as there are good and evil men, so are evil and good spirits. The universe is a cosmos full of existential mysteries conundrums, perplexities and phenomena that are complex and sometime beyond the reach of scientific computations or imputations. In the animist African cultural and existential milieu for instance, ancestral spirit are animated in the cosmology of the people, the inter-polar dualitydo most often than not submerge or intertwine, but in the final analysis, there exists harmony except where there is breach of the moral, existential norms that guide human conducts and peaceful co-existence. David Udoinwang aptly asserts thus:

> In African traditional epistemology, the material world and the spirit realm cross-romance or submerge into one reality. This epistemological reality is imaginatively reworked to make statements that address the evolving social circumstances. This is the basis and foundry of myths and legends as aesthetic strategy that have been resorted to towards constructing new paradigms for the understanding of the contexts of belonging and cultural self-pride (20).

We see what is seeable; we hear what is hearable, touch what is touchable, feel what is felt, taste what is tasty; but everyone feels a subjective fog of a presence or absence of a force leaving a sense of seclusion like a gulf that lacks objective details entirely: a gulf that "must be diminished by the sacrifices, the rituals, (and) the ceremonies of appeasement to those cosmic powers will lie guardian to the gulf" (Soyinka 144). The gulf is actually the workability of the mind, which Empedocles,(cited in Elijah John) designates as *Nous*, and *nous* is a consciousness that "rules the world, arranges the particles (and) brings harmony or order into the universe" (25). The physical and the spiritual juxtapose to unify man and his cosmic ambience. Yet, despite the influx of digital modernity, the indigenous traditional episteme still holds swear in spite of the distortions and negative influences. David Udoinwang and Ikpe Justice Akpan assert that "The digitalization phenomenon, good as it may be … continues to destabilize or encumber the existing order of indigenous knowledge systems, lifestyles, worldviews, cultural identities, and heritage of peoples, penetrating remote places of the earth and dominating the global landscape" (2). The traditional order still filters through with energy in the disorderly stream of modernity and globalization.

The notion that the cosmos is a double layered process was conceived by Plato, one of the Greek's Triumvirates, who, in Stella Grieve reflects that life consists of a substance and a form.

This inturn reflects particle and shadow, and it is tantamount to the physical activities of people that are seeable and the spiritual forces existing as propellers to the physical deeds substantiated as human physical activities (Stellagrieve.com). This idea is dramatized in various societies of the world as a way of unlocking the mystery of man, his maker and the reality of cosmic duality in the world. But to the postcolonial African art form and criticism, every detour to the past is not just about cultural titillation or the amusement of it; it is more of re-engagement with the sordid reality of the milestones that Africans have passed through since the European incursion into the black continent. So, memory of the past is often appropriated by African writers and artists for set goals. David Udoinwang points out that "There is no doubt that Africans have been exploited, enslaved, raped, colonised, repudiated and persecuted in a long history of contact with outsiders" (165). In dealing with the African cultural cosmos, the past always confronts or dialogues the present.

In *Edisua*, Bari is peopled by human beings who operate at two levels of reality within the same social configuration. Some characters possess both mundane and supramundane verves. The spiritual is used to manipulate the happenings in the materials universe. This coexistence set an identifiable system of culture within which order and absolute conformity is expected of the subjects depending on the cosmos which the subject represents at a time. Dual cosmos may be a concept to argue for or against in *Edisua*. Uwemedimo Atakpo has given an in-depth stance and some insight into the Ibibio perception of cosmic duality.

Theoretical Framework

Phenomenology – Edmund Husserl (1859-1938)

In the thought and philosophic conceptualization of Husserl, a text is a system set up primarily with dialogues that denote and connote many other ideas. Each strand of idea garners strength in a reader's mind based on the mutual clash between the textual signs and the reader's knowledge of them that may not even be within the literary milieu. The study of *Edisua* as a literature of the time is one thing but deciphering the *Edisua* is a subjective activity. This makes the theoretical framework of this paper to draw from one of the Reader Oriented Theories for proper discernment of the researcher's view. The reason is drawn from Widdowson's perspective depicted in the extract below:

> The human mind does not perceive things in the world as unrelated bits and pieces but as configurations of elements, themes, or meaningful, organized wholes. Individual items look different in different context, and even within a single field of vision they will be interpreted according to whether they are seen as 'figure' or 'ground', these approaches… the perceiver is active and not passive in the act of perception (46).

Thus, the paper is based on a theory called phenomenology drawing from Edmund Husserl's perspective.

Phenomenology explains that man knows his world based on what he is conscious of, which means that what someone has in his consciousness is the antecedence which determines the thrust of his energy in the world. Within the context of his consciousness, reality is activated. According Edmund Husserl (cited in Peter Widdowson), "consciousness is always of something, and it is the 'something' which appears to our consciousness which is truly real to us … we discover in the things which appear in consciousness ('Phenomenal' in Greek,

meaning "things-appearing) their universal or essential qualities" (51). This implies that the understanding of the Ibibio society, Akwa Ibom State, Nigeria oras applicable to most part of Africa, the concept of human activities being influenced by the doings of spirit is the conscious factors in the reader's mind.

Phenomenology reflects the subtle connectedness between the mind and perception of ideas as the primary basis for drawing meanings out of concepts. That taken for granted, in reading a play text, it is the way a reader conceives the world and the world of the text that blends to generate a strong point of merit for which discourses are formed. In other word, "reading and textual analysis now become an aesthetic experience, wherein both the reader and the text combine in the consciousness of the reader" (Bressler 65); and in the reader's consciousness, the depth, subtext and connotations are drawn easily from the metaphors that construct the system of the text. Such is the case in reading the existence of a dual cosmos in *Edisua*.

Dual Cosmos in *Edisua*

A cosmos is itself a world; that is, a universe properly structured as an entity possessing life and which is governed by rules. Dual cosmos elicits a "pair of opposites… related" (Haralambos, Holborn and Heald 118) universes in which one is a common social but purely material terrain while the other, according to Philippa Berry, is another entity which "the arena of ritual, spirituality and liturgy may provide a space… (such as) political, epistemological or psychological, within which such transformative sensibilities may be forged" (116). In this context, dual cosmos is presented as follows:

> A discourse on the nature of duality… it is the interplay that creates a material world of day and night, life and death. The dual forces that gave rise to the cosmos are in essence the same as those gave rise to the mind … the synchronicity of all movements… Duality does not signify separation or competition. Dual forces are instead perfect complements of each other, each necessary to provide the other with meaning. It is the complementary nature of duality that creates the absolute unity…The interplay … and the unifying pattern to which they belong find their ape of expression in the notion of immortality (See http://www.scholarshipspace.jccc.edu).

The portrayal of dual cosmos in a given milieu is grounded in Atakpo's *Edisua* skillfully portrayed by the character, Mesembe thus:

> **MESEMBE:** …Our ancestors, it is you I call. You are witnesses to this invasion of our land by these white skin gods and their church… if I go to church will anyone else pour libation and call the gods? …I, Mesembe, I am not bad … I don't kill anybody with my juju (*Edesua*1).

The statement above has implied two worlds: the world of the spirits in "ancestors", "church", "gods" and "juju" and the world of men in Mesembe's physical society. However, there is a chemistry of relatedness of one entity to the other in terms of call before response; seeking

before beholding and identification before acknowledging. The spiritual agents seem to command a superlative potency compared to that of human beings.

Another instance of denoting a dual terrain in the play is in the dialogue between the characters Mesembe and Asi:

ASI: Etennyin, I have a problem

MESEMBE: I hope that it has nothing to do with Anwanofiong? If it is…

ASI: Not so my chief. This problem has to do with people of the night. I am even suspecting that it is one of the people of my husband that is worrying me and my children.

MESEMBE: Sai Asi (*sic*)… Do you know what it is to accuse someone of witchcraft?

ASI: … lately, Edisua my daughter wakes up from sleep and cries (*sic*). My dreams are so bad …

MESEMBE: It is the custom of our people to ask anyone accused of such a crime to deny such charges by swearing *MBIAM*. … Lately, it has not been effective.Method of testing IFOT has been blocked by the white man and his new system… (p. 45).In this discussion, Asi has mentioned "people of the night", and Mesembe corroborates by listing "MBIAM", "IFOT" and "White man, the new system". These are spiritual entities that coexist with man in his physical world. Man's physical world intertwining a binary one for which the reality of his life, health, fortune or suffering are all activated is a dual cosmos effect.

In another development, Asi calls a set of the implied supernatural people, "people of the night". They have a distinct culture and operation as an entity of note existing along human objective universe. Atakpo portrays them this way: (A MELTING POT OF THE WITCHES. IT IS NIGHT. THE LIGHT IS BIZARRE, GIVING A FEELING OF THE UNNATURAL… PEOPLE COME IN FROM DIFFERENT DIRECTIONS…) (p. 9).

These people are active at night. This means a night is occupied by unnaturalness that may upset the naturalness of the day. The day, in this context, is for human while night is for superhuman. The cosmos is shaped into a dual abode populated by substance and form.

Within the dual cosmic order, however, dimensions of directive exist checkmating, collaborating or counteracting the activities of the other. Such case is in *Edisua* portrayed thus:

EKPAT: I fear that already too much is known in the village about this.

ANWAOFIONG: There is a powerful charm in Ekuriku's house. It came from Ifiayong. We have to do something about it

OKPOSI: It is true yesterday (*sic*), my basket of sound refused to respond when I required the vultures sound.

EBONO: The new church too has a great effect on our routine. It is difficult to enter some houses now.

ANWAOFIONG: The church leader is of a high level in the cult of the wise but we shall tell him that he cannot interfere with our business here… ye devils from Ito and Ukwa, come from left and right … (NOISE OF WIND AND THUNDER… DEVILS APPEAR IN DIFFERENT FORMS) (P. 11-12).

IFOT, a charm in Ekuriku's house, the new church, cult of the wise, and devils are supramundane forces coexisting in the spiritual form with man in his physical world.

Other instances of repulsion are portrayed in these lines:

PROPHET: (*CROSS FROM HIS NECK*) with this cross, she shall conquer satan. With this holy water she shall catch the devil. Before she sleeps, sprinkle some water around the house. Keep the cross under her bed. Call the name of Jesus and you shall conquer Satan and her foes (p.20).

The church also exists in *Edisua* as a dimension of the dual cosmos maintaining its order distinguishably. As it occurs, the church and traditional charm are deployedto counteract witchcrafts forces. This is portrayed in Edisua producing a cross and a charm simultaneously to repel wizards:

(THERE IS A NOISE OF CAT AND DOG. AN OWL HOOTS … EDISUA WAKES UP AND MIMES A REACTION TO TWO MEN AND A WOMAN COMING TO TAKE HER … NYA ITA SUDDENLY DROPS HIS MATCHET, SLUMPS DOWN AND …. GOES TO SLEEP. ENTER ANWANOFIONG, EKPAT, EBONO)

ANWAOFIONG: It must be now or never.

(EDISUA IS NOW AWARE OF WHAT IS HAPPENING, SHE PUT (*SIC*) BOTH HANDS UNDER THE PILLOW AND COME OUT WITH THE CROSS AND THE CHARM) (p. 26)

Church and Juju are deployed in *Edisua* as complementary weaponry within the spirito-physical cosmos to protect man against witches. Each sector is internally fortified to fight the other. Based on this, the spiritual world is a cataclysmic universe. The portrayal of dual cosmos is a reflection of what Galina Kirilenko and Lydia Korshunova (15-17), Dave Hunt 27-30), and Antonin Ataud(72-78) present variously as the imaginary conception that has materialized into a substance, the immutable rhythm of unseen forces, and the magical interlinks that capture God. As it is depicted in the text, the physical is determined by the spiritual in *Edisua*.

Retribution Culture in *Edisua*

In *Edisua*, each realm- material or spiritual, has its fashioned out practices deployed to command its cosmos. Each culture devolves from the reality of the cosmos but plays out its rhythm with the jurisdiction naturally fashioned out in the universe. Retribution, however, is a mechanism of control especially in the primitive societies (Campbell 15). And in the evaluation of retribution culture in the physical world compared to that of the spiritual one, they are at variance at some point but similar in some. For instance, in the objective cosmos, "group members may act together to punish an offender through shaming and ridicule. Emphasis is on maintaining social order and restoring social equilibrium, not hurtfully punishing an offender" (Miller 287).

Beyond the supernatural allusions to mysteries in Atakpo's plays there is an avid sense of artistic commitment to the socio-cultural conditions that have benighted the universe of the artist. The reader or audience is not to be carried away by the actions and electrifying dialogues in the play. The metaphor of its historical context is discernible beyond the fanfare of actions. Again, Udoinwang and Vero-Ekpris point out that "The African writer that is conscious of the prevalent disequilibrium in the living conditions of the subaltern and the ruling elite against the prevalent chaotic social order, endemic poverty and lingering sufferings, is saddled with the patriotic task of building bridges across the divides created in the colonial and neo-colonial crucible" (5). The writer continually seeks retribution on the perpetuators of evil that disturb in the past just as it is relevant for the present socio-cultural reality. The artist seeks social and moral cleansing to free society from prevalent chaos and evil. Such social control made as retribution culture is portrayed in *Edisua* in these lines:

> **MESEMBE:** Asi insists that Edisua, their daughter, is bewitched by the father. Our forefathers always brought such cases here. That is why I and the elders thought it wise to bring Yara Yuk here to clear himself (p. 32).

In the human culture, a man accused is given a chance to justify himself. He is given a choice for life if he recedes from wickedness; or if he is so bent to glorify evil; he is allowed to though in reluctance. Retribution culture in the objective cosmos protects mankind and assures continuity and hope.

One major instrument for controlling and exacting retribution in the human world is conscience. And a subculture for enhancing it is in the rules of kinship. In Patrick Ebewo, for instance, kindred's understand that grandparents cannot harm grandchildren, whistling at night attracts evil, destroying one's proper is tantamount to destroying life, grandchildren do

not climb cola trees, and no one rebukes a grandchild from eating from any fruit tree he or she chooses (23). This strategy of appropriating natal cultural setting and material reality recreates what Affiah, Udoinwang and Amaku states as having "…the special ability to enliven, to a large extent, contemporary African plays as it readily reawakens that familiar communal interaction between the audience and the performer(s) entrenched in African local cultures" (12) .This level of cultural matrices portrayed in *Edisua* as a retributive measure livens up in the lines below:

EKURIKU: Amasi, come out here (YARA YUK MOVES TO THE SHRINE) you know my relationship with you?

YARA YUK: Yes I know. You are my cousin, on my mother's part.

EKURIKU: By the Ibibio tradition, you are "eyeyen" to me. It is forbidden me hurting you or you hurting me. Is it not so?

YARA YUK: Yes, it is so.

EKURIKU: … though the oracle I consulted did not actually mentioned you … but I also do not want you to swear this oath if you are guilty.

YARA YUK: … I am innocent, I will swear *mbiammbubiam* of *Atabrinyang* (p. 33)

As human culture, retribution culture is based on consent; there is always room for a redress.

In the spiritual cosmos, "ostracizing an offending member (forcing the person to leave the group is a common means of formal punishment… if an initiated man shared secrets with an uninitiated person, the elders would delegate one of their group to kill the offender… punishment is often legitimized through beliefs in supernatural forces and their ability to affect people (Miller 287). But beyond the metaphoric veil, the postmodern universe groans in the retributive hand of providence due to the decadence that prevails in the world and because the norms that held the traditional world together into some humanity and coherence tends to have been swept away by what David Udoinwang and Kufre Akpan describe as "…the prevalent postmodernity with its attendant socio-cultural anomie" (156). Atakpo's *Edisua* elevates retribution or justice as a way out of the prevailing socio-ethical malady. This form of retribution is found in *Edisua* in these lines:

ANWAOFIONG: A decision was taken and we can never revoke it.

EKPAT: It has never happened … it can never be another way round.

YARA YUK: Please, I beg of you; if there is anything else you want at this time, I'll give it to you. But please, allow my child, Edisua to live (p.9).

In the scenario above, Yara Yuk has offered Edisua, his daughter, to the witches but a pressing need to flee from jumbling with already perilous Edisua case is obvious, being that rules of this nature in this cosmos is irrevocable, Yara Yuk must take his hands off Edisua and face

what the real world would do, or he risk death if he is so bent to hold on to offering Edisua to be eaten by the witches.The following lines further reflect the retribution culture of the underworld:

ANWAOFIONG: (WITH EMPHASIS) look, let me remind you about the rules; once a decision is taken, there is no going back.

EBONO: Did you not swear by *Ifiang* that once a decision was taken, that was all?

CROWD: It is so.

OKPOSI: Yara Yuk must pay the price (p.10)

To this effect, Yara Yuk has to obey the standing order. He represents the spiritual world in this respect.Another aspect of the spiritual cosmos is in coded nomenclatures during operation. If the code is deconstructed, the bearer of the name in the deed obliged may lose potency and it may result to a grave consequence. Atakpo portrays it thus:

OKPOSI: Edisua will not die, and Anwaofiong will not rest. Anwaofiong and Ebono are to bring her to the meeting in the basket.

EKURIKU: Very interesting…

OKPOSI: Anwaofiong shall lead, I shall be in the middle, and Ebono shall take the rear… call her name twice with the charm on your head and you destroy her powers. Ebono will then be helpless… (p. 41).

A witch has betrayed the cosmic rules and transgression has set in.

EKURIKU: It is about time … one single mistake and we are finished… Asi, go into the other room … get hold of any man you see left in the room…. (*EKURIKU GOES UNDER BAMBOO BED AND HIDES. THERE IS A NOISE… ENTER ANWAOFIONG, OKPOSI AND EBONO*).

ANWAOFIONG: …Tonight, your father gives you to the assembly of the wise. We, like messengers, come to collect you.

EKURIKU: (ROLLING OUT) No…

ANWAOFIONG: Who are you to burst in on us?

EKURIKU: It is I, Ekuriku, the invincible. Anwaofiong Otunne your evil is over (OKPOS ESCAPES).

ANWAOFIONG: Me? I, who is present in the air, water, fire, hills and valleys? I am not even human to be known.

EKURIKU: But I know you, daughter of Otunne. Now deny it?

ANWAOFIONG: O-O-O I am finished (SHE APPROACHES EKURIKU AND BOTH STRUGGLE FORPOSSESSION OF THE CHARM ON EKURIKU'S HEAD).

EBONO: Ekpebrenkang? How comes it is with you? (NYA ITA, NOW AWAKE, GRABS EBONO. THEY STRUGGLE)

NYA ITA: I have got you now and you cannot escape.

EBONO: It is not me you catch… it is the cat, only the cat you have caught.

NYA ITA: IYO!

EBONO: Iya-mio-o, I am finished (pp. 49-51)

Retribution cultures are different in this text. To pure human, the norms are set to operate basedon conscience to enhance the life and progression of man, but in the polarity cosmos, retribution culture is forged to be strict. The lesson to learn from the performance is that it teaches and creates some audience of immediacy and realism. Affiah, Amaku and Udoinwang put it succinctly that "…drama has the tendency to imitate the cultural realities of its audience liberally and copiously, forcing them to heights of ecstasy" (49).It is meant to protect the coven not the members. "in the strong and apparent indestructible meshes of evil all are more or less fast caught; pain, unhappiness and misfortune wait upon mankind" (Allen 55). From the forgoing, dual cosmic progression maintains a specific stream or unification in the human and spiritual perception of Ibibio society.

Conclusion

The numerous routes creative artists take to reflect "what is" and "what ought to be" in society captured in the text could be seen as talent made to glitter; but when talent marries social experience and artistic commitment, a way of looking into real life situations unfolds naturally. In *Edisua*, Atakpo uses the play to portray the epistemic duality of Ibibio cosmology with its intricate socio-cultural trajectories. There is evidently a committed thrust towards revitalizing cultural memory as well as establishing its relevance in situating contemporary social order. In *Edisua*, a typical Nigerian can read himself and decode the constituent battlement erupting in cosmic milieu; and everyone can read his society and infer a direction to negotiate the dense morbidity that lies between his physical existence and the spiritual/supernatural fringes, one that sets his universe into a dual cosmos with definite rules. The concept or notion of retribution with its taboos and injunctions that keep the traditional Ibibio world morally alert remains valuable in correcting the wrongs that have brought modern society to its moral ebb.

Works Cited

Affiah, Uwem, David Ekanem Udoinwang and Offiong Ene Amaku (2023). Enriching African Literary Drama with the Creative Technicality of Indigenous Story Performance Approach: The Example of Femi Osofisan. *European Journal of Literature, Language and Linguistics Studies*.Volume 6, Issue 3. Pp. 12-27.

Affiah, Uwem, Offiong Ene Amaku and David Ekanem Udoinwang (2022). Projecting the Playwright's Ideological Underpinnings through Proverbs: A Study of Selected Works of Femi Osofisan and Sam Ukala.*European Journal of Literary Studies*.Vol.4, Issue 2. Pp. 48-62.

Allen, James (1903). *As a Man Thinketh*. New York: Penguin.

Arnold, Stephanie (2001). *The Creative Spirit: An Introduction to Theatre 2nd Ed.* Sussex: Mayfield Publishing Company.

Artaud, Antonin (1968). "The Theatre of Cruelty: First and Second Manifestos" (Richards Caroline (Trans)" in Bentley, Eric (ed.).*The Theory of the Modern Stage*. London: Penguin, 1968, pp. 55-75.

Atakpo, Uwemedimo (1997). *Edisua*.Uyo: IVY Press.

Avery, Catherine (ed.) (1972). . *The New Century Handbook of Greek Literature*. New York: Appleton-Centuy-Croft.

Berry, Philippa (1992). "Women and Space According to Kristera and Irigaray" in Berry, Philippa and Wernick, A. (eds.). *Shadow of Spirit: Postmodernism and Religion*. London: Routledge, Pp. 250-264.

Bressler, Charles (2003). *Literary Criticism: An Introduction to Theory and Practice. 3rded.* New Jersey: Prentice Hall/Pearson Education.

Brockett, Oscar and Franklin Hildy (2016). *History of the Theatre. 9th Ed*. Boston: Allyn and Bacon.

Brockett, Oscar (1992). *The Essential Theatre 5th Ed.* Orlando: Harcourt Brace Jovanovic College Publishers.

Ebewo, Patrick (2005). *Ika Folklore: Oral Tradition of Ika People of Nigeria*. Kampala: JANyeko Publishing Centre.

Clays, Stanley (1967). *Drama and Discussion*. Eaglewood Cliffs: Prentice Hall.

Grieve, Stella (2021). "Metaphyscial Dualism – A Comparison of Plato and Nietzche" http://www.philosophyonline.co.uk.Retrieved 26th March.

Haralambos, Michael, Martin Holborn and Robin Heald (2008). *Sociology: Themes and Perspectives. 7th Ed.* London: Harper and Collins.

Hunt, David (1980). *The Cult Explosion*. Oregon: Harvest House Publishers.

John, Elijah (2006). *Man and Knowledge: Issues in Contemporary Philosophy (1)*. Uyo: Scholars Press.

Kirilenko, Galina and Lydia Korshunova (1985). *What is Philosophy?* Moscow: Progress Publishers.

Kirk, G. (1970). *Myth: Its Functions in Ancient and other Cultures*. London: Cambridge University Press.

MacGowan, Kenneth and William Melnitz (1995). *The Living Stage: A History of the World Theatre*. Eaglewood Cliff: Prentice-Hall.

Nola, Ubong (2005). "Acting: Yesterday, Today and tomorrow" in Johnson, Effiong (ed.) *The Art of Acting: A Student-Friendly Anthology*. Mushin: Concept Publications.

Starr, Chester (1971). *The Ancient Greeks*. London: Oxford University Press.

See, Rachel (2021). "Synchronicity, Duality and Immortality in Daoist Thought" http://www.scolarshipspace.jccc.edu.vol5(2).Retrieved 26th March.

Soyinka, Wole (1971). .*Myth, Literature and the African World*. London: Cambridge University Press.

Udofia, Anietie Francis, Uwemedimo Atakpo and David Ekanem Udoinwang (2023). Contextualizing the Universality of Phenomenology in the Arts and Ibibio Signified in

"Emergent Ibom Films" *International Journal of Arts and Social Science* www.ijassjournal.com Volume 6 , Issue 4, April, Pp. 44-58.

Udoinwang, David Ekanem, Uwem Affiah, Monica Udoette (2023). Ethno-Dramatics and Tension of Postcoloniality: J.P. Clark's The Masquerade and Uwemedimo Atakpo's Isadok. Sapientia Global Journal of Arts, Humanities and Development Studies (SGOJAHDS), Vol.6 No.3 September, .Pp. 217 – 230.

Udoinwang, David Ekanem and Ikpe Justice Akpan (2023). 'Digital Transformation, Social Media Revolution, and e-Society Advances in Africa: Are Indigenous Cultural Identities in Danger of Extinction?' Social Science Research Network (SSRN). https://papers.ssrn.com › sol3 › papers.

Udoinwang, David and Kufre Akpan (2023). "Social Hysteria, Moral Panic and the (Dys)fuctional Order of Postmodernity in Amma Darko's Faceless and Bolaji Abdullahi's Sweet Sixteen. *Lwati: A Journal of Contemporary Research*.Vol.19, no.4,. PP: 185-200.

Udoinwang, David Ekanem and Chinyeze Amonyeze (2022). Of Africa's Underdevelopment and Deceptive Intellectualism: A Pan-Africanist Inquiry into J.P. Clark's *State of the Union*. *ANSU Journal of Language and Literary Studies*. (AJLLS) Vol.2 No.1., Pp. 159-169.

Udoinwang, David (2013). MYTH, Memory and the Nation State: Ayi Kwei Armah's *Two Thousand Seasons* and Ben Okri's *The Famished Road*. *SMC Journal of Cultural and Media Studies*. Vol. 1, Number 1. 2013. Pp. 19-35. http://journal.smc.edu.ng/pdfs/MYTH.pdf

Udoinwang, David Ekanem and Vero-Ekpris Gladstone. (2016). Of Semiotics and Politics of Postcolonial Text: Sipho Sepamla's *The Soweto I Love* and Remi Raji's *Lovesong For My Wasteland*. Journal of Assertiveness, Volume 11 No. 1, November, Pp. 2-15.

Widdowson, Peter (1993). *Reader's Guide to Literary Criticism*. Kentucky: The University Press of Kentucky.