

CARNIVAL FLOATS AND THE RE-EMERGENCE OF THEATRE-ON-WHEELS.

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Abstract

Carnival floats represent a distinctive fusion of visual art, performance, and cultural expression and are frequently associated with vibrant processions. They have historically been a significant part of international celebrations, but in recent years, they have become popular venues for live performances, which has helped theater-on-wheels make a comeback. This paper explores the evolution of carnival floats as vehicles for theatrical presentation, examining the historical context, artistic development, and modern innovations that have influenced their transformation into mobile stages. As such, the resurgence of carnival floats and theatre-on-wheels presents a unique challenge especially in Nigeria, considering its technical and cultural synergy. The study adopts the sociological methodology to evaluate this reemerging phenomenon, looking at the conception and construction of the new theatre-on-wheels and how it facilitates modern performance vis-à-vis its functionality. The study finds out that theatre-on-wheel is an avenue to transfer and preserve cultural values. Carnival floats are now movable, interactive platforms for a variety of theatrical experiences, rather than static depictions of celebration, thanks to the fusion of creative creativity, technology, and a greater focus on audience engagement. It concludes that the re-emergence of carnival float and theatre-on-wheels signifies a vibrant intersection of tradition and innovation, offering a platform for cultural expression.

Keywords: Carnival, Float, Procession, Re-emergence, Theatre-on-wheels

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Introduction

Carnival is usually a festival laced with cultural expressions and experiences by a throng of people with shared interest, characterized by mobile performances on moving objects; carts, cars, trucks, wagons etc., wholly driven by the three Cs of crowd, costume and colour. Interestingly, far above the economic and social benefits that carnival provides, it is an exciting phenomenon all over the world because it also promises gratifying aesthetic pleasure to both participants and patrons alike.

Remarkably, the excitement of live performances is brought to many communities and cities through theatre-on-wheels; a component of the carnival performance which functions like a mystical stage that can go anywhere. It is a novel idea that enables performances to take place anywhere by setting up a movable stage inside a truck, dyna, and tricycle (keke). As a result, even those without access to conventional theatre locations may enjoy the beauty of live performances. Hence, the main goal of theatre-on-wheel is to bring live theatre to the people face-to-face and in so doing, develop life-changing experiences, in order to cultivating a sense of community through a shared passion of storytelling.

Notably, as can be seen in other climes, one of the most thrilling carnival performances today in Nigeria is the Abuja International Carnival (AIC) which takes place every year in Abuja, usually in the months of November or December. This festival is designed to present competitive performances from the different cultures that constitute the various states in Nigeria. For a rounded experience, these carnivals incorporate all forms of arts including storytelling, performance and visual arts, and exhibit dynamic and interactive performances. A variety of creative indigenous artistic expressions in designated venues which includes boat regattas, street parades, wrestling, traditional cuisines, beverages, couture among others are presented.

Retrospectively, the Abuja International Carnival was first introduced in 2005 with the aim to provide a platform for the exhibition of the diverse rich traditions and crystallization of the people's creative energies, as well as their cultural variety in the performance space. Ever since, the Abuja International Carnival has grown to become a significant tourist's product on the global calendar of cultural, festival and carnival events and performances expressed in distinct ways peculiar to the originating states and regions.

According to National Institute for Cultural Orientation states, the carnival draws almost 200,000 local and foreign participants, including contingents from the participating states and

countries, tourists, volunteers, vendors, exhibitors, photographers, set/costume designers, artisans, students, security staff, paramedics, traffic officers, representatives of supporting agencies, and media personnel. Additionally, it is a "breathtaking photo-event" that spans four days in Abuja, the capital of Nigeria, and brings together more than 250 ethnicities and numerous types of entertainment. Recently, with the assistance of corporate support, Durbar and Polo events have been introduced to the Abuja Carnival (Nico.gov.ng, 1).

Literature Review:

Historical Context of Carnival Floats

Carnival floats possess a rich history originating in antiquity. Carnival floats were not static, but evolved alongside the development of carriages and wagons. They were more intricate, adorned, and hauled by horses or other animals as the time passed, becoming increasingly sophisticated. The earliest carnival celebrations, which dates backs Carnival floats have their roots in ancient celebrations, when processional parades were staged to honour gods, mark the change of seasons or commemorate successful military campaigns. During the Middle Ages and the Renaissance, carnival floats gained popularity in Europe and were frequently utilized to perform allegorical tales or religious pageants. As carnivals grew more secularized in the late 19th and early 20th centuries, a wider variety of artistic and cultural expressions, such as social commentary, popular culture, and political satire, started to be included into the floats. Carnival floats were frequently a part of bigger parades at this time, and instead of actively participating in the acts, spectators watched. A wide range of creative influences, including theatrical components like lavish costumes, dramatic lighting, and narrative symbolism, were incorporated into these ornate floats, which were frequently created by regional craftsmen. Carnival floats were largely visual, non-interactive spectacles that became synonymous with the spirit of celebration in places like Venice, Rio de Janeiro, and New Orleans (Mooney Denis 4-5).

Pageant wagon

Pageant derives from the ancient Greek word "pagyn" meaning the wagon stage. This is a term for the portable stage used to stage scenes of the processional religious performance. This portable mobile stage has its roots in medieval Europe when religious plays moved out of churches and subsequently out of the premises of church to perform liturgical dramas for audiences waiting at strategic points. This Medieval civilization placed a high premium on performances as a means of educating and entertaining the populace. The Pageant carts were frequently made by guilds or

religious institutions and were manufactured to be readily and easily moved about. They would set up their stages as they traveled through towns and villages, enthralling audiences with their theatrical performances. It was an amazing opportunity to introduce theatre's charm to areas that might not have permanent performance venues. The Pageant Wagon fully captures the inventiveness and zeal of the actors and producers of that period, making a significant contribution to the history of theatre.

A sort of portable stage called a pageant wagon was used in medieval times to stage pageants and plays. It functioned as a mobile theatre that could be moved to other venues, including fairs or public squares, to present shows. These carts included lavish decorations, costumes, and even miniature stages. They would tour the country, enthralling audiences with their energetic shows. The pageant wagon was a clever approach to introduce theatre-on-wheels to the public, sparking interest and participation in the neighborhood. The ingenuity and cunning of the performers and organizers of that era were well demonstrated by it. According to Alois Maria Nagler, pageant wagon is a portable stage or wagon that was used to present mystery or cycle plays from the tenth through the sixteenth centuries. These religious plays, which were adapted from biblical scriptures, were popular enough that they were permitted to remain inside of churches, where special stages had been built for them (49). This play permitted to remain inside the church were morality plays, mystery or passion plays, and miracle plays. These plays often depicted religious themes or figures and were subjected to censorship by the church. They were designed to educate the largely illiterate populace about biblical stories and Christian doctrine. These plays presented a wide range of narratives, from the creation of the world and the fall of man to the life, death, and resurrection of Christ. These performances were not just simple recitations of scripture. They were often elaborate productions, with costumes, props, and special effects. They were performed by guilds, or trade organizations, who would compete to put on the most impressive and moving shows. Both Old and New Testament passages that were centered on spectacles eventually expanded throughout Europe, including North and Central Europe, France, Germany, the Netherlands, Belgium, and England. The plays were performed during Christmas, Corpus Christi, and several other religious saint's days or feasts as they evolved from simple pantomimes of biblical themes to larger texts.

The performances which were originally performed on the church altar eventually outgrew the church's internal space as the playing areas expanded significantly along with the production's

magnificent storyline and had to be performed on the front steps of the building as well as the breadth and length of the streets. These performances soon filled the full front of the building. The public space right beyond the cathedral steps occasionally became completely engulfed by the performances. Since there were not much room for scenery in these places, people built "mansions," or wooden stages, on which they present plays. Subsequently, these stages developed into mobile carts when the troupes performing on them started to tour the cities and perform for other audiences within the city or town. According to Edmund Fuller:

When a processional cycle play came to town, the entire city served as one giant theatre as the wagons were driven through the city's principal thoroughfares. At pivotal points, the wagons would come to a stop, and the scene would then start for each wagon. For instance, the opening scene would be performed by the beginning wagon as it positioned itself in front of the mayor's home. Following the conclusion of the scenario, the wagon would travel on to the next designated location and repeat the performance. Other wagons would then go in succession down the set path with their many different scenarios, each one repeating its role in the cycle that was slowly coming to an end in a chain (50).

An Overview of World Carnival Traditions

Carnival has been a part of many communities across the world, each community carries out one form of activity or the other, that is, in most cases, considered as a carnival. Below, Team Wander Lust lists some of the most popular carnivals in the world to include:

1. Rio Carnival, Brazil
2. Notting Hill Carnival, United Kingdom
3. Oruro Carnival, Bolivia
4. Binche Carnival, Belgium
5. Carnival of Santa Cruz de Tenerife, Spain
6. Cologne Carnival, Germany
7. New Orleans Mardi Gras, USA

8. Venice Carnival, Italy
9. Trinidad and Tobago Carnival (par. 3-6).

Rio Carnival, the largest, most extravagant, and most well-known event in the world, has come to represent the joy-loving nature of both Rio and Brazil. The occasion normally occurs five days before Lent. Rio will inevitably erupt in a cacophonous frenzy of colour and sound. The colour, music, and passion of the Caribbean are brought to West London every August by Notting Hill, another carnival that takes place there. Like Rio, the parade is the major event, but the party continues along the route long after all the Samba schools and drum groups have gone by. A continual cacophony of jazz bands, late-night bar hopping, and an extravagant procession in honour of legendary figures like King Zulu and Bacchus are all part of the New Orleans Mardi Gras, USA, the most well-known carnival in the United States. While the Trinidad and Tobago Carnival, Trinidad, and Tobago, which began as a revolt against slavery, has evolved into one of the largest street celebrations in the Caribbean. Steel bands, Soca, limbo, calypso, and a ton of rum are all thrown together in a jubilant haze.

Speaking about the origin of carnival in the Caribbean, Curley, and Curley state that:

The history of carnival in the Caribbean is convoluted. It has a connection to colonization, religious conversion, and finally liberation and joy. When the French and Spanish colonized (and brought slaves to) those places, they brought the pre-Lenten rite with them to Trinidad, Dominica, Haiti, Martinique, and other Caribbean islands. The feast was first observed by Italian Catholics in Europe. According to historians, the first "modern" Caribbean Carnival is said to have originated in Trinidad and Tobago in the late 18th century when a wave of French immigrants introduced the custom of Fat Tuesday costume festivities to the island. However, there is a strong likelihood that celebrations for Fat Tuesday began at least a century earlier.

As a result, Carnival evolved as of a firmly established European festival to a more diverse cultural practice that incorporated elements from all racial groups. After slavery was abolished in 1834, the newly free population was able to publicly celebrate their original culture and freedom via clothing, music, and dance. Carnival first started in Trinidad and Tobago, spread to many other islands, and eventually assimilated into the various local customs on each of those islands. Wherever you go, you may enjoy a different flavour of Carnival, from salsa performances in Antigua to calypso music in Dominica, even though they all celebrate with costumes and dance (3-6).

From this, we know that carnival has moved from one area of the Caribbean to the other in a gradual and progressive manner. From the view of the British Council, some individuals think that the Roman Festival of Saturnalia is the origin of carnival, making it older than the Christian season of Lent. Speaking about the Sham el-Nessim, Nadda Osman explains that:

Sham el-Nessim, which literally translates to "smell of the breeze," is an annual festival in which Egyptians of all faiths and origins celebrate spring. Like the more well-known Iranian festival of Nowruz, which also marks the start of spring and regeneration, the national holiday, which has origins in pharaonic customs, is celebrated on March 25 (par. 1).

Looking at the history of the carnival, Nadda Osman explains that:

Approximately 2700 BCE, while it was still known as Shemu, Sham el-Nessim first appeared. To coincide with the spring equinox, the ancient Egyptians had a celebration in the spring during which they offered salted fish and other meals to their gods. The beginning of spring was a big deal for Egyptians at this time, which is also known as the Third Dynasty, since the change of the seasons had an impact on the planting, development, and harvesting of crops. The ceremony, which was observed every year on the day after Easter Sunday, became known as Coptic Easter after Christianity was introduced to Egypt in the first century CE. The Coptic

language, which itself was descended from ancient Egyptian, is whence the name Sham el-Nessim originates. The phrase was first pronounced "tshom ni sime," which is Tibetan for "garden meadows." The term was phono-semantically modified to "sham el-nessim," which is Arabic for "smelling the breeze," as Egypt grew more Arabized (par. 4-6).

This carnival is still very much celebrated in Egypt till date. Apart from these carnivals listed above, so many other carnivals are still celebrated around the world annually.

The Social and Cultural Impact of Theatre-on-Wheels

There are significant social and cultural ramifications to the resurgence of theater-on-wheels, particularly in the form of carnival floats. It democratizes theatre by making it more accessible, to start with. These funfair floats offer art to people everywhere, even underprivileged or isolated places, by putting performances on movable stages. Traditional theatre is sometimes restricted to permanent sites like theatres or auditoriums. Theatre thus becomes more inclusive, appealing to a wider range of viewers. These performances also provide forums for cross-cultural discussion. Themes of identity, politics, and social justice are frequently included in carnival floats, giving communities a platform for group expression. Carnival floats are effective vehicles for social commentary and cultural preservation, whether they are addressing issues of inequity, environmental concerns, or cultural heritage preservation (retrieved from momentslog.com).

Kinetic Arts

The history of kinetic arts is long and varied, spanning several cultures and historical periods. Kinetic arts have their roots in several aesthetic movements and technical developments. The idea of "kinetic sculpture," which first appeared at the turn of the 20th century, has had a tremendous impact on kinetic arts. Alexander Calder is a well-known figure in the kinetic sculpture world. The idea of static art was questioned by Calder's avant-garde mobile sculptures, which included hanging items that moved in response to air currents. His contributions opened the door for the investigation of interaction and movement in creative expression.

The advancement of technology has a significant impact on kinetic arts as well. Artists started adding mechanical aspects into their works as soon as electricity and industrialization were developed. The emergence of "kinetic art," which incorporated motion, technology, and aesthetics, was a result of this. In the 1960s, the "Groupe de Recherche d'Art Visuel" (GRAV) was a well-

known organization linked to kinetic art. Yaacov Agam and Julio Le Parc are two GRAV artists that enthusiastically incorporate interactive aspects and technology into their works. With the use of movement and optical illusions, they aimed to capture the audience's attention and provide immersive experiences.

An engaging form of expression that mixes movement, creativity, and technology is kinetic art. It includes a range of artistic disciplines in which movement serves as the primary constituent, including dance, sculpture, street theatre, puppetry, political/social commentary, mechanical arts (moving sculptures), and performance, etc. are included in contemporary carnivals. Visualize elegantly jumping and twirling dancers, artworks that come to life with mechanical motions, or interactive installations that react to the presence of the observer. The boundaries of traditional art are pushed by kinetic arts, which engage our senses and emotions to create a dynamic and immersive experience. It is like being in the presence of an innovative orchestra of movement. The field of kinetic arts is crucial for artistic expression. They provide a special and attractive technique to captivate viewers and provide immersive experiences. Here are a few justifications for why kinetic arts are important:

Dynamic and Interactive: Kinetic art is not static; it moves, changes, and engages viewers and their environment. The dynamic nature of kinetic art draw interest and encourages participation as well as encourage viewers to be physically involved in order to actively and genuinely investigate the artwork without prejudice.

Engaging Aesthetics: Kinetic art has an additional degree of aesthetic appeal due to the implication of movement and motion. Consequently, the eye is engaged and filled with amazement and fascination by the constantly shifting shapes, patterns, and rhythms produced by static units of materials which becomes locomotive by virtue of artistic ingenuity.

Evoking Sensations and Emotions: Kinetic art has the capacity to elicit feelings and sensations in its audience. A variety of emotions, from exhilaration and delight to meditation and thoughtfulness, can be evoked by the movement, sound, and interaction of light and shadow.

Breaking Boundaries: Kinetic art defies conventional views of static artwork and pushes the limits of what is deemed art. Kinetic art broadens the scope of creative expression and confuses the distinction between art and science by combining technology, machinery, and interactive components.

Using Time and Space: Kinetic art uses time and space in a novel way to be explored. A time dimension is created by the artwork's unfolding movement and metamorphosis, and the interplay between the artwork and its surroundings emphasizes their physical relationship.

Creativity and innovation are stimulated by kinetic art, which encourages creative problem-solving and experiments with novel mediums, tools, and methods. By stimulating creativity and pushing the limits of what is possible in the field of art, it stimulates innovation and advances the field of the arts. Because they provide dynamic and interactive experiences, capture their beauty, arouse emotions and sensations, cross borders, engage with time and space, and inspire creativity and invention, kinetic arts are significant. Our cultural environment is enriched by their contributions to the diversity and development of artistic expression.

Abuja Carnival

In 2005, the Federal Ministry of Culture, Tourism, and National Orientation started the Abuja Carnival, which is now an annual celebration. It was intended to operate as a catalyst for the nation's cultural rebirth, bringing together the rich and varied cultural resources of the nation, encouraging engagement and interaction amongst the people, as well as fostering innovation in the cultural sphere. All genres of Nigerian art, including performing, visual, and literary arts, are represented in the carnival. The carnival, which is now run by the Carnival Management Committee (CMC), works to advertise Nigeria as a legitimate tourism destination by utilizing the nation's rich cultural heritage. In the words of Esekong H. Andrew:

The Abuja Carnival features performances of dances with musical accompaniment, garish costumes, and masquerades that move along a five-mile course inside the Abuja municipality. Both traditional music from the region and modern pop music from the West, the Caribbean, and Africa are available. Local and foreign musical styles can occasionally be mixed to the enjoyment of the performers. A boat regatta is staged at Jabi Dam, an artificial lake in the middle of Abuja, in addition to costumed processions, to showcase the rich cultural legacy of Nigeria's riverine people. The magnificent royal Durbar, which features a parade of more than 5,000 horsemen and ladies, is another highlight. The riders, some carrying polished swords and spears, are dressed in colourful robes and headgear to match the lavish outfits worn by the horses. This vibrant cultural festival highlights the former splendor of the Emirates of Northern Nigeria prior to the establishment of British

colonial control. A culinary market, a masquerade fiesta, a musical performance by a cultural artist, and an art show are among the other festivities (2).

The Abuja carnival fits Hughes' model of "wide" cultural tourism, which includes visual, performing, literary, architectural, and gastronomic traditions, because of the diversity of creative forms present there. At the Abuja carnival, there are also a ton of awards for all events in a variety of categories to motivate competitors and inspire strong performances. Since it began, the Abuja Carnival has seen an increase in attendance. According to the Carnival Management Committee (CMC), out of the 36 participating states, the 2008 carnival event had the most attendees. Providing specifics on these figures, Esekong H. Andrew explains that:

In 2007, 34 states participated, an increase from the 33 that did so in 2006 and the inaugural 31 in 2005. According to the study, there were 11,622 performers at the carnival in 2007, up to 9,707 performers and 8,066 performers in 2006 and 2005, respectively. Seven foreign participants from seven different countries have taken part in the carnival over the previous four years: two from Ghana and the United States in 2006, three from Ghana, the Niger Republic, and Senegal in 2007, one from Egypt in 2008, and three from South Africa, Egypt, and Ghana in 2009. The participating nations and independent travelers support the carnival's attraction and acceptability on a global scale. Additionally, funding as well as sponsorship have grown. Since its inception, the Abuja carnival has consumed roughly N2.1 billion (US\$1.19 million), of which N667 million (US\$ 4.4 million), N831 million (US\$ 5.5 million), N237 million (US\$ 1.5 million), and N366 million (US\$ 2.4 million) were spent in 2005, N237 million (US\$ 1.5 million), in 2007, and N366 million (US\$ 2.4 million) in 2008. Prior to the government deciding to redirect funds to private enterprises in 2009, the private sector's commitment to the carnival project was minimal (2-3).

Artistic and Technological Innovations

A number of creative and technical advancements have fueled the conversion of carnival floats into mobile theatres. For example, modern float designers frequently combine interactive media, kinetic sculpture, and architectural design features. These developments have made it possible for carnival floats to become completely immersive experiences rather than just

basic platforms. The utilization of technology, especially lighting, sound systems, and projections, is a significant advancement in this shift as it enables the floats to function as multi-dimensional stages. A dynamic and constantly shifting mood may be created by actors and performers moving fluidly across the structure on certain floats, interacting with projected images or adjusting lighting effects (Michael Adérèmi Adéoyè 274-275).

The carnival float is now the perfect platform for immersive theatrical experiences that blur the lines between actor and audience thanks to these advancements. Furthermore, a lot of contemporary carnival floats are made with a lot of interaction in mind. These floats provide a stronger feeling of connection with the theatrical experience by blurring the boundaries between audience and artist through the use of audience-driven storylines, live social media feeds, and interactive components like audience involvement in the performance. These performances' interactive elements make them especially appealing to modern audiences who are looking for more immersive, community-based experiences.

Theatre-on-Wheels and Construction Process

The impact of theatre on wheels is significant because it brings the magic of live performances to communities that may not have easy access to traditional theatre venues. it promotes inclusivity and cultural exchange, allowing diverse audiences to experience the power of storytelling. However, theatre on wheels is an innovative concept that brings performances of different types and styles to different communities and live spectators. it allows for greater accessibility to the arts and promotes cultural exchange. Dynamic theatre that fills the streets with enthusiasm and pleasure. According to Amalu Titus and Ajake Anim, it is a lively and colourful event where musicians, dancers, and other performers combine to provide a moving show. On parade, the floats which and moving stages, spectacular acts are displayed alongside extravagant costumes and accessories (66). People and spectators line up in the streets as they wait impatiently for the carnival parade to pass by, soaking in the vibrant energy and delighting in the theatrical spectacle. It is a sensory extravaganza that is jam-packed with music, dance, laughing, and sheer enjoyment. Carnival really does turn the streets into a fantastical theatre where everybody may take part in the performance.

Similarly, Andrew, Chris, and Emmanuel states, A movable theatre or float requires numerous different building techniques. First, a strong foundation or chassis is constructed, often on top of a car or trailer. This gives the float its framework and movement. After that, a framework

made of wood, metal, or other materials is built to create the float's shape and design. Then, to further bring the idea to life, the float is decked with vibrant decorations such as cloth, paint, and props (29-31). Additionally, included to improve the theatrical experience are lighting and sound equipment. After finalizing their outfits, performers and dancers practice their routines. It takes teamwork to produce a compelling moving theatre or float, which combines imagination, craftsmanship, and coordination.

Figure 1 photo: by David Sunday on parade float idea: Courtesy, pinterest.com.mx



Figure 2 photo: by David Sunday on parade float idea: Courtesy, pinterest.com.mx



Figure 3 photo: Abuja National Carnival: My experience 2019. Courtesy, nairaland.com



Figure 4 photo: Abuja National Carnival: My experience 2019. Courtesy, nairaland.com



All over the world, floats are usually designed and constructed to facilitate fascinating carnival experience, and the Abuja Carnival is not different from global carnival practice. According to an Interview with Adikiba, Gbobo Boyle, in floats design and construction, there are certain salient factors to be considered by the designer. and one of them is material application. The first thing to do is the conceptualization of the float's idea which usually derives from the festival's main and sub themes. This is followed by the thumb nails, rough sketches of the image(s) of the desired impression and of course a pictorial rendition of same in three-dimensional drawing in different views and finally a three-dimensional model of the float where necessary.

Done with this preliminary stage of planning and drawing, the next part of this pre-production stage, is look for materials that will appropriately express the desired idea or group of ideas. Once all of that is sorted out, the next thing to put in place is manpower and tools that will enable the designer to express his design as satisfactorily as possible. It is very important to note at this point that it is not a must for all aspects of the design process to be handled by a single designer. This means a particular artist can end his own work at the sketching stage while another artist takes it up from that point.

After the sketch is created, presenting, and implementing the design boils down to materials, machines, and manpower. This means that sketching the design on paper or cardboard requires construction materials and labour on site. This is the point where more designers are introduced to the design scene and process. This is because most carnival organizers have photos and types of floats they would like to see at the carnival. However, the float designer hires someone

to help realize these images in the form of a float. These floats in the Abuja Carnival are designed using bulky trucks and dyna vehicles. The main approach is to convert each message into a visual form based on its original structure. Wood, metal plates, foam, polyethylene film, plants, chewing gum, and other materials are used to define the shape of the float, depending on the designer's choice and the message he wants to convey. The floats are a pictorial appreciation of the carnival atmosphere of a certain period, and the floats are made from eco-friendly and recyclable materials, as are all the tools: paper, saws, machines, plastics, and brushes. As the float takes shape, it gradually takes on its own character, and it is the choice of colour that makes it stand out. The construction process cannot be considered complete until the float is achieved.

Conclusion

The conversion of carnival floats into theater-on-wheels signifies a substantial advancement in the public presentation of performance art. Carnival floats are now movable, interactive platforms for a variety of theatrical experiences, rather than static depictions of celebration, thanks to the fusion of creative creativity, technology, and a greater focus on audience engagement. The revival of carnival floats in the worldwide performance space is propelled by multiple interrelated elements, indicating a wider cultural fascination with communal celebration, artistic expressions, and economic advancement, are driving the rebirth of carnival float in the global performance space. A primary catalyst is the persistent allure of spectacle and entertainment. Furthermore, the resurgence of carnival floats corresponds with an increasing global focus on cultural tourism and the conservation of local customs. Also, the cultural importance of carnival floats guarantees their continued relevance and desirability in the global performance arena, and advancements in technology and artistic creativity are pivotal. This ongoing innovation keeps carnival floats vibrant, captivating, and responsive to the evolving preferences of international audiences. The revival of theater-on-wheels challenges the conventional divisions between performer and audience by providing a dynamic and inclusive performance style that appeals to contemporary audiences. As this tendency develops further, it has the potential to broaden theater's audience, encourage community involvement, and celebrate cultural variety in ways that are just not possible with more conventional theatre. As a result, carnival floats in their contemporary incarnation represent a larger change in the performance art landscape-one that prioritizes

movement, interaction, and the dismantling of geographical and cultural boundaries, allowing audiences to enjoy theatre in a dynamic and approachable manner.

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