

Books

EZIOKWU BU NDU

AN INTERNATIONAL JOURNAL OF LIFE AND CULTURE

THEME:

**THE MARRIAGE OF OUR
FAITH AND CULTURE**

Produced by:

**The Ezeagu Ecclesiastis and Religious Association
(EZERA) 2011 Vol 1. 3.**

EZIOKWU BU NDU

**An international journal of life and
culture.**

**Produced by The Ezeagu Ecclesiastis
and Religious Association (EZERA)**

2011

Vol 1. 3.

**THEME: THE MARRIAGE OF OUR
FAITH AND CULTURE.**

EZIOKWUBUNDU JOURNAL VOL 1 NO 3

Copyright 2011, EZERA

Second Published By:

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the Publishers.

Printed By:

IYKE VENTURES PRINTS

57 Obiagu Road, Ogui N/Layout, Enugu

08037083439

CONTENTS

FOREWORD.....	vi
EDITORIAL.....	ix

SOCIOLOGY,

DR. NDIDI MIKE OZOFOR (OTOME-OHA)

MMUONWU: MYTH, CULT AND ENTERTAINMENT (ANCIENT AND MODERN).....	1
--	---

HISTORY/GOVERNMENT,

HRH IGWE TOM INYIAMA:

IGBO TRADITIONAL AUTHORITY AND ITS ADMINISTRATION OF JUSTICE	17
---	----

ANTHROPOLOGY,

REV. FR. DR. NNAMDI NWANKWO:

A PRODUCT OF HIS CULTURE.....	31
-------------------------------	----

REV. FR. FRANK EZE:

CULTURE AND HUMAN DEVELOPMENT.....	37
------------------------------------	----

MMUONWU: MYTH, CULT AND ENTERTAINMENT (ANCIENT AND MODERN)

**BY
DR. NDIDI MIKE OZOFOR
(OTOME-OHA)**

ABSTRACT

Mowu: Ije Okpoko na Ogwumagana, nkanka akpa na esi anu-anu, Enuchie ide, Idejiogwugwu, ga-ga n'ogwu, Aku gbajiri ogwe, Inyiagba oku, Otokono yolu ohia, Anu aworo, A ga mevu adi nma na aju, nwaogwugwu naeri oke ehi, Mmumulili O yolu ihe yolku enyi, ofia ahuru agu, Ukobo adighi naije, Agbadiokoni, Ulo naama enyi, Egbe na uhie, Udene igwe, Ome anu, Okuchi na ata ngene!

These addresses summarize the wisdom and philosophy of the Mowu institution. Mowu is a sociological, philosophical and theological phenomenon, quantum of commensality and communion between the living and the dead. Mmuonwu is a living spirit force instituted by God to establish a perfect man on earth. Mmuonwu is a melting pot that generates forces from the dead, the living and the divine. Mowu is a spiritual force that manifests the quiddity (essential quality) of human life and living. Maa: is a force that depicts continuity, connectivity and interrelativity of noble forces that direct man to the path of doing in the world.

The whatness of Mowu (Mmanwu) institution remains a valid consequence through the ancient to the modern time. But

unfortunately some today's youths have so recklessly and dangerously abused it by using it for negative and non productive activities. Today many youths are making frantic efforts to defile the sanity and sanctity of Mowu. It behooves the elders, elites, and good people to redirect the present negative application of Mowu in our communities to a sacred institution meant to restore the dignity of the Igboman.

DR. NODDI MIKE ONOGBI
(OTOSI-ORNI)

ABSTRACT

Mowu is a traditional Igbian dance-drama performance that has been used for centuries to entertain and educate the people. It is a form of art that has been passed down from generation to generation. The dance-drama is performed in a circular formation, with the dancers wearing traditional costumes and using traditional props. The performance is a blend of dance, drama, and music, and it is a reflection of the Igbian culture and values.

There are many different versions of Mowu, and each version has its own unique characteristics. The dance-drama is performed in a circular formation, with the dancers wearing traditional costumes and using traditional props. The performance is a blend of dance, drama, and music, and it is a reflection of the Igbian culture and values. The dance-drama is a form of art that has been passed down from generation to generation, and it is a reflection of the Igbian culture and values.

PROLOGUE

It is man who counts. A human being is the most valuable possession. Man is the centrality of the Igbo, and of course the African world view. He is the primary aim of the human person in the Igbo scale of values and has been expressed in different ways by different authors. Ikenga-Metuh (1990) said that man is at the very centre of existence and African people see everything else in its relation to this central position of man, it is as if God exists for the sake of man. Mbiti (1985) emphasized that African ontology is basically anthropocentric. African religion is focused on the enhancement of human existence rather than on the natural world or the divine. Temples (1961) argued that life belongs to God. His great and holy gift to man is the gift of life. Other creatures which are lower or higher vital forces, exist in the divine plan to maintain and cherish the vital gift made to man. To a very great extent researchers have shown that the Igbos have always had a gift for enjoying man for himself. It is at the heart of their traditional culture, their social interaction, their religion, their polity and their ethnic life. In the Igbo world view, man as it were forms a bridge between two realms. Man is the link and point of interaction between the spiritual and the material realms of the universe. Metuh-Ikenga (1981) puts it succinctly that every philosophy, every religion, every culture has its own doctrine of the human person. This is not only because the notion of the person is the key to the understanding of all human problems, but also because the human person is the most paradoxical of all realities. He is the paradox of a being that is simultaneously material and yet spiritual, a distinct individual and yet a being essentially in communion with other beings, a being free and independent yet dependent on God, on his fellow men and other beings.

Ontologically, man in African religious thought is a being or life force in the midst of and interacting with other life forces in this universe. However, man is the focal point of all the life forces in

the universe and other beings are ordained to enhance the well being of man. Mowu is one of these life forces that constantly and continuously interact with man.

According to Mbiti (1969), the true nature of man in African thought is lost if he is considered in isolation from the multiplicity of beings in the universe to which he belongs. The African concept of being is dynamic, not static. Beings are alive not dead, they are interconnected and interact one with another and not isolated. Thus man is best viewed as a 'living force' in active communion with other living forces in the world. Each person is a nexus of interacting elements of the self and the world which determines and is determined by his behaviour.

It is worthy of note that African traditions agree with the western philosophy that man is made up of body and spirit. However, they would not share the same view that the body is the prison house of the soul. Man is not split into two conflicting beings the body and the soul. The body is simply the visible manifestation of the spirit which is the man "(his quiddity). At death, the body ceases to exist. What lives on after death is not the soul, indicating a part of the composite that was man. What lives on after death is called by the Bantu as "Muntu" ie man. It is the same man who was alive, whole and entire, who survives after death, not just a part of him or his soul. Hence man is a unit not a composite being.

At death a Goodman become an ancestor and may return as occasion demands as mowu (Onye nwe ani).

The above ideals direct us the discourse of which is Mowu:

Myth, Cult and Entertainment (Ancient and Modern). In order to deal with this critically, we call to mind the Aristotelian dictum: Initio disputandi et difinitio nominis (For any discussion to be intelligible, it must start with definition of terms).

Mowu: Its meaning and Myth.

According to Uzoechi (2008), Muonwu is a being that plays the

middleman between the living and the ancestors. Mmuonwu also called the "Onye nwe ani" is the great homeland make-belief. It returns from the dead to visit the living in extra human forms that only men see fully. As a moral living force, it controls the society, day and night. So, there exist day light masquerades like the Agvani ojii or the night masters like the Omabu. These frighten people into obedience and goodness by day, criticize and advise them at night.

Especially vocal and restless, the night actor laughs at hen pecked husbands or bed hopping wives and light fingered men that begins with laziness and ends with over drinking. Mowu represents all the material spirits ending in their revisiting the world to guide descendants to hearten unlucky lives and to keep order.

Uzoechi further stated that some elders philosophized Mowu as a temporary returnee from the land of the dead monitoring their successors. Others liken the mowu to corrective angels sent to the upper world. Many fear them as true to life expression, concerning beliefs in human continuity. Still local thinkers saw mowu as an ancestral tradition serving as an eternal thread. In Ezeagu cosmology, mowu is a being that joins life and death. In Ezeagu Muonwu may be applied to a male citizen who may be dignified with being praise named "Mmuonwu-shinne"(a big masquerade).

According to Onyeneke (1987), Mmuonwu (masquerade) is a play, a make belief presentation in so far as it presents the spirit of the dead in a visible way. It is also a play of its own for everyone, initiated and the non-initiated to take the mask figure presented as that of a dead spirit and responds to it as such with an undoubted show of reverences. Aneke (2008) quickly countered the Onyeneke's assertion that Muonwu, Mawu or Maa is fundamentally a sociological phenomenon and bearing the theological and philosophical attributes. Hence Aneke said it is

untenable to say that the mowu will be shown to be fundamentally a sociological phenomenon, a tangible manifestation of a deep-seated social value. It is a separate value on its own and it is not to be identified with any specific religious systems, pagan or otherwise and it is some thing hidden behind any phenomenological entertainment and aesthetic value of the Masquerade when presented.

Muonwu or Mawu in Ezeagu should be seen as a belief in the power of the spirit in much the same way as Christianity. On the nature and categories of Muonwu, Onyeneke stated "The Masquerade goes by many names in Igbo and variations exist in the different sub-cultural areas. In the Northern Igbo, mmonwu, Mowu Mowu and Maa are equivalents depending on the dialects and they mean spirit.

Further north in the Igboetiti and Nsukka region there are Odo and Omabe which refer to a specific mask genre of the area such that the region is divided into three component units: Igbo Odo, Igbo Omabe and Igbo Mmonwu depending on whether the masquerade variant of the unit area is Odo, Omabe or Mmuonwu.

Expressing his experience of the Ibo man and his culture especially Muonwu, Basden (1987) said that it is difficult to gauge the extent of the Ibo man's belief that these mowu are re-embodied spirits. They undoubtedly think that they are not men, and that the ceremony of making mowu has somehow transformed the man and endowed him with extraordinary supernatural qualities. Among the Owa men and children the belief is complete, and so tenacious that they cannot abandon it.

In total affirmation to this claim of Basden, Aneke (2008) said that when we examine the Mowu as a theological concept, we find that the component of this great institution believed that the spirit in its reality did in fact take possession of man to produce astonishing results. All Ezeagu accepts people the Igbo world

view of Mowu, that immediately a man assumed the "aworo", a drastic change takes place in his personality. He is transformed.

A renowned professor of ethno musicology and education. Richard Okafor, sees mowu as a significant part of Igbo philosophy and cosmology. Hence Okafor (1996) said that mowu is a spirit manifest which deals with the continuity of life, also deals with interspherism, that is that the Igbo lives in a world of two spheres. The first sphere is the sphere of the living and the other is the sphere of the spirits. But the two are always in interaction and interface. So, there is a crossing from one sphere the sphere of the living to the other sphere of the dead. That is why in Igbo culture a man dies and takes along with him his status, his qualities, his everything into the land of the spirits, where he lives either as an ancestor looking after the living or as a spirit of some sort a dreaded evil member of the family (ajo mma) haunting the living.

Further, mowu takes its root from two words ma stemming from Madu that is human being and "nwu" from "onwu" (death). In other words, "Mmuonwu" which we see performing in the arena or in any theatre of Igbo culture, is a human being who has transited or passed from the land of the living to the land of the dead (nwu), the land of spirits. And it is from there that he can come back to interact with human beings. The above is just but one part of the philosophy, the other part is wrapped up in the taxonomies that prevail in parts of the Anambra basin which simply calls it Mmuo (spirit) and does not even accept that the human element has to be brought into account. For them Mmuowu is spirit pure and simple. Mmuowu therefore is spirit or spirit made visible, made audible and made touchable and made. In whatever perspective one looks at Mowu/mmowu, its cultural notation is not earthly. It has both human as well as spiritual essence.

Origin of Mowu

There are many theories or versions of the mowu in Igboland. One of the theories according to Emeka (1969) stated that the first mowu came from the court of the Attah of Igala. It was the Attah who was in argument and in contention with his wives and somehow he invoked the spirit to come. It started whining under the cooking place. So, till today, whenever Mowu whinnes some people exclaim Ajadiota or the ichneunion fly and after that, the man decreed that anyone who insulted the Attah, particularly if the insolent person is a woman, must face the wrath of the spirit. It could be observed that the Attah's regalia has a mask carving on it till date. There are also some spirit manifests, some Mowu that perform only when the Attah is present in his palace.

The second account was mowu theory of Igbirra people in Kogi State. They said that mowu came as a result of two competing and quarrelling brothers in the court of the Attah of Igalla. Some Mowu in some part of Igbo land answer Egwugwu (Egwugwu Attah). Egwugwu in Yoruba means spirit. Hence, Egwugwu Attah is the spirit of Attah. But a shrine priest in Okwojo Ngwo Chime Nwa Ozoani (1985) insisted that Egwugwu masquerade is not associated to Attah of Igalla. Egwugwu is the mmuonwu connected to Atama (the shrine priest of Ogbobe and Nome shrines in Ngwo).

Hence Egwugwu is the spirit of the dead shrine priests of Ogbobe (protective god) and Nome (the shrine of god of birth and wealth). In Uboki Ngwo, it takes the Egwugwu masquerade ten (10) years to come out and display (perform) in public. It takes a lot of sacrifices and rituals to release the Maa Egwugwu to come out and interact with the people. To ask the Nome (shrine) to release its priests spirit Egwugwu Atama, the people must sacrifice 7 rams, 7 x 7 tubers of yam, 7 kolanuts and 7 white cocks.

Chime Nwa Ozoani also said that the Ugwu Ezema has Egwugwu Atama of her shrine priests of old. The Ugwu Ezema is a shrine in

Imeama Ezema in Imezi Owa. In the late 1970s a cultural troupe from Mgbagbu Owa, came out with a masquerade called Igbodum. A story was told on how the great Igbodum masquerade was invoked and the necessary sacrifices as stated above before it was able to perform at the Ugwu Ezeama square during the Ibono udumi festival.

Another account of the origin of masquerade was the one foretold by Ozoudonama enyi of Amandim Olo (He was the Oldest man in Igboland in 1983). He was a dibia and participated in the last tribal war in Igboland between Ukehe and Umunko (He worked as a hired medicine man by Ukehe soldiers against Umunko). According to Ozoudo (1983); the oldest Mowu in Ezeagu is Akpoko, in Udi is Inyiagba oku and in Agbaja and Ngwo is Ivuegwo. The oldest Odo is Enyite Neke and, the oldest Omabe is Akatakpa (Akatakpa Ibagwa and Mbu). He said that there was a serious dispute between two brothers of Ezeagu: Olu and Ochima over who should be in possession of Isi Ogwu. Igbudu and other relations made all possible efforts to settle the case by dialogue but could not settle. They then invoked the spirit of their ancestors who came in the form of three Akpoko and handed the isiwgu to Olu. From that day Akpoko became an arbiter in settling very serious and long seated disputes between brothers in Ezeagu and beyond.

He further narrated how the first Odomagana (Odo) known as Enyite of Neke came as a result of intertribal war involving Umuojebe and another tribe. The spirit of their ancestors were involved and they came in the form of Egba na Odo to assist them. With the help of Egba na Odo they won the war. He said that the 'egba appeared like a goat or ram with ekete (a clothed goat or ram).

He also said that the akatakpa Ibagwa came as a result of an Ibagwa son who was held captive in a town in the far north. After all attempts to get him released failed, the elders of Ibagwa

invoked their ancestral spirit which appeared in the form of Mmanwu akatakpa (Omabe). The Omabe then went to the town, got the son released and led him back to Ibagwa. A similar story was told by Ozo Chime Nwaozoani about the origin of a masquerade in Ngwo known as Obunu Mgbereke Odo. According to him a warrior in ezi Uboji was held captive in Aro and his slave masters refused to release him. Then the elders (Ndi Ozo) came together, appeased the ancestral spirit and pleaded with them to rescue the warrior. The spirit came out in the form of Mgbereke Odo went to Aro and brought back the man. (Ojere Aro nata Ugwo).

This presupposes that the elders of Igbo communities from time had a way of invoking the ancestral spirits for help when the occasion demands. They often appear in the form of mowu or onye we ani.

MOWU AS AN INSTITUTION AND CULT

In the ancient times through the pre-colonial Nigeria, when there was no formal or oriental law enforcement agents, judicial system and no Western styled government, the Mowu institution offered an effective means of regulation and custom and administering justice among the Igbo communities especially Ezeagu people.

According to Nwoye (2008), the Mowu institution in its ontological designation symbolized spiritual authority that works efficiently in the eradication of social evils. Taking cognizance that Mowu is connected with the people's ancestors and the spiritual beings, their power and efficacy in combating crimes and meting out justice to offenders in a society that is deeply religious are obvious. The Nd ma or the Mowu (spirits) are most effective instruments or tools for mobilizing and strengthening community consciousness in areas of moral and penal issues. The Akatakpa, Ugbuojii Okwe Ngwo, Obute in Owa and Oguadimma in Umana Ndiagu, Agunaegbu Efi of Uwani Uboji are very effective in maintaining peace and order in the society. The

ENTERTAINMENT IMPLICATION OF MOWU

Mowu, though a spirit manifest has far reaching social and economic implications. This is so because Mowu interacts effect between the living and the dead. The institution raises revenue for the community and often for the age grade. Mowu land is the home for spirits. This fact has created a division of labour hence, diviners, fortune tellers, carvers, smiths, tailors, dyers, traders, diplomats and other ancillaries all participate in the preparation and performance theatre of the masquerade Uzoechi, (2008:26).in support of the above, Okafor (2004) said that Mowu is communal property and so members of the community have a stake and a part to play in a successful performance. This generates a festive atmosphere in which members of the community usually invite their friends from other communities as guests and spectators.

According to Enekwe (1987), Emeka (1993), and Okafor (2005), masquerade are classified using their main characteristics. They include dancers, aggressors, lampoonists, satirists, singers and lyricists, magicians and thaumaturgies and exhibitionists. Each has a magical crowd pulling power that rests mainly on the entertainment value of the performance. Today occasions like festivals ritual, funeral, commemoration, burial and so on are graced with quantum of entertainment from masquerades. And many people are always there at the arena to watch them. Further, Okafor (1995) insisted that mowu is perhaps, one of the highest theater show in Igbo philosophy in that an mowu performance implicates human beings, spirits, the visual arts, the phonic arts and the kinetic arts and even thaumaturgy. Ndi Igbo can therefore rightly regard mowu as the highest art just as in the Western culture that status is accorded to the opera, which implicates all the Western arts.

The entertainment value of Mowu has been underestimated in the past because it seems local. Communities use their own Mmuonwu to celebrate their own festivals or perform their own

rituals. Each masquerade determines its own audience, and then people move from different places to watch and to participate. With the movement of people within and across communities, trade and business relationships are established because there are exchange of ideas, principles and goods or materials as well as services.

The entertainment aspect of the Mowu is fast gaining popularity as a very big tourist attraction in the South Eastern Nigeria since 1986 when the then Anambra State staged her first Mowu festival at the Nnamdi Azikiwe Stadium, Enugu. Actually to prove that the Igbo is a home of masquerade culture, the National Council for Arts and culture few years back established Enugu as a National Resources Centre for Mmuonwu masquerade studies throughout Nigeria (NARCEMS). The objective of the Resource centre was to plan for the production of placards, plaques, post cards greeting cards, materials for interior decorations, carvings and other issues of Mmuonwu theme. The Mowu souvenirs will serve for export later.

CONCLUSION

In creating man the good God, the undersigned Designer said let there be good ness (ka mma di) which means mmadu. He engraved in man a natural principle, according to St. Thomas Aquinas saying "bonum facedum, et procequendum est malum vitandum (your duty is to face goodness and pursue it while you avoid evil).in order to ensure that his dictatés and principles are obeyed, God gave man powers to interact and collaborate with other living spirit forces in commensality. One important aspect of these living spirit forces is the masquerade or Mowu (the ancestral spirit manifest). According to Ezekwugo, that ancestral nobility in the after world seem to be what is minored visibly in the mowu institution. Mowu for the Igbo are real spirits (soul of the dead men) leaving their world at the invitation of men to join in the celebration of feasts in honour of the gods.

The systematic and dramatic celebration of the Mowu,

expressing the dept and strength of faith in life and in living in all communities in Ezeagu is better described as *tremendum et facinatum* (It is tremendous as it is fascinating). Everywhere in Ezeagu these spirits are invited each year to appear physically and to run among the people for many weeks at a stretch, and the living are therefore given opportunity of socializing with them. This is a pragmatic demonstration of faith and belief and a big lesson to the contemporary people in Ezeagu and all the Igbo land. Mowu manifests a wonderful philosophy and theology of the ancient Ezeagu which must be extensively taught in schools and demonstrated in all spheres of life endeavour of the Igbos and indeed Africans.

Unfortunately the masquerade sacred institution has been dangerously abused within some Igbo mowu, Igbo Odo and Igbo Omabe in wickedness and rascality. Today it is common to see some youths use masquerade to harass, maim or even kill their perceived enemies without regard to the sacredness of life. In some towns the young people use Mowu, Odo or Omabe to intimidate women that refused their love advances. Some use the masquerade to unleash terror to citizens in a community. Some bandits use masquerade to vandalize their community, destroy people's properties, rape women and rob neighbours profusely. About 1907, some youths led masquerades into a secondary school, destroyed school properties, injured staff and students alike. Also two years ago a group of well armed Odo came to 9th Mile Corner, Ngwo, pursuing poor women and girls hawking and in the process snatching their bags and dispossessing them of their money. Also in 2007, a team of Akatakpa Obollo went into a secondary school, beat staff and students mercilessly and sexually harassed some female students in 2008, a group of masquerades went into a church on Sunday morning beat the worshippers, and injured many.

All the aforementioned acts were possible because of the sacred

Mowu cult is a sacred institution. They possess spiritual and mystical powers. According to Anigbo (1986), the Ezeagu cosmogony believes that they are spirit incarnates and incarnations of the ancestors. It is to be noted that only those who live good lives, died honourably and received befitting burials are considered as ancestors like their Christian counter-parts who are called saints.

Mowu as a cult is a sub culture within a universal culture of Igbo philosophy and philology. As a culture or sub culture Mowu is a way of life, and attitude or idea that has become very popular amongst the believers. They may be a group of people who have extreme religious beliefs or who are not part of any established religion. Here in Ezeagu (also in Igboland) Mmanwu is a cult for the men. The women are prevented from having any knowledge of Mowu. This is like in the labour of a pregnant woman, only women are allowed to labour. Mowu as a culture of the Igbo man is a sacred cult not absolutely secret. This is because all the adult men in Igboland that have been initiated into the mowu cult know the elements and principles of Mowu. The functions of Mowu cut across all spheres of the Igbo life and culture. Mowu performed its role for the good of all the members of the community without exception. Mowu maintains peace and order among the people (both men and women). It also mobilizes the entire people to community development projects. Then, Mowu sanctions any offender in the community development process.

According to Okafor (2008), one of the reasons why women are barred from participating in Mowu cult is that women are flippant. Again they shed blood through menstrual cycles which the men regard as unclean. Hence women are invariably unclean to meet the object.

In Ezeagu only men go to war and the chances of any man being killed while fighting to commune with his ancestors can only be made possible through the Mowu cult.

status of Mmuonwu and the reverence the institution is accorded. Some of these unguided young people have turned the usefulness of masquerade into a deadly instrument. Mowu was instituted to help man, enhance his status and make him a better child of God. It is evil to use Mowu to destroy man or his property.

Nevertheless, we are consoled by the great wit of our fore fathers that *abusum non tolit usum*. (the abuse of a things does not invalidate its use). Mowu is our philosophy, our culture and an essential part of our life system. Mowu is our process of doing and undergoing in Igbo world view. We must embrace it, reform it and sanction the bad elements that abuse it.

REFERENCES

- Aneke, JG (1993): Rerum Novarum, its relevance to African spirituality with particular reference to Igbos of West Africa. Enugu, CIDJAP Press.
- Anigbo, O. (1982): Commensality and Human Relationship Among Ibo. Nsukka, University of Nig. Press.
- Basden G. T. (1982): Culture of the Ibos of Nigeria, Lagos, Union Pub. Co.
- Chime Ozoani, V. (1985): Origin of Maa In Ngwo. Oral interview at Okwojo Ngwo.
- Emeka, L. (1969): "The Treasures of and Heritage of our Land. Lagos NBC Broadcast Series.
- Ikenga-Metuh, E (1990): African Humanism and Nigerian Personality. Jos, Imico publishers.
- Mbiti, JS (1985): African Religion and Philosophy, London, Ozford Press Ltd.
- Metuh-Ikenga E. (1981): God and man in Africa Religion, London, Geoffrey Chapman Pub.
- Nwoye, A. E. (2008): "Socio-Religious Significance of Masquerade Institutions Eziokwu bu Ndu. Inter Jornal of life and Culture Vol.1. No. 1
- Onyeneke, A.O. (1987): The Dead among the living; Nigeria HGC, Press.
- Okafor, R. C (2001): Wisdom of my elders. Abuja, New Creation Books.
- Okafor, RC (2008), "Mmuonwu: Entertainment, Film, Theatre and Education". Eziokwu by Ndu Journal (Inter) of Life and culture Vol. 1.
- Okafor, C.(2008): "The Social Implication of Masquerade Cult, in Ezeagu" Eziokwu bu Ndu Journal.
- Ozoulo Nama Enyi (1983): Origin of Mawu and Ancestral worship in Igboland. Oral interview at Amandim Olo.
- Temples, P. (1960): Bantu Philosophy. Presence Africans. Paris, Macmillian Press.
- Uzoechi, I.(2008): "Mmuonwu as History in Ezeagu land to 2005 AD" Eziokwu by Ndu Inter Journal Vol. No.1 Enugu CIDJAP Pres