

THE AMALIAN TWO THEORIES ON CULTURAL CREATIVITY AND CHANGE

$$1. (N \rightarrow X \rightarrow X_1 \rightarrow X_2 \rightarrow X_3) \rightarrow X_4$$

$$2. \Delta(X_4) = F(1, \text{MAN}, \text{ENV}, \text{EXP}, \text{U}, \Delta^t) = X_5$$

SHAMSUDEEN O. O. AMALI

THE AMALIAN TWO THEORIES ON CULTURAL CREATIVITY AND CHANGE

An expanded version of
AN INAUGURAL LECTURE
delivered at the University of Jos on December 8, 1998



Shanaden D.O. Anuli
B.A., Ph.D.
Professor of Theatre and Drama
Department of Theatre and Communication Arts
Faculty of Arts



KAMEL PUBLICATIONS

**THE AMALIAN TWO THEORIES ON CULTURAL
CREATIVITY AND CHANGE**

**An expanded version of
AN INAUGURAL LECTURE
delivered at the University of Jos on December 8, 1998**

by

Shamsudeen O.O. Amali
B.A. Ph.D
Professor of Theatre and Drama
Department of Theatre and Communication Arts
Faculty of Arts
University of Jos, Jos
Plateau State
Nigeria

KAMEL PUBLICATIONS

First Published 1999
Copyright© 1999 by S.O.O. Amali

ISBN 978-027-554-1

All rights reserved

No part of this publication may be reproduced, stored in retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, photographing, recording or otherwise without the prior permission of the author.

KAMEL PUBLICATIONS
University of Maiduguri
Post Office
P. O. Box 8254
Maiduguri
Borno State
Nigeria.

CITATION

ON

Dr Shamsudeen O.O Amali
Professor of Theatre and Drama,
Department of Theatre and
Communication Arts, Faculty of Arts,
University of Jos, Nigeria

On the occasion of his delivery
Of the 7th Inaugural Lecture
of the University of Jos,
8th December, 1998

Citation delivered by

Professor Iyorwuese Hagher
B.A., M.A., Ph. D., ABU, Zaria, D. Litt. Australia
Department of Theatre and Communication Arts,
Faculty of Arts,
University of Jos, Nigeria.

It is an arduous task presenting a citation on a scholar of Professor S.O.O. Amali's standing. The enigma is in deciding on what is to be included and not to be included in the citation, from the labyrinth of accomplishments of this assiduous intellectual and indefatigable scholar, artist, lecturer, dramatist, poet, culturologist and linguist. In just 28 years of distinguished academic career, Professor S.O.O. Amali has made his mark locally, nationally and internationally in the field of oral and written theatre and drama, literature, arts, oral tradition, linguistics and culture. My task here is to highlight just a few of Professor Amali's achievements.

Distinguished Guests, Academicians, Scholars, Great Josites, Ladies and Gentlemen: The august lecturer to-day, for this 7th Inaugural Lecture of the University of Jos, Nigeria, is no other person than Professor Shamsudeen Onyilokwu Onche Amali:

B.A. Bachelor of Arts Honours Degree, English, University of Ibadan, 1970.

Ph. D. Doctor of Philosophy Degree, Theatre and Drama (University of Wisconsin, Madison, Wisconsin, United States of America). 1976.

- * First Nigerian to earn a Doctor of Philosophy Degree with specialization in playcreating, playwriting, dramatic literature and production from the prestigious University of Wisconsin, Madison, U.S.A.
- * First scholar from the Northern States of Nigeria to earn a Doctorate Degree in Theatre and Drama.
- * First Northerner to become a Professor of Theatre and Drama.
- * First Nigerian bilingual Playwright and Dramatist (Idoma & English)
- * A pioneer academic staff of the Department of Theatre and Communication Arts, University of Jos.

- * From 1990-1994: Deputy Vice-Chancellor (Administration) and Member, University of Jos Governing Council
- * Elected Dean of Faculty of Arts, University of Jos for maximum two terms 1986-1988 & 1988-1990
- * Head of Department, Department of Theatre and Communication Arts, for many years.
- * 1997-to date: Initiator and Coordinator, The Senate-Approved: American Studies Programme, University of Jos.
- * From October 1st 1970 to date, (1988), 28 solid years, this scholar has had a dedicated, honourable and disciplined record of continuous, unbroken service in the Nigerian university system, and has held numerous positions within the University of Jos. Talking of a real hard-boiled, committed and dedicated university man, here is one: a hive of industry, an accomplished researcher, a voracious reader, a prolific writer and publisher of works on arts and culture, an erudite scholar of distinction.

This humble, honest, soft-spoken, disciplined, dedicated and articulate scholar of international stature has numerous publications to his credit. These include literary texts, publications of research records, tapes of indigenous Nigerian oral traditions, drama, literature, music and dance. Listing Professor Shamsudeen O.O. Amali's multi dimensional publications fully here would take the entire time for the lecture, therefore, a few of his works are hereby mentioned:

Amali, S.O.O. (1985): An Ancient Nigerian Drama: A bilingual book of four Inquest Plays in Idoma and English with introduction, Franz Stainer Verlag Wiesbaden GMEH, STUTTGART, Federal Republic of Germany

Amali, S.O.O. (1972) Onugbo mIko (Idoma and English) bilingual play (Institute of African Studies, University of Ibadan).

Amali, S.O.O. (1970) World Within Worlds and Other Poems English and Idoma, Ibadan.

Amali, S.O.O. (1984) Research Methods in Oral Tradition, University of Jos Postgraduate School Open Lecture Series Vol. No.5

Amali, S.O.O (1991) The Arts, Humanities, Science, Africa, Nigeria and the World: A Defence, University of Jos 13th Convocation Lecture Series.

Amali, S.O.O. (1983) "Journey to Igbira", an Alekwu Chant in Idoma, English and Swidish, in Kallyattneets Mask Om Dans: A?rica by Birgit Akesson (Stockholm: Atalantis)

Amali, S.O.O (1992)"The contribution of R.C. Abraham To Idoma Studies", African Languages and Culture Supplement, School of Oriental and African Studies, University of London.

Amali, S.O.O. (1990) "The Relevance of American Threatre, Drama and Entertainment to Contemporary Nigeria", American Studies Association of Nigeria (ASAN) Journal, Vol. 1. No. 1

Amali, S.O.O. (1979) "Our World and the Moon. "Sightings, Rand McNeally Reading Program Young American Basic Series, Level 14, Chicago, Illinois, U.S.A. (Used in American High schools).

Amali, S.O.O. (1969) "The Lone Dancer", "Strides" etc., Poems in African Voice, Anthology of African Poetry, Evans, London (The Poem "Strides" is used in the British schools for Orphans).

Amali, S.O.O (1969; "Kano Storm", African Writing Today, Maryland Books, New York.

Ama'i S.O.O. (1968) "Poetry", "Ambition", "Images," "The Surgeon", "Words Are No Man's Property" and

"Succession", Black Orpheus, A Journal of Art in Africa, Lagos.

Professor S.O.O. Amali has attended, participated, and presented learned papers in very many national and international conferences, seminars and workshops in America, Europe, Asia, Africa and Middle East.

Professor S.O.O. Amali has assessed and examined internally and externally at the first degree, masters, doctoral and professorial levels for many Universities. A few would suffice here:

The University of Ibadan

The University of Maiduguri

The University of Benin

Ahmadu Bello University, Zaria

The University of Calabar

The University of Nigeria, Nsukka

Mr Chairman, Professor S.O.O. Amali is a member of many Professional Associations: The Society of Nigeria Theatre Artists (SONTA), American Studies Association of Nigeria (ASAN), Association of African Comparative Literature of Nigerian (AACIN), Association of Nigerian Authors (ANA), American Theatre Association (ATA), and Academic and Non-Fiction Authors Association of Nigeria (ANSAAN), and many others.

Professor S.O.O. Amali has held very important offices in several professional, community, national and international bodies:

From 1979-1982: Chairman, University of Jos Branch of Academic Staff Union of Universities (ASUU), Member, National Executive Council of ASUU. (1979-1982)

1981-1982: Member, ASUU National Negotiating Team with the Federal Government on Conditions of

Services for Nigerian Universities, which obtained the U.S.S. salary structure and other conditions of service for the Nigeria University system.

1990-1995: National Vice-President, American Studies Association of Nigeria, University of Jos Branch.

1990 - to date: Member, NTA College, Jos, Governing Council

1992 - 1994: Director, Research Project on Democracy in Africa, University of Jos and University of Wisconsin, Madison, U.S.A.

1990-1992: Member, Benue State University Steering Committee, Makurdi, that set up the University.

1988-1990: Member, Board of Directors, Nigerian Film Corporation (NFC) Jos.

1986: Judge and Chairman of Jurors, Nigeria Television Festival (NIFETEP) NTA, Lagos

1985-1986: Chairman, Benue State Council for Arts and Culture, Makurdi.

1983: Judge, 6th National Festival of Arts and Culture, Borno State

1980: Member, (Nigeria) Federal Government Arts and Culture Delegation to the People's Republic of China that worked on the Nigeria-China Bilateral Cultural Policy.

Professor S.O.O. Amali is a recipient of many academic and non-academic awards and honours. Here are some of them:

- * The Grand Order of Men and Women of Letters Award, English Literary Club, Department of English, University of Ibadan, 1970

- * "Distinguished Service Award", The Academic Staff Union of Universities (ASUU), University of Jos Branch, 1993
- * The Nigerian Institute of Management Award for: Honesty and Integrity in Public Administration
- * Chief Auditors' Award for Honesty in Accountability.
- * Idoma Community Development Association Merit Award
- * Em'aîne Otukpo District Development Association Merit Award for Kindness and Generosity
- * The International Visitors Program Award of the United States Information Service/USIS, Washington D.C. U.S.A., 1995
- * National Council for Arts and Culture Certificate of Participation Award, 1996
- * International Islamic Relief Organisation and Iqraa Charitable Society, Jeddah, Kingdom of Saudi-Araba, Islamic Training Award, 1990
--- and so on and so forth.

Born 51 years ago to Mr and Mrs Aliyu O. Amali, of a very highly respected family in Upu, Otukpo Local Government Area of Benue State, Professor Amali is a committed muslim. His Wife of 26 years, herself a brilliant academician, Senior Lecturer in Economics and Head of the Department of Economics, University of Jos, is Dr. (Mrs) Ebele Amali. Professor Amali and Dr. (Mrs) Ebele Amali are blessed with three children - Musa - Onche, Hauwa-Ene and Mohammed-Otoofu- all Great Josites. Professor Amali is a model husband, model parent, model brother, and in short, a fine model of a gentleman of letters.

"The Amalian Two Theories on Cultural Creativity and Change," the subject of today's inaugural lecture, represents the peak and coaléscence of a 30 year intense intellectualism of an accomplished man of letters and culture who, with an increasing number of distinguished scholars all over the world, including Pope John Paul II, in a recent publication, hold that dialectics and faith (in God) are not diametrically opposite. Professor Amali represents a pioneer of this approach to scholarship in Nigeria as she moves into the 21st century. He has propounded these two theories to show the way to creativity and change in human culture, at a time when the issue of culture is coming to the forefront in world socio-economic engineering with culture now considered a very important catalyst and a veritable instrument in the desired socio-economic development of Africa and the world.

Distinguished Guests, Great Josites, Ladies and Gentlemen: Standing before you to deliver the 7th Inaugural Lecture of this great institution, the University of Jos, is Professor S.O.O. Amali, a humble man of erudition in arts and culture, a towering intellectual and a seasoned scholar of international repute.

Professor Iyorwuese Hagher.

BA, MA, Ph. D. D. Litt.

8 December, 1998

ABSTRACT

The Amalian Two Theories on Cultural Creativity and Change

The Amalian Two Theories on Cultural Creativity and Change are propounded by Professor Shamsudeen O.O. Amali, a distinguished International Dramatist, Artist and Culturologist of the Department of Theatre and Communication Arts, University of Jos, Plateau State, Nigeria. Professor Shamsudeen's Two Theories on Cultural Creativity and Change are as follows: The first theory contains, how the man-made aspects of culture are created by man. He thus reduces this first theory into what he calls Cultural Creativity Complexes: $(N \rightarrow X \rightarrow X_1 \rightarrow X_2 \rightarrow X_3) \rightarrow X_4$. X_4 is the man-made aspect of our culture, anything culturally made by human beings. Professor Amali contends in this first theory that every human being uses this theory in creating his culture.

The second theory presents the Six Factors that are responsible for cultural changes and continuity in creativity in the man-made aspect of culture which is X_4 . Professor Amali reduces this second theory of: The Six Factors Responsible for Cultural Changes in the Man-Made Aspects of Culture and Continuity of Creativity into: $\Delta (X_4) = F(1, \text{MAN, ENV, EXP, U, } \Delta^1) = X_5$. This means the Six Factors that are responsible for the changes and continuity in creativity in the man-made aspect of culture which is X_4 are the functions of: 1, Allah (God), Man, Environment, Experience, Unknown Factors and Change-in-Time. When all these Six Factors work on X_4 a new product X_5 is produced. Each unit of the theory is a complex and is linked to the other to form an organic whole. Professor Amali

contends that these processes are cumulative, cyclical, helix-like, repetitive and continuous, with additions or subtractions or modifications or variations.

This is the first time a Nigerian intellectual is propounding these forms of theories on culture, to specifically educate the world on how cultures are created and how they change and the factors responsible for the continuity in their creation. These two theories are relevant to scholars and non-scholars alike and for systematic and better understanding and development of man and his world.

A release by Mr. Steve Otowo

(University of Jos Public Relations Officer)

for the press on the occasion of the Inaugural Lecture

**THE AMALIAN TWO THEORIES ON CULTURAL
CREATIVITY AND CHANGE:**

1. THE CULTURAL CREATIVITY COMPLEXES:

$$(N \rightarrow X \rightarrow X_1 \rightarrow X_2 \rightarrow X_3) \rightarrow X_4$$

**2. THE SIX FACTORS RESPONSIBLE FOR
CHANGES AND CONTINUITY IN CULTURAL
CREATIVITY**

$$\Delta (X_4) = F (1, \text{MAN, ENV, EXP, U, } \Delta') = X_5$$

by

Professor Shamsudeen O.O. Amali
Department of Theatre and Communication Arts
Faculty of Arts, University of Jos, Jos
Plateau State
Nigeria

GRATITUDE

Since I started working on these two cultural theories in 1968/69 academic session, I have benefited a great deal from criticisms and comments of many of my academic and professional colleagues, students and friends within and outside the Nigerian University system. In expressing gratitude of this nature not everybody who has contributed to the work could be mentioned. To those whose names are not mentioned here and those whose names are mentioned, I sincerely remain grateful: Late Professor Francis Olu Okedeji, Professor of Sociology, University of Ibadan; Late Professor Robert G. Armstrong, Professor of Social and Cultural Anthropology and Linguistics, Institute of African Studies, University of Ibadan; Professor G. Chukwu, Professor P. Onumanyi, (Deputy Vice-Chancellor, Academic), Professor M.S. Audu, Director, Academic Planning - all of Mathematics Department, University of Jos; Professor Olowo Ojoade, Professor of African Folklore and Culture, University of Jos; Professor Edward Amor and Professor Esther M. Jackson, Department of Theatre and Drama, University of Wisconsin, Madison, U.S.A; Professor Angulu M. Onwuejeogwu, Professor of Social and Cultural Anthropology University of Benin; my dear wife Dr. (Mrs) E. Amali, Senior Lecturer and Head, Department of Economics, University of Jos, for all her untiring support; Alhaji Abubakar Kana, Principal Assistant Registrar, University of Jos and Honourable Commissioner of Education, Nasarawa State; Mr. Mathew Okoka, Mr. Inalegwu G. Idoko, Mr. Femi Imevbore; Mr. Musa O. Amali, Miss Hauwa Ene, U. Amali and Mr. Mohammed O. Amali all undergraduates at the University of Jos; Mr. Kabir, I.O. Amali, School for Higher Islamic Studies, Jos.

While preparing this fundamentally researched and reworked edition of these two cultural theories for this inaugural presentation, because of my students' and colleagues' demands, I had to represent the theories at a seminar organized by the Department of Theatre and Communication Arts, Faculty of Arts, University of Jos, on the 29th of August, 1997. During this seminar which was very well attended and which lasted for many hours, valuable comments and criticisms of the two theories were made by the Professors, Lecturers, Research and Arts Fellows, Postgraduates, Undergraduates and Diploma Students and others present. At the end of my presentation, to my surprise, I received a standing ovation from all the participants. I was sincerely moved by the gesture. I remain grateful for their inputs, which have enriched this inaugural lecture. My gratitude goes to the followings: Dr. John Sani Illah, Head, Department of Theatre and Communication Arts, Mr. Victor Dugga, Dr. Matt. Moge kwu, Dr. A.U. Enahoro, Dr. Irene Salami, Dr. J. Rishante, Mr. Jacob Agakwu, Dr. (Mrs) Miilcha Dadirep; Mrs. E.A. Nyager and all the other members of the academic and non-academic staff of the Department of Theatre and Communication Arts. My profound gratitude further goes to: Professor M.A. Adekunle, Professor of English; Professor Ibrahim James, Faculty of Arts; Professor Sam Aje, Dean, Faculty of Arts, Associate Professor M. Mangvat, Acting Director of General Studies Division; Professor Faiz Rahaman, Department of Botany; Dr. M.T. Yahaya, Dr. A.O. Omotosho and Dr. O. Adigun of the Department of Religious Studies; Dr. Godwin I. Uba, Department of English, who critiqued the two theories at the seminar; Dr. (Mrs) Angela Miri, Department of English; My M.A. students, M. Phil/Ph.D. students, Mr. Bala Mohammed and Mr. Isaiah Ilo who made very useful

contributions to the discourse at the seminar. And of course my Undergraduate and Diploma students.

My profound gratitude to my M.Phil/Ph.D. student and colleague Mr. Ernest Agoba, a gifted professional Fine Artist, who undertook to do the illustrations of the two theories in pictorial form and did a very beautiful job of it; Engineer Hassan Othman, Director of Works, University of Jos; Alhaji Umar Kumo; Mallam Zubairu Dagona; Lecturer, Department of Psychology; Mr. Hassan O.O. Amali, Mallam Mohammed Utu Ali, Mr. Onjefu Agbo and Dr. J.O. Ogunranti, Head of Department Anatomy, University of Jos. My deep gratitude goes to Professor Iyorwuese Hagher, Professor of Theatre Arts, Department of Theatre and Communication Arts, former Minister of State in the Ministries of Power and Steel, and Health, of the Federal Republic of Nigeria; the Vice-Chancellor, Professor Nenfort Gomwalk, and his Principal Officers, the Senate, and its Inaugural Lecture Subcommittee members and its Chairman, Professor Francis Okwuasaba; the University of Ibadan, University of Wisconsin, Madison, U.S.A.; the defunct Northern Nigeria Regional Government and Benue-Plateau State Government.

DEDICATION

With deepest and most sincere humility and gratitude, I totally dedicate this work to Allah, (God), the One and Only, who is neither begotten nor created, but who is the Creator of all beings and things, who created me, gave me the brain, inspiration, knowledge, materials and strength to create, write and produce these two theories on culture.

INTRODUCTION

HOW THE TWO THEORIES ON CULTURAL CREATIVITY AND CHANGE CAME INTO EXISTENCE

From my High School days, I was creating and producing works of arts and culture such as: poems, essays, plays and stories as parts of my school assignments, for the school magazines and for some publishing houses. I was also producing the plays I wrote, on stage. I was highly interested in the study of the arts and cultures: stories, folktales, arts, myths, legends, oral traditions, beliefs, religions, language, literature, music, dance, theatrical and dramatic performances of the Idoma of Nigeria, the arts and cultures of other Nigerian, African, and the rest of the world's peoples. In school I wrote a number of literary and creative works of arts specifically: essays, poems and plays which won prizes. When in 1962, at a tender age, I became a Field Research Assistant to the late Professor. R.G. Armstrong in his Social and Cultural Anthropology and Linguistics Studies of Idoma and other Nigerian and West African Languages and Cultures, my interest in arts and cultural studies deepened, broadened and increased. As a Research Assistant in cultural studies, I was at the same time, from 1966 to 1970, studying for a B.A. (Honours) Degree, in English at the University of Ibadan. Here too, I was writing and publishing poems, plays, essays, articles, and stories. As an undergraduate at the University of Ibadan from 1966 to 1970, I wrote and published a number of literary and creative works of plays and poetry some of which are: The Downfall of Ogbu, a play, (1967): Selected Poems, (1968), World Within Worlds and Other Poems (1970), God Poems, (1970), Time And Events, Poems, (1970), Onugbo Mloko, the first Nigerian linguistically accurately presented bilingual play

in Idoma and English (1970). These creative, artistic and cultural publications established the record of the first undergraduate at the University of Ibadan to have ever done so during the period. Being a research assistant to the late Professor R.G. Armstrong was a unique and tremendous education for me because we researched also into many other non Nigerian and African cultures. I read and studied virtually everything cultural that came my way.

As an undergraduate at the University of Ibadan majoring in English, I decided to take Sociology as Minor. I really enjoyed the two combinations, English and Sociology. In 1968/69 academic session, the late Professor Francis Olu Okedeji, the Professor and Head of the Department of Sociology gave us, his sociology students, in his course, an assignment to: Define Culture. When I submitted my own assignment together with those of the other students in the course to him, to my surprise he singled mine out and invited me to see him for further discussion on it. When I went to him, he told me that my essay on the Definition of Culture contained not only the definitions of culture but also how the man-made aspects of culture are created and the factors that are responsible for their changes and continuity in cultural creativity. He said that it was very clear to him that I had added something extra to the definitions of culture and that he was advising me to expand that extra bit of the essay for presentation and possible future publication. He said he was impressed with the originality of what is now humbly and modestly called by my colleagues and students: The Amalian Two Theories On Cultural Creativity And Change. Whenever I presented the draft of the paper to late Professor F.O. Okedeji he would carefully go through it and would tell me to keep on working on it, that, I was heading somewhere intellectually. I was working on the paper when he died. I remain deeply grateful to him.

After his death, the late Professor R.G. Armstrong developed interest in the paper. I continued to research into and to re-write the paper, presenting and discussing it wherever and whenever I could. Some publishing houses asked for the paper. The first version of the paper under a different title was first published in 1982 in a journal titled, Foundations of African Theology, edited by Professor (Rev.) D.N. Wambutda, for Ecumenical Association of Third World Theologians, Northern Area; Department of Religious Studies, University of Jos. For many years the two theories were taught at the University of Jos, to General Studies students under the cultural studies part of the course and directorship of Professor Olowo Ojoade, an international folklorist, classicist and proverbialist and to my Theatre and Communication Arts students. These theories had also been greatly enriched by my Doctor of Philosophy (Ph.D) Degree research studies at the Department of Theatre and Drama, University of Wisconsin, Madison, U.S.A. in: Playcreating, writing, literary, theatrical and dramatic creativity and production and by my continuous researches into the arts and culture.

These two theories modestly, humbly and basically stated are to further stimulate and extend intellectual debate, thought, analysis, and examination of culture. I was motivated to create these two theories on culture because I was really getting bored intellectually with just the static definitions of culture: What culture is and what it is not. I wanted to know how the man-made aspects of culture are created and the factors that are responsible for their changes and continuity in cultural creativity. It is hoped that these two theories would form a very tiny part of the great and massive wealth of knowledge that exists on culture in Nigeria, in particular, and in the world as a whole. I know, definitely, that these two theories are not the first and would not be the

last words on culture. As a mortal with limited vision and ability, I take responsibility for the errors in this presentation.

This paper has also been presented at various stages, at seminars, conferences and public lectures within and outside Nigeria. In the course of my working on this paper, I found myself using some figures and mathematical symbols and formulas to express my thoughts. I am neither a mathematician nor a logician. The figures and symbols used were thoroughly checked by some mathematicians, scientists, and statisticians at various stages.

I have used my own personal finance to carry out this work all these thirty (30) years. I did however make efforts to secure research grants within Nigeria to enable me to continue carrying out this research but these were not successful because the research granting sources, I believe, failed to know the immediate and future relevance of the research to the development of the arts and culture discourse. I however got some research grants for some of my other researches. The arts, culture and humanities are central to the development of any nation. No nation can therefore develop without them.

DEFINITIONS AND DISCUSSION OF CULTURE

Culture as used by anthropologists, culturologists, sociologists, dramatists, theologians and man is very old; much older than the name Nigeria. The name Nigeria was coined from River Niger by Lady Lugard not too long ago, and we have accepted it as meaning and as referring to our country. Since the formation of the name Nigeria, there has been very little attempt made to change the name probably to an original African one. Nigeria means, Niger-Area. There may be a change of the name in future but this is for now, very hard to tell. United States of America (U.S.A.), Russia,

France, Iraq, Syria, Ghana, Sudan, South Africa, Kenya, Algeria, Morocco, Tunisia, Egypt, Japan, China, Pakistan, Togo, Serria-Leone, England, Germany, Bangladesh, Mali, Niger, Tanzania, Brazil, Congo, India, Saudi Arabia etc are names of counties and places, accepted by the people of these countries and places; more so, because they have suffered and died to protect the corporate entities of their countries from internal and external aggressions and destruction. England and Germany fought the World War II in order to protect their names and their territories. The people of Nigeria have come to accept the name Nigeria and not too long ago suffered and sacrificed their sons and daughters to protect and strengthen the internal and external contents and structures of the country. Within the name Nigeria there are many cultures and cultural elements: the people; what they do with their hands, what they think, feel say know and create; the land, the plants, the animals; non-living things, fire, water and of course air. Nigeria is now an essential and integral part of the world culture.

The word culture is basic and fundamental to anthropological, sociological, culturological, dramaturgical, theatrical, communication and human usage. Culture contains abstract, fluid, physical, human and animal activities. Anthropologists, culturologists, sociologists; other social scientists, artists, dramatists, religionists, philosophers and scientists, have defined and re-defined culture, especially, in terms of what it means to man in particular. To most of them culture contains everything imaginable, observable, audible and perceptible. Tylor defines: "Culture or civilization, taken in its wide ethnographic sense is that complex whole which includes: knowledge, belief, art, morals, law, custom and other capabilities and habits acquired by man as a member of society... The anthropological term 'culture' designates these aspects of the

total human environment, tangible, and intangible which has been created by men..."¹

Taylor continues: "A culture refers to the distinctive way of the life of a group of people, their complex design for living".² Herskovits on the other hand, defining culture writes: "(1) culture is learned (2) culture derives from biological, environmental, psychological and historical components of human existence (3) Culture is structured (4) culture is divided into aspects (5) culture is dynamic (6) culture is valuable (7) culture exhibits regularities that permit its analysis by methods of Science (8) culture is the instrument whereby the individual adjusts to his total setting and gains the means for creative expressions."³

Kluckhohn and Kelly further defining culture state: "A culture is an historically created system of explicit and implicit designs for living which tend to be shared by all or specially designated members of a group at a specific point in time,"⁴ and the late Professor R.G. Armstrong, of the Institute of African Studies, University of Ibadan in defining cultures states, "Culture is a set of ways or paths for human behaviour".⁵

The Idoma word for CULTURE is UCE. It means: the behaviour, the manner and the ways of thinking, of doing, creating and making things characteristic of a specific society or a group of people or even an individual. For example the Idoma Alekwu-Ancestral Festival, the Yoruba Oshun River - Goðless festival in Oshogbo, the Islamic Ramadan and the Christian Christmas religious festivals are cultural creations and institutions. UCE also means: the material as well as the non-material beings and things belonging to a specific society or a group of people or an individual. All these form the Idoma culture which is a part of the Nigeria, Africa and World culture. Each society, group or individual defines culture in its own ways. The definitions

of culture by the various societies, groups and individuals may contain some similarities and differences.

THE ORIGIN OF CULTURE, CREATIVITY AND THE DEFINITION OF THEORY

Since the anthropologists, ethnologists, sociologists and culturologists quoted here and very many other sources consulted but which are not quoted here, have stated that culture is created by men, I would like to further theorize on: (1) How the man-made aspects of culture are created by man, and on (2) the factors that are responsible for the changes in the man-made aspects of culture and continuity in cultural creativity. But before proceeding, the origin of culture, creativity and the definition of the term "theory" will be discussed.

THE ORIGIN OF CULTURE

Culture started with the creation of beings, things and man. What has created the beings, things and man, most people have called Allah (God); and others have called nature, accident, mystery, mysterious force or forces, chance and necessity or an unknown factor or factors. The belief in Allah (God); also has led this researcher to conceive these two theories on culture. Beings, things, environment and man were created by Allah (God). The concept of Allah (God) is put in man by Allah (God). Man himself becomes an aspect of the total environment into which he is created. He originally and still does embody qualities of the environment and he draws upon and uses these qualities to create his own man-made aspects of culture. Some aspects of culture are man-made and they use man's complex and simple reasoning, physical and organic structures, actions, senses and some aspects of his environment. Man's internal organic actions, interactions, relationships and communications within his

whole organic frame, and his relationships and communications with his external world, people, things, beings, other forces and elements help him in his creation of some aspects of his culture. Creativity is therefore central to cultural discourse.

Creativity

What is creativity? Creativity is: (1) "The act of creating; specially the act of bringing into existence from nothing or (something), the universe or world or the living and non-living things in it. (2) The act or practice of making, inventing, devising, fashioning or producing."⁶

To further solidly situate and anchor the origin of culture and creativity, Islamic and Christian sources are used. Islam among other things means, peace, purity, obedience and submission. Islam is the total culture or way of life of muslims, which calls for the total submission of the individual muslims to the, "Will of Allah and obedience to His law. Only through this total submission to the Will of Allah and Obedience to His Law that one can achieve true peace and enjoy lasting purity."⁷ Islam as a Religion is from Allah (GOD) through His messenger Prophet Mohammed (PBUH) to mankind. Islam and Muslims recognize the existence of only One Allah (God). Of creativity, in Islam, Allah (God) says in the Holy Quar'an in Sura Yasin "Who will give life to these bones when they are rotten? Tell Him,"⁸ "He who created them in the first instance will give them life again: He is skilled at every kind of creation ... He it is who created fire for you from the given tree, with which you kindle your fuel. Is it not He who created the heaven and the earth able to create the like of them? Why not, He is the skillful creator. When He intends a thing, He needs only say: "Be and it is. Glorified is He in Whose hand is the absolute control of everything and to Him you shall all be

returned..."⁹ In Sura Al- Alaq, Allah commanded Prophet Muhammed (PBUIH) "Read (O Prophet) in the name of your Lord, who created man from a clot of congealed blood. Read: and your Lord is most generous, Who taught knowledge by pen taught man what he did not know..."¹⁰

Leslie A. White, a Christian, using extract from the Holy Bible in his book titled, The Science of Culture, A Study of Man and Civilization, Chapter Nine, captioned, "Ikhanaton: " The Great Man Vs. The Culture Process" states, "... that the external world and the events that take place there are but the realization of ideas and emotions projected from the mind of God or of man. The ideas come first, they are the original seeds, the prime movers. As they are thrust forth from the mind they take form as stars and planets, animals and plants, tools and edifices, rituals and institutions. In the beginning was the idea. And the idea finds expression in the Word, and the Word becomes not only flesh (John 1, 14) but earth and sky and all creation. Let there be light and there was light! The external world is but a projection of the mind of God."¹¹ And I add, Allah (God) first, then spirit, matter, ideas, and words.

Allah (God) gives organic life and death to all that he creates and inorganic life and death to all that he empowers man to create. Man is an organic being and Allah's (God's) creation. Allah's (God's) creations are organic, dynamic, moving, vibrant and living with life and death. Man's creation of some aspects of his culture are mostly, if not all, inorganic, artificial, synthetic, lifeless and spiritless. Whatever life and death that are put into them, that they experience and that influence them are as given and directed by Allah (God) through man. Man has not been able to put on his own, organic life and spirit into what he creates. Allah's (God's) creations which are organic with life, spirit and force in them, for ever, continue to regenerate,

reproduce, live on and die on. Man's creations which are inorganic, cannot regenerate, reproduce, live on, and die on, on their own except as directed by Allah (God).

A tree, a plant, its branches, roots, leaves and flowers; a sheep, fish, bird, soil, rock, insect, air, water etc are Allah's (God's) creations with their own organic life or force put into them by Allah (God). The plays or dramas, works of arts, scientific and technological works such as: computers, robots, machines, engines, houses, bridges, roads, motors, medicines etc which man creates, use the powers and materials provided by Allah (God) for man and in man. These man's creations need man and materials to use them for them to function and perish. Whereas Allah's (God's) creations which are organic have organic life and death of their own. Inorganic life is from organic life. Allah's (God's) creations, therefore, transcend man and his creations, matter, spirit, time, place and space. Man through his cultural creations uses and imitates some aspect of Allah's (God's), creations. Allah (God), the only one source and the creator of all things.

Man continuously searches and creates infinite numbers of aspects of culture which are patterned and fashioned after Allah's (God's) endless and infinite creations. Man in his creativity is engaged in only the creation and imitation of a very, small and minute aspects of Allah's (God's) creations. Man, intellectually fractionalizes, fragmentizes and compartmentalizes his cultural creativity in his bid to understand and imitate Allah's (God's) uncountable, endless and infinite creations which are original, natural, organic and whole in their entirety. A part knowledge of a thing is not a full and complete knowledge of that thing. Only Allah (God) alone possesses the full and complete knowledge of everything because Allah (God) is the creator.

It is very often, not possible for one to keep on looking for the origin of everything one comes across everytime. But it is sometime essential for one to concentrate on looking for the origin of a thing, since such a search may lead one to see the thing in a different and perhaps deeper, broader and clearer perspective. Sometimes one never finds the exact origin of the thing one is investigating, but may find another thing altogether. Penicillin was said to have been discovered in this way. Sometimes, infact, most of the time, most people do not bother themselves with finding out how the things they use originate or are created. For most people, it is better to accept a thing the way that thing is instead of finding out how that thing is made and then proceed to make one. Some of the reasons that may be largely responsible for this type of attitude in most people may be environmental, sociological, cultural, material, technological, scientific, educational, economic, and so forth.

Man has created most of the various aspects of his culture, because of internal and external necessities. The harsh weather might have forced him to construct shelter or building, the need for food might have forced him to make farm and its tools; the need for him to understand the mysteries of the universe might have forced him to recognise or create science, arts, religion and beliefs; the need for him to defend himself against the brutality of his fellow man, other beasts and to survive might have forced him to develop weapons. The need for him to exist, live, move and communicate might have forced him to develop thought, language, fire, ideas, roads, objects, painting, writing, television, satelites, planes and designs which are some of the aspects of man-made culture. The needs necessarily, do not, can not constitute and cannot be Allah (God).

DEFINITION OF THEORY

The term theory has been used in this work because it exactly conveys the contents and meanings of the work. Theory as used in this work means the followings: "Imaginative contemplation of reality, direct intellectual apprehension, insight, (nor can I think I have the true insight of death when I contemplate a skull - Sir Thomas Brown), a belief or procedure proposed or followed as the basis of action, (1): the body of generalization and principles developed in association with practices in field of activity (as medicine, music) (2) a systematic analysis, elucidation, or definition of a concept, (3) a judgment, conception, proposition, or formula (as relating to the nature, action, cause or origin of a phenomenon or group of phenomena) formed by speculation or deduction or by abstraction and generalization from facts."¹² (a) And I do add, a theory is a systematic intellectual abstraction or statement or deduction, or proposition based upon knowledge of or insight or vision into a subject, which proves or leads to the discovery of the truth, reality or falsity of that subject.

IDEA, ACTION AND MATERIAL

These two theories and their illustrations are limited to man's: (i) idea (s) (ii) action(s) (iii) material(s) and to the development of his idea(s) and how he uses the idea(s) action(s) and material(s). Since idea, action and material are central to the two theories they are hereby defined:

(i) Idea: As used here means; "(a) a presentation of sense, (b) concept or representation, (c) an immediate object or a compound of immediate objects of sensation or reflection (d) an impression of sense or imagination (e) the complex or final product of reason (f) a product of reflection or of mental concentration (g) a formulated thought or opinion

(h) ideas may apply to an image or formulation of something seen or known, of something imagined and visualized, of something vaguely assumed, guessed at or sensed"¹³ or spoken or perceived using symbols, signs, words images, feeling, action, etc.

(ii) Action: This is, "the process of doing, exertion of energy, behaviour, conduction, initiative, enterprise."¹⁴ Motion, internal and external, organic and inorganic motion.

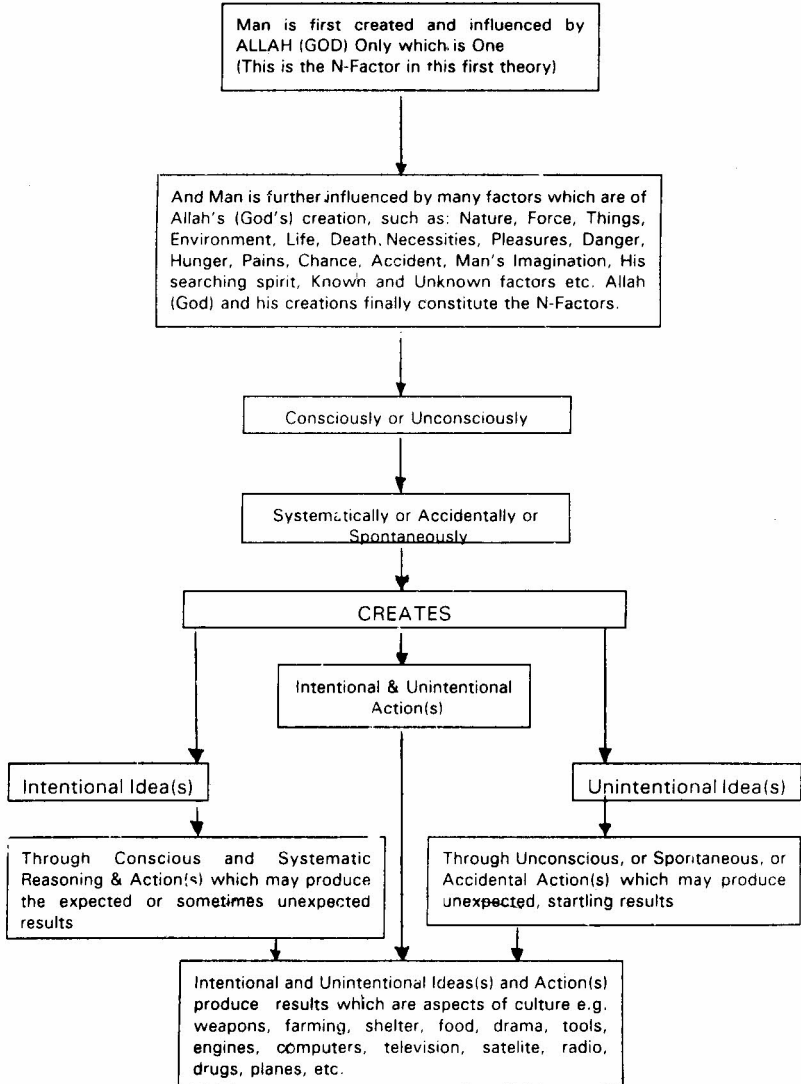
(iii) Material: This means, "of relating to, or consisting of matter;"¹⁵ which could be solid, fluid, gaseous and abstract. As stated earlier in this presentation, man is a cultural being, therefore, at the centre of these two theories is man himself. Man is used here to cover male and female human beings. Here are the two theories.

THE TWO CULTURAL THEORIES AND THEIR ILLUSTRATIONS

This first theory which is: How the Man-made Aspects of Culture Are Created is labelled No. 1. The first theory (No.1) contains two parts which are marked Part A and Part B. Part A shows: The N-Factors and how they influence man to create the man-made aspects of culture. A diagram is used to illustrate this. Part B. presents: How the man-made aspects of culture are created and the cultural creativity complexes. Each unit of the complexes contains complex thoughts, actions, senses, feelings, materials etc. Each unit is also linked to the other in some ways and forms to produce the end result. Further illustrations to prove the points being made are presented.

NO. 1 FIRST THEORY

PART A



Man, when he creates Intentional and Unintentional Idea(s) and Action(s), consciously or unconsciously, systematically or accidentally or spontaneously uses Allah (God), man himself and his universe which are created by Allah (God) and these constitute the N-factors for his Ideas and Actions. The Idea(s) are Intentional because they are intended to achieve a purpose or because they carry a purpose and actions relevant to man and his universe. When the ideas are Unintentional or Accidental or Spontaneous they still contain a purpose or purposes which are not originally intended or known.

PART B. INTENTIONAL IDEA(S)

The Intentional Idea(s) which originates in man is due to the N-factors. The N-Factors exist and function outside and within the human being and his brain. The human brain may therefore contain many ideas. The human brain and the ideas in it I shall call X. The ideas in X may be very many and may be related or unrelated to each other. From X, I take an Intentional Idea to create or do a specific thing because of the influence of the N-Factors. This Intentional idea, I shall call X_1 . The Intentional Idea X_1 is to create something, eg: to carve wooden moon, star, cross; to write or compose a poem, a story, a play etc. X_1 leads to X_2 . X_2 is the Idea(s) about, what, type, form, what to use, from where, when and how X_1 can be achieved. X_2 contains complex mental ways, means and reasoning about how to put X_1 into operation. X_2 leads to X_3 . X_3 is the actual mental, practical and physical processes of putting X_1 and X_2 into reality or action. X_4 is the actual result of the actions in X_3 . This result may be the carved wooden moon, or star, or cross; the poem, play, story; a house, a road, a stool, a motor or an Idea of a theory like this particular one on culture etc. The result may also not be what the original Intentional Idea(s) was. An idea

can grow, develop and multiply in many directions, forms and shapes.

X_1 the intentional idea could emerge from X suddenly or gradually and in stages, leading to its clear formation, concretization, crystallization and image; In impulses, waves, sounds, feelings, sensations words, objects and actions.

Sometimes, the intentional idea to create a specific idea or thing may emerge but without one knowing exactly what the idea or thing will finally look like or turn out to be until all the creative complex processes of X_1 , X_2 and X_3 are completed. Each X_1 , which is the intentional idea is a complex. An idea can emerge or form and disappear instantly or may linger on in the mind for some time. It may or may not be fully realized practically and conceptually.

HOW SOME OF THE MAN-MADE ASPECTS OF CULTURE ARE CREATED BY MAN

- N** = Factor(s) create in man and influence man
- X** = Contains numerous Intentional (Unintentional) Idea(s) and actions
- X_1** = is an Intentional Idea to create something and it is taken from X. X_1 the Intentional Idea is to carve a wooden moon or a star or a cross; write a poem, a play; build a house, a car etc.
- X_2** = is the Idea(s) about how, with what, type, form, from where, when X_1 can be realised.
- X_3** = is the actual mental, practical and physical processes of putting X_1 and X_2 into action or reality.
- X_4** = is the actual result of the actions in X_3 which could be the carved wooden moon or star or cross; or a house or a road, or a poem, a play, a stool, or an idea of a theory on culture like the one in this paper; abstract, physical

tangible and intangible results. These are aspects of the cultural products created by man.

X_4 may turn out not to be the result of the original intentional idea. The Intentional Idea X_1 may undergo alteration and changes at the X_2 and X_3 levels.

This theory of how some of the man-made aspects of culture are created by man is reduced to the following:

Cultural Creativity Complexes: $(N \rightarrow X \rightarrow X_1 \rightarrow X_2 \rightarrow X_3) \rightarrow X_4$, the man-made aspect of the culture.

The Applications and Illustrations of the Theory:

Let us apply this theory to the following examples of how some aspects of the man-made culture are created by man.

1. Self-Defence (A Stone or Stick or Gun Weapon)

Man, because he is in danger etc. thinks of an idea to defend himself against an attack from a wild beast or from an armed attacker. This idea to defend himself is our Intentional Idea, X_1 and it is taken from X which could be regarded as the human brain which contains Intentional Ideas and the Unintentional Ideas.

X_1 is Intentional Idea, to create or use something for self-defence, (a stone or stick or gun weapon). X_2 is the idea of or about, how, with what, the type, from where, when and what is to be done, to create the weapon. X_3 is the actual mental, practical and physical process of putting X_1 and X_2 into practice and reality. X_3 is the getting of everything necessary for making the weapon and the actual mental and physical making of the weapon itself.

X_4 is the man-made weapon which could be a stone or stick or gun weapon for self defence. Once it is made it can be used and re-used and re-created with or without

modification, continuously, from time to time and from place to place. In addition to man using his ideas to make weapons from solid materials external to him, he could also use his body, language, idea, hands, mouth, teeth and feet as weapons to defend himself.

2. **Hunger and Food**

X_1 is an Intentional Idea, to eat food because of hunger.

X_2 is what to eat. How? Where? what to do to get what to eat etc.

X_3 is the actual mental, physical and practical processes of gathering, cooking the food items required, for the particular type of food one wants to eat.

X_4 is the cooked food. And once it is cooked it can be eaten. The processes and the type of food cooked could be repeated from time to time.

Individual, collective and cultural differences in food may specifically arise at the X_2 and X_3 levels or even at any of these complex levels: N, X, X_1 , X_2 , X_3 , and X_4 .

3. **Shelter**

X_1 is an Intentional Idea, to protect oneself against the weather through a form of shelter

X_2 is the idea about what type, form of shelter, with what, where, and how, what to do about the intention to make the shelter.

X_3 is the actual mental, physical and practical processes of making the shelter

X_4 is the man-made shelter, and the living in it. A cultural aspect.

4. The Creation of An Idoma Tragic Bilingual Play Titled: Onugbo Mloko (in Idoma and English).

The N-Factors influence the playwright and create in him ideas which are in X. The playwright takes an idea from the numerous ideas in X. The idea that he takes is an Intentional Idea, which I shall call X_1 . X_1 is to write a bilingual tragic play based upon the Idoma traditional myth of the tragedy of two brothers, Onugbo and Oko. Onugbo and Oko are two inseparable brothers of the same parents. Onugbo is older. When their father is about to die, he requests Onugbo to look after Oko. Onugbo is a professional hunter who has been conferred with the highest hunting title in the land because of his great successes in hunting. Onugbo trains Oko to hunt. Oko later becomes more successful in hunting than Onugbo and instead of Onugbo rejoicing at this, he kills Oko during a hunting expedition involving only the two of them. X_1 leads to X_2 . X_2 consists of ideas about: how, with what, where, when, style, language, actions, costume, scenes, make-up, lighting, place, sound, props, character, time etc. X_2 is therefore the mental reasoning of the ways and means. X_2 leads to X_3 . X_3 is the actual mental, practical and physical processes of gathering idea and materials and using them, and of putting X_1 and X_2 into action, practice and reality. It is the writing of the tragic bilingual play of Onugbo and Oko in Idoma and English. X_3 leads to X_4 . X_4 is the real and actual result of the mental practical and physical processes and actions in X_3 . X_4 the Onugbo and Oko bilingual play in Idoma and English is the end product, the final result. It is a man-made aspect of culture.

5. Road or Motor

When the Intentional Idea X_1 which is to build a road or a motor is materialized, man continues to make more

roads of similar type for use by pedestrians, motors etc. The road or motor continues to be repeatedly used by man and animals. One must also not forget that both the motor and road are produced in the X_3 state, where the intention is put into actual mental and practical actions. The road and the motor are produced repeatedly with modifications where necessary. The road and motor, and the ideas and knowledge of the road and motors created are used from generation to generation. When a generation passes away it may leave the road and the motor including the ideas and the knowledge about them for the next generation to inherit. Each generation can also create a new object or new objects using the model the former generation might have handed down to it, and again, only to leave it for the succeeding generation. This cultural process is cumulative, cyclical, helix-like, spiral and repetitive.

6. The Old Man and Mat

There is an old man with Intentional Idea, X_1 to weave a mat. Now that the old man has got the intention to weave a mat he begins to think about: with what, when, type, where and how to make the mat which is X_2 . X_2 which is the mental way and reasoning about the ways and means, to get X_1 , the intention to create the mat into practical and physical reality. After the old man has thought very thoroughly in the X_2 stage he decides to put X_2 , the mental ways, means and reasoning into action. Putting X_2 into actual mental and physical practice gives him his X_3 , which is the actual mental, physical and practical processes of putting X_1 and X_2 into reality or practice. X_3 is therefore, the actual mental and physical processes of gathering materials, preparation, shaping, pattering the mat and of putting X_1 and X_2 into reality. When the mat is woven, the old man has his X_4 , a man-made aspect of culture.

7. The Old Man and His Body

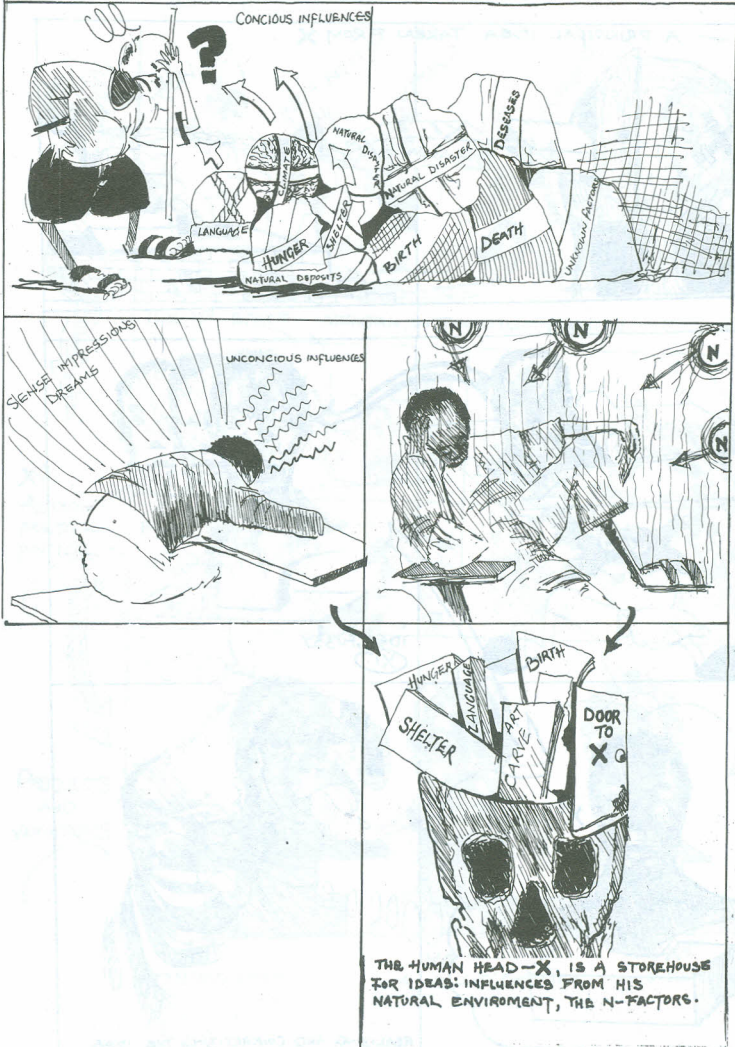
The old man can apply these processes to his own body needs and cleanliness such as: taking his bath, brushing his teeth, barbing his hair and making new clothes for himself. This theory could be used for the introduction of new systems of social, political, cultural, economic etc order and governance in any human society.

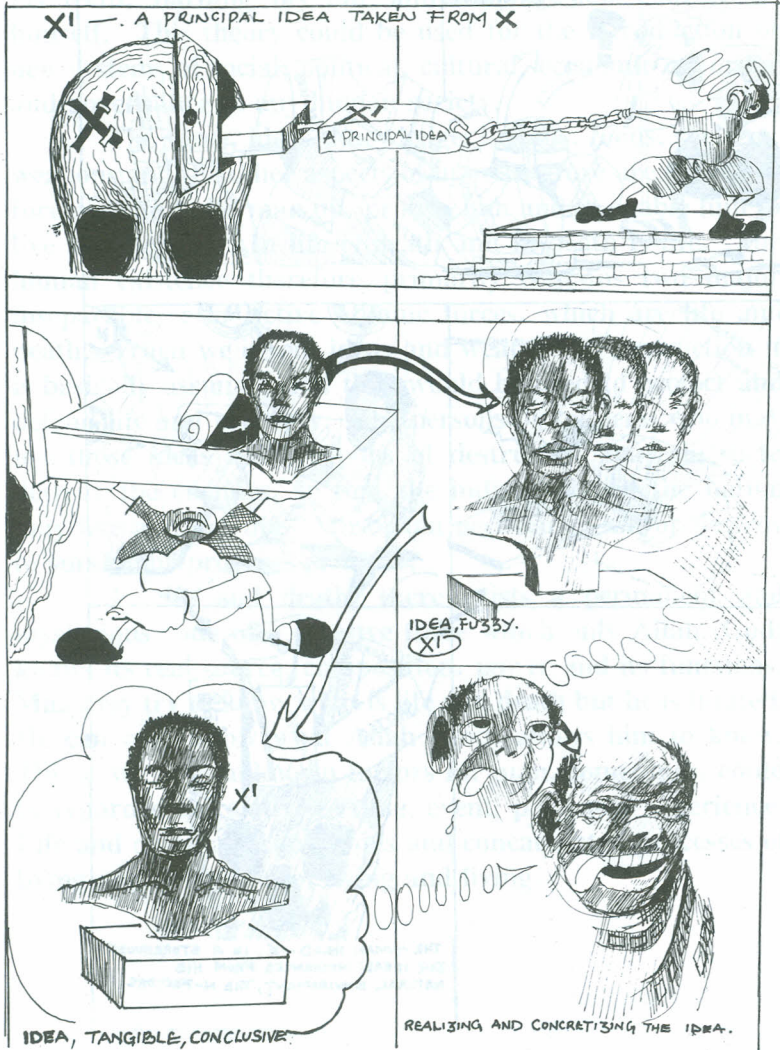
The sense, ideas, knowledge, actions, foods, shelters, weapons and the other aspects of man's culture are, first and foremost, to build man up, protect him and to enable him to live and not die. In life is death and in death is life. The human existence therefore primarily contains two major inseparable, ever active organic forces, which are life and death. When we invent ideas and weapons of destruction it is basically assumed that they would be used to protect and defend life and property. The persons or soldiers, who may use those ideas and weapons of destruction may do so to destroy the enemies, so that the individual and the nation may live and not die. Must man necessarily kill or destroy to survive or progress or build?

In life and death, there exists a permanent and mysterious zone of a creative force which only Allah (God) knows its real source, composition, power and its functions. Man may try to know what is life and death but he is limited. He can only know what Allah (God) allows him to know. This is why the unknown factors for man, sometimes, could be regarded as relative to time, event, place and experience. Life and death are continuous and concatenated processes of living and dying and of dying and living.

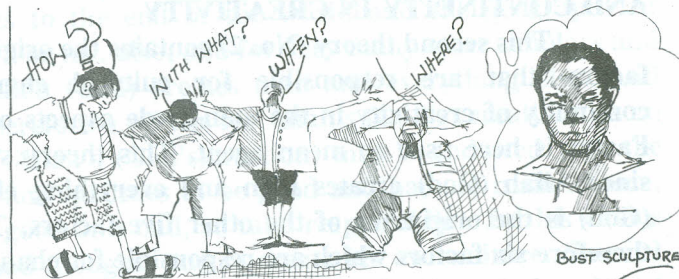
Pictorial Illustrations of the Cultural Creativity Complexes.

MOTIVATIONS FROM N-FACTORS



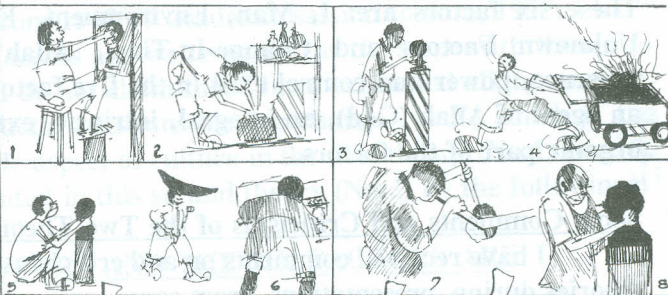


X₂
THOUGHT

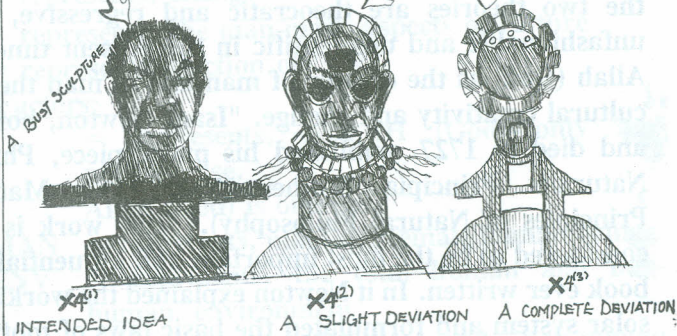


THE X₂ STAGE — MENTAL, INTELLECTUAL, COMPLEX.

X₃
ACTION
PRACTICAL
PHYSICAL



PRODUCTS
AND
VARIATIONS



THE SECOND THEORY: THE ORIGIN AND THE FACTORS THAT ARE RESPONSIBLE FOR CULTURAL CHANGES IN THE MAN-MADE ASPECTS OF CULTURE AND CONTINUITY IN CREATIVITY

This second theory (No. 2) contains the origin and the factors that are responsible for cultural changes and continuity of creativity in the man-made aspects of culture. Factor is here used to mean agent. This theory states that since Allah (God) creates man and everything else, Allah (God) is the originator of the other five factors. There are therefore six factors which are responsible for changes in the man-made aspects of culture and continuity of creativity. These six factors are: I, Man, Environment, Experience, Unknown Factors and Change-In-Time. Allah's (God's) presence, power and control exist in the five factors. Man is an agent of Allah (God), an integral, intrinsic, extrinsic and organic part of the factors.

Some Comments and Criticisms of the Two Theories:

I have received comments on and criticisms of the two theories during presentations, from some commentators that the two theories are theocratic and regressive, that it is unfashionable and unscientific in the present time to credit Allah (God) as the creator of man and in man the power of cultural creativity and change. "Isaac Newton, born in 1642 and died in 1727, published his masterpiece, *Philosophiae Naturalis Principia Mathematica*. (The Mathematical Principles of Natural Philosophy). This work is generally considered to be the most important and influential scientific book ever written. In it Newton explained the workings of the solar system and formulated the basic laws of motion which to this day are fundamental in engineering and physics. Isaac Newton discovered Calculus. Newton was a learned theologian who viewed the primary value of his work to be its

support of the existence of God. Throughout his life he worked passionately to date biblical events by relating them to astronomical phenomena. He was consumed with this passion that he spent years searching the Books of Daniel for the clues to the end of the world and the geography of hell...¹⁶ For me, also, and for very many other scholars and people Allah (God) creates man and everything else. And man is therefore a vehicle for Allah's (God's) creation. As an object of Allah's (God's) creation, man is endowed with the faculties and qualities to be good and bad, to make choice, between good and bad, to take responsibility for his choice actions and thoughts and to create his own culture. Since, I started researching and working on these two cultural theories from 1968/69 academic session to date, 1998, I have not come across any write-up that is the same with these two theories. I do not claim that I have exhausted all the sources. The six factors responsible for changes in X_4 which is the man-made aspect of culture in the first theory (No.1) part B are presented in this second theory (No.2) by the followings:

THE LETTERS AND THE SIX FACTORS ARE:

- Δ = represents, change - in ..
 X_4 = represents, the man-made aspects of culture
 F = represents function of

The Six Factors:

1. I = represents, ALLAH (God) only nothing else.
Allah (God) is one (1)
2. MAN = represents, male and female human beings
3. ENV = represents, the total human and non-human environment
4. EXP = represents, human and non-human experiences and activities

through time and space.

5. U = represents the unknown factor(s) which is or are beyond human knowledge.

6. Δ^t = represents change-in-time

X_5 = represents another level, form and type of man-made aspect of culture, resulting from the effects and functions of the six factors on X_4 , the man-made aspects of culture.

THE SIX FACTORS RESPONSIBLE FOR CULTURAL CHANGES IN THE MAN-MADE ASPECTS OF CULTURE AND FOR CONTINUITY OF CREATIVITY FUNCTION AND ARE REPRESENTED THUS:

$\Delta (X_4) = F (1, \text{MAN, ENV, EXP U, } \Delta^t) = X_5$. These Factors mean that changes in the X_4 which is the man-made aspect of culture are functions of: 1, MAN, ENVIRONMENT, EXPERIENCE, UNKNOWN FACTORS AND CHANGE-IN-TIME. U, the unknown factor(s) is present in every man-made aspect of culture and may undergo intentional and unintentional processes as contained in Part A of the first theory (No.1). In the second theory (No. 2) the effects and functions of the six factors could lead to the creation of another level of cultural creativity and product which could be referred to as X_5 . Everything in the world changes except Allah (God).

THE DEFINITIONS OF THE SIX FACTORS

1. 1 (ONE) "Say He is Allah, the One and Only. Allah is Independent of all and all are dependent on Him. Neither has He an offspring nor is He the Offspring of anyone; and none is as equal unto Him in rank."¹⁷ Allah (God) creates all things. Allah (God) is not created by all things. He gives all things and takes all things, whenever and wherever he likes. Allah (God) gives man the idea, knowledge, materials and

Allah (God) gives man the idea, knowledge, materials and actions to make his culture. Allah (God) therefore gives man his culture.

Allah (God) is beyond human comprehension and perception. Only Allah's (God's) supreme attributes such as: creation, life and death that can be perceived felt and realized by man. The N-Factor in the first theory is the same as 1 (ONE) in this second theory. Both mean Allah (God).

MAN:

Male and Female human beings. Vice regent of Allah (God), on earth through whom the man-made aspects of culture are created

3. ENVIRONMENT:

This includes everything in the universe, the surrounding and the region that is visible and invisible; tangible, physical, abstract and fluid; living and dead, the space, the solar system etc. and their activities which could be perceptible or be imperceptible, organic and inorganic. They are functionally relevant to the man-made aspects of culture.

4. EXPERIENCE: This means that the man-made aspects of culture must have undergone changes and functions through uses, which could be practical, physical, theoretical, abstract, fluid; invisible and visible; quick and slow, constructive and destructive, organic and inorganic, through time and space. And through the, "actual observation of facts or events and knowledge resulting from this"¹⁸

5. UNKNOWN FACTOR (S): There is or there are unknown factor or factors that is or that are not known by man that could be functionally responsible for the changes in

the man-made aspects of his culture. It is impossible for man to know or predict exactly what the unknown factor or factors will be. This unknown factor (s) may have the effect of changing the man-made aspects of culture to another level of material and non-material existence. Allah (God) creates man and man knows that Allah (God) definitely exists. Allah (God) creates life and death. There is life in death and death in life. Man knows that he would die one day and at one time, but the precise day, time, moment, hour, minute or second, he may never know, because, this knowledge is beyond him. Man may predict and know some of the factors that would be responsible for changes in the man-made aspects of culture but there are other unknown factors which he may never know.

Only Allah (God) knows the unknown factors. This is also the Insha Allah or by the Grace of God Factor in human existence, which is also an aspect of Allah (God) but not Allah (God).

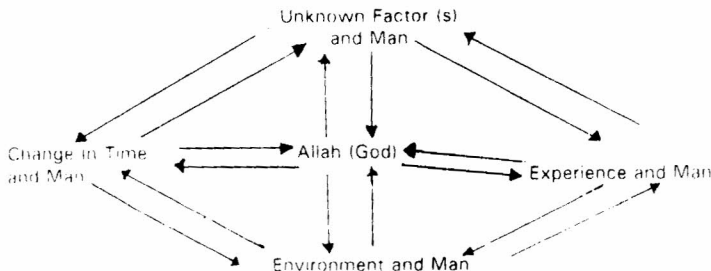
6. CHANGE-IN-TIME: Change-In-Time here, means: the activities, movements, rhythms and the relationships, between and within one physical and abstract object and another in space and place, resulting in some alteration or substitution, which can be identified, measured and observed in terms of duration, position place, composition, form, structure and seasons; which could affect and change the man-made aspects of culture. There are organic and inorganic changes and time which are dynamic, stable, progressive, slow, and fast.

CHANGE: Furthermore change is a very complex, delicate, vibrant, gentle, subtle, perceptible, imperceptible, strong and dynamic phenomenon. Change in this paper, amongs its other many meanings, means: "to make different, a) to make different in some particular, but short of conversion into

something else; alter, modify, to make over to a radically different form, composition, state or disposition; transform, convert; to substitute another or other in place of something under consideration; to replace with another or others of the same kind or class; to pass from one appearance, position, state or stage to another etc."¹⁹ Change in this paper could also be organic or inorganic, perceptible or imperceptible, voluntary, forced, gradual, slow, fast or even resisted or accepted etc.

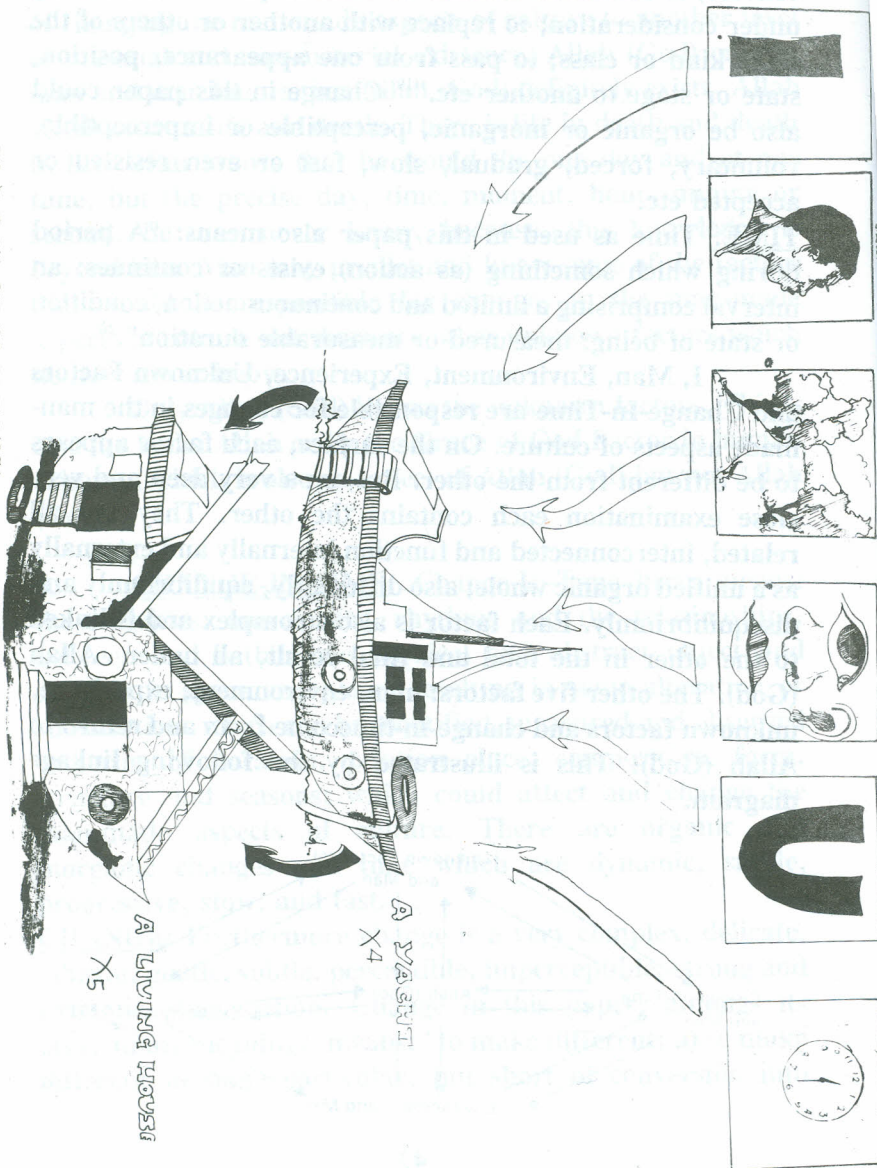
TIME: Time as used in this paper also means: "A period during which something (as action) exists or continues: an interval comprising a limited and continuous action, condition or state of being: measured or measurable duration".²⁰

I, Man, Environment, Experience, Unknown Factors and Change-In-Time are responsible for changes in the man-made aspects of culture. On the surface, each factor appears to be different from the other. But, on a very deep and very close examination each contains the other. They are all related, interconnected and function internally and externally as a unified organic whole; also differently, equilibriumly and disequilibriumly. Each factor is also a complex and is linked to the other in the total and final result, all under Allah (God). The other five factors: man, environment, experience, unknown factors and change-in-time come from and return to Allah (God). This is illustrated by the following linkage diagram.



Pictorial Illustration of the Six Factors Responsible for Changes & Continuity in Cultural Creativity.

THE CULTURAL CHANGE COMPLEXES: $\Delta(X_4) = F(C, I, M, A, N, E, N, V, I, R, O, N, M, E, N, T, E, X, P, U, \Delta^2) = X_5$



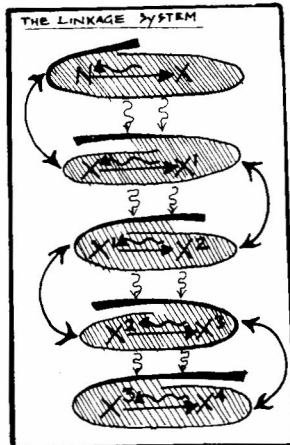
VISIONARY FACTOR

CHANGE IN TIME

CONCLUSION

I would like to conclude this inaugural lecture by stating that, most, if not all the man-made aspects of culture are created by the types of situation, thinking and action processes which are contained in this Cultural Creativity Complexes: $(N \rightarrow X \rightarrow X_1 \rightarrow X_2 \rightarrow X_3) \rightarrow X_4$. Each unit of the cultural creativity complexes, however, has very complex situations, variables, thinking, language, sense, material and action processes. All together the units are very complex processes because they contain thinking, critical examination, analysis, weighing, elimination, deduction, creation, destruction, rejection, addition and acceptance of the ideas and matters. All the units are linked to each other in some form or the other as illustrated in the following diagram.

A DIAGRAM SHOWING THE LINKAGES OF EACH OF THE CULTURAL CREATIVITY COMPLEXES OF HOW THE MAN-MADE ASPECT OF CULTURE IS CREATED



N	\leftrightarrow	X
X	\leftrightarrow	X ₁
X ₁	\leftrightarrow	X ₂
X ₂	\leftrightarrow	X ₃
X ₃	\leftrightarrow	X ₄

X₄ which is the man-made aspect of culture is therefore made up of the following Cultural Creativity Complexes: (N→X→X₁→X₂→X₃)→X₄.

Changes and continuity of creativity in the man-made aspect of culture which is X₄ are functions of: 1, man, environment, experience, unknown factors and change-in-time.

The Function of and Factors Responsible for Cultural Changes in the Man-made Aspects of Culture and Continuity in Creativity are Represented thus:

$$\Delta (X_4) = F (1, \text{man, env., exp., U, } \Delta') = X_5.$$

X₅ is a new aspect of culture which is due to the changes.

This theory on change could be applied to infinite examples of human organizations, systems, ideas, objects and bodies at any given point in time and place. Specifically, let us apply it to the present Nigerian military system of governance of the nation which is x₄ - a man-made aspect of the Nigerian culture. According to this theory, therefore, for this present system of the Nigerian military governance of the nation which is X₄ to change (Δ) fully or partly is the functions (F) of the following factors: 1, man, env, exp, U, Δ'

which produce X_5 , a new system. Thus: $\Delta (X_4) = F (1 \text{ man, env, exp, U, } \Delta^1) = X_5$. The factors function positively or negatively; positively and negatively, differentially or equilibriumly or simultaneously to produce change in X_4 . The new system of governance which emerges from X_4 , which is X_5 could be positive or negative or both in appearance, content, form, operation, effects and results; on the people, society and environment.

These two cultural theories on the creation of man-made aspects of culture and the factors that are responsible for their changes and continuity of creativity could be applied to every human society. It is therefore being stated here that every human society must have experienced, is experiencing and will continue to experience these two theories.

It may, therefore, be further deduced that the creation, usage and recreation of knowledge, actions, ideas and materials are: (a) Cumulative, (b) Cyclical (Helix-Like) (d) Repetitive and (e) Continuous.

a) Cumulative: that is, "increasing in size or strength by successive additions without corresponding loss;"²¹ b) Cyclical, that is, "recurring at definite or stated period"²² c) Helix like which is, "spiral in form"²³ d) Repetitive, that is, "the act or an instance of repeating something that one has said or done."²⁴ These cultural creative complex processes could be infinite and e) continuous sometimes with or without additions or subtractions or variations. These two cultural theories could be used to illustrate an infinite number of examples. Cultural creativity by man has therefore to some extent enabled man to contribute, rule, control, change, manage, understand, know and transform himself, his affairs, environment and world. The art of cultural creativity whether in theatre, drama and communication or in any other field, is Allah's (God's) gift to man, which has

distinctly elevated man, in man's perception, above many, if not all other Allah's (God's) creations in the world. For man, his cultural creativity, faculties, learning, productions, searches and practices were, are and would continue to be his greatest achievements and contributions to his universe. The creation and recreation of man, knowledge and matter ensure the continuity of life, knowledge and matter here on earth, in the universe and in the cosmic, spiritual and mystical world. These creative and recreative processes serve as sources that link the life here on earth to the life in the hereafter or beyond.

This cultural achievement has enabled some people to claim immortality. Nothing is immortal in life except Allah (God). The world of the visible physical human body and the world of the human spirit are intricately conjoined and linked. But they are also delicately separated, each with its own identities and with some aspects of the other existing in the whole organic universe. The two worlds of the visible and physical human body and invisible spirit and soul are fully known only by their creator, Allah (God). Man can only know the part or parts which Allah (God) allows him to know. Life and death, the visible human physical body, and the spirit are infinitely complex and mystical. Similarly the cultural creativity processes, knowledge, learning, productions, practices and changes that emanate from life and death through man's visible human physical body, the spirit and soul, which come from and return to Allah (God); the one and only source, creator, absolute owner, controller of the universe and everything in it.

I thank you all for being present and for listening. I thank Allah (God).

Professor Shamsudeen O.O. Amali

END NOTES

- 1 Quotations 1 to 4 Are From:
Coser, Lewis A. & Rosenberg, Bernard (eds). Sociological Theory, A book of Reading, Studies Edition, Collier MacMillan Ltd. 1964.
5. Quotation 5 is from an unpublished paper of the late Professor R.G. Armstrong, Institute of African Studies, University of Ibadan, Article, "The Study of African Culture." 1969, page 3.
6. Webster's Third International Dictionary G & C Merriam c. U.S.A. 1966, Article "Creativity", page 532
7. Abulati, Hamudah, Islam in Focus, Diwan Press, Great Britain, 1975.

This paper was first published in 1982 in a journal called Foundations of African Theology 1, Ecumenical Association of Third World Theologians, Northern Nigeria Area: Department of Religious Studies, University of Jos under the title, "The Theory of Man's Continuous, Cumulative and Circular (Helix-Like) Creation of some Aspects of Culture and The Equation for Cultural Changes." Editor, Professor D.N. Wambutda.
- 8,9,10 The Noble Qur'an, Dr. Muhammad Taqi-ud-Din Al-Hilali, Dr. Muhammad Muhsin Khán Islamic University Al-Madina Al-Munawara Dar-Us-Salam Publishers and Distributors Riyadh, Saudi Arabia, 1995 Article, "Tauhid" (Islamic Monotheism) pages 1169-1170).
- 11 White A Leslie: The Science of Culture A Study of Man and Civilization, Farrar Straus and Company, New York, 1949, pages 233 -281.

12. Webster's Article, "Theory", page 2371.
13. Ibid, Article, "Idea", page 1122
14. Ibid, Article, "Action" 21
15. Ibid, Article, "Material", page, 1392
16. Choen, Bernard I., & Schofield, Robert E., (Eds). Isaac Newton's Papers and Letters on Natural Philosophy and related documents, Harvard University Press, Cambridge, Massachusetts. 1958.
17. The Holy Qur'an
18. Webster
19. Ibid
20. Ibid.
21. Ibid, Article, "Cumulative", page 553
22. Ibid, Article, "Cyclical", page 563
23. Ibid, Article, "Helix-like", page 1051
24. Ibid, Article, "Repetitive", page 1924
25. The title of this paper, The Amalian Two Theories of Cultural Creativity And Change, was agreed upon by my colleagues and my students after some exhaustive analysis and discussion of the entire content of the paper.
26. Ikhanaton, an African Egyptian of the ancient Nile, A Pharo, leader of monotheism in religion over a thousand and four years before Jesus.

BIBLIOGRAPHY

AMALI, S.O.O. The Arts, Humanities Science, Africa, Nigeria And The World - A Defence. University of Jos, 13th Convocation Lecture, 1991.

AMALI, S.O.O. An Ancient Nigerian Drama. Studied Zur KulturKunde 71, a bilingual book of four original Inquest plays in Idoma and English with introduction. Franz Steiner Verlag Wiesbaden Gmb STUTTGART. Frobeinus Instits & Johann WOLFFANG GOETHE, University of Frankfurt/main, Federal Republic of Germany 1985.

AMALI, S.O.O. Research Method in Oral Tradition University of Jos, Postgraduate Open Lecture Series Vol. 1 No. 5. 1984.

AMALI, S.O.O. Onugbo Mloko (a bilingual play in Idoma and English). Literary Works No. 3, Institute of African Studies, University of Ibadan, 1972.

AMALI, S.O.O. "Creative Writing" in Our Pride, a periodic magazine, Plateau State Council for the Arts and Culture, 1984.

AMALI, S.O.O. "Journey to Izbira" an Alekwu Chant in Idoma, English and Swedish, in Kallvatnets Mask, Om Dans i Afrika by Birgit Akesson (Stockholm; Atlantis). 1983.

AMALI, S.O.O. & Armstrong, R.G. Music of the Idoma of Nigeria (The Great Ceremony) by Ediigwu. The Idoma and English and English texts. Transcribed Asch Records Album No. A.H.M. 4221, NYC, U.S.A. 1969.

AMALI, S.O.O., Benue-Plateau State Record Vol. 1 Nigerian Cultural Record (NCR) No. 7 & 8, Institute of African Studies, University of Ibadan, Benue-Plateau State Government and EMI International Recording Company, Lagos, 1972.

Armstrong, R.g. & Amali, S.O.O. Palm Wine Drinkard - Omuti Vol. 10 11 & 12. an Opera in Yoruba by Kola Ogunmola, Nigeria Cultural Recordings (NCR) Institute of African Studies, University of Ibadan, 1973.

Vernon, P.E., (ed). Creativity; Penguin Books Ltd., Harmondsworth, Middlesex, England.

Jaggar, Philip J. (Ed). African Languages and Cultures. Supplement 1 papers in Honour of R.C. Abraham (1890-1963) School of Oriental and African Studies, University of London, 1992.

Crease, P. Rober, & Mann, Charles C., (Eds). The Second Creation; maker of the revolution in 20th century physics. Page Publishers Services Ltd., 8 Oweh Street, Fadeyi, P.O. Box 4138, Ikeja, Lagos, Nigeria, 1991.

Baker, Barbe Richard St.; African Drums. George Ronald, Wheatley, Oxford 1953.

Wescott, Roger, W. The Divine Animal. An Exploration of Human Potentiality. Funk & Wagnalls, New York 1969.

Boas, Franz and Others. General Anthropology: An Introduction D.C. Heath and Company N.Y. & London, 1938.

Boas, Franz. Race, Language and Culture, 1940.

Reeves, Joan Wynn Thinking About Thinking. Methuen And Co. Ltd. 11 New Fetter Lane EC4 1969.

Onwuejeogwu, M. Angulu, The Social Anthropology of Africa: An Introduction Heinemann London 1975.

Chomsky, Noam Language And Mind. Harcourt Brace, Jovanovich, Inc. New York. 1972.

Palmarini - Piattelli, Massimo, Language and Learning. The Debate Between Head Piaget and Noam Chomsky, Routledge & Kegan Paul London. 1980.

Greenberg, Joseph, A. (Ed). Universals of Human Language Vol. 4 Syntax. Standford University Press Standford, California, 1978.

GluckHohn, Clyde (Ed). Culture and Behaviour. Edited by richard Kluchohn. The Free Press, New York 1962.

Lewin, Kurt, Field Theory in Social Science. Selected Theoretical Papers Edited by Dorwin Cart-Wright Tavistock Publication as Ltd. 1952.

Nagel, Ernest & Brandt, Richard B. Meaning and Knowledge. Systematic Readings in Epistemology Harcourt, Brace & World, Inc. New York. 1985

Choen, Bernard I., & Schofield, Robert E., (Eds). Isaac Newton's Papers and Letters on Natural Philosophy and related documents, Harvard University Press, Cambridge, Massachusetts. 1958.

Titiev, Mischa, Introduction of Grass. Edited by Scullery Bradley and Harold W. Blodgett W.W. Norton & Company Inc. New York 1973.

O'Neil, Eugene Long Day's Journey Into Night. New Haven & London Yale University Press 1974.

Harris, Marvin, The Rise of Anthropological Theory. A History of Theories of Culture. Routledge & Kegan Paul London 1969.

Fried, Morton, H. Readings in Anthropology Thomas Y. Crowell Company New York 1959.

The Holy Bible Containing The Old And New Testaments Revised Standard Version. W.M. Collins Sons & Co. Ltd. for the Bible Societies. 1971.

The Holy Qur'án. English Translation of the meaning and commentary: King Fahd Holy Qurán Printing Complex, P.O. Box 3561 Al-Madīnah Al-Munawarah, Kingdom of Saudi-Arabia 1411 H.

Spuhler, J.N., The Evolution of Man's Capacity for Culture. Detroit, Wayne State, University Press, 1959.

Wagner, Harvey M. Principles of Operations Research. With Applications to Managerial Decisions. Prentice Hall International, Inc. London 1975/1969.

Einstein, Alber & Infeld Leopold. The Evolution of Physics. The growth of Ideas from early concepts to Relatively and Quanta. Simon and Schuster. New York 1942.

Popper, K.R., The Poverty of Historicism. Routedledge & Kegan Paul Ltd. Broadway House, 68-74 Carter Lane, London EC4^V5^{EL} 1972.

Popper, Karl R., The Logic of Scientific Discovery. Basic Books, Inc. New York 1959.

Hutching, Maynard Rebert, (Editor-In-Chief). Great Books of The Western World 7 & 8 Plato. Aristotle William Breton Publisher Encyclopedia Britannica, Inc. Chicago, London, Toronto 1952.

Hawking, Stephen W. A Brief of History of Time. From the Big Bang to Black Holes. Bantam Press, 1989.

Wambatda, D.N. (Ed.) Foundations of African Theology Ecumenical Association of Third World Theologians, Northern Area, Department of Religious Studies University of Jos, 1982.

COMMENT ON THE AMALIAN TWO THEORIES

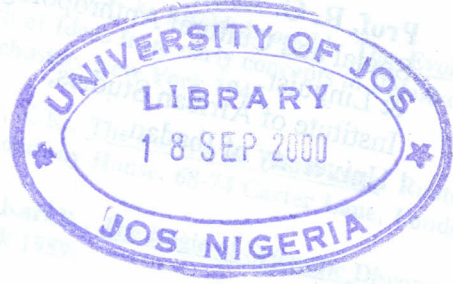
"The discussion seems to arise from your dissatisfaction with the usual static concepts of culture. Even my idea of culture as a "way", therefore an emptiness is essentially static, from which state it is only rescued by the fact that the things that surround the emptiness are not static. But nothing can come of nothing".

30th January, 1980

Prof. R. G. Armstrong
Social and Cultural Anthropologist
& Linguist,
Institute of African Studies,
University of Ibadan.

COMMENT ON THE AMALAM TWO THEORIES

The discussion seems to arise from your...
with the usual state...
culture from which state it is only rescued by...
nothing can come of nothing



Prof. T. J. Osofsky, Editor-in-Chief, Great Books of The
World 7 & 8 Plan, Arcton, William Barton Publisher
in Toronto, Ontario, Canada EC 75 1972
Dorset, Basic Books, Inc.
New York 1971
Manning, Stephen W., A Brief of History of Time: From the Big Bang
to the Present, D. S. Ltd., Foundations of Africa The...
Department of Third World Psychology, Northern Area, Department
of Education, University of Jos, 1982.

KAMEL PUBLICATIONS