

THE DRAMATURGY OF A THEATRE SOCIOLOGIST:

**FESTSCHRIFT IN HONOUR OF
AYÒ AKÍNWÁLÉ**

**EDITED BY
ABDULRASHEED ABIÓDÚN ADÉOYÈ**

**The Dramaturgy of a Theatre Sociologist:
Festschrift in Honour of Ayò Akínwálé**

Edited by
AbdulRasheed Abíódún Adéoyè
Department of the Performing Arts,
University of Ilorin, P.M.B. 1515,
Ilorin, Kwara State, Nigeria.

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SECTION ONE

Ayò Akínwálé in the Face of Postmodernism, Globalisation,
Language, Culture and Counter-culture, Traditionalism,
Hybridism, Music, Dance, Aesthetics,
Dramaturgy and Directorial
Poetics.

CHAPTER ONE

Words and Concepts on Ayò Akínwálé's Scholarship and on Contemporary Issues in the Nigerian Theatre

AbdulRasheed Abíódún Adéoyè

Introduction

The signature tune of applied theatre in Nigeria is expanding in content and context. Consequently, the boundaries between the theatre and the society, even in the present postmodern age of terror, intrigues, conflicts, and change are spectacularly subjective and indefinable. This borderless nature of the theatre also celebrates its trans-generational import to revolutionise the mind in any given society.

To this end, it is important to listen to the word of reality by Lavrenti in Athol Fugard's *The Coat*: "You want to use the theatre. For what? ...Some of us say to understand the world we live in, but we also boast of a few idealists who think that Theatre might have something to do with changing it" (Fugard, 1993, p. 123). What is at stake here is identity. As an institution, the theatre is an identity. This identity could be cultural, social, economic or political. To "understand the world we live in" or "have something to do with changing it" from Lavrenti is a reflection on the division that exists between the conservative school and the progressive block in the world. With suspicion, the two divides often defend their sacred identity with their voices and words which alternate between innate desire for the self, and the value of the collectives within the same block.

With a single word, the world was created by God and a potpourri of concepts and discussions starting from God's transformational value in the "Big Bang" set the stage for a big clash between art and science. At a point, art is seen as a terror with many words and concepts that cannot bite; and science, the giant of technology whose history cannot be divorced from art. All these arguments are with words. Therefore, let there be no contemplation, there is indeed endless power in the spoken and written words which our world also depends on.

Literature, be it prose, poetry or drama cannot be separated from word. Certainly, "literature is a refraction like the word" and in the frequently cited manifesto of Benedict M. Ibitokun in his first Post-Inaugural Lecture:

Artistic innovation re-presents the road of themes retrodden the millionth time, and at each re-creation infuses into it a freshness which captivates the reader. The growth and self sustenance of literary art depend on it... The day medium attains the cul-de-sac of message, that day is the doomsday of art and the end of our endeavours as critics, readers or connoisseurs (Ibitokun, 2003, pp. 29-30).

In the theatre, the talking drum vomits words. The gong, rattle and human hands help to give colour to that vomit. Actors' mere body movement and gesture through body carriage are also clearly articulated words and concepts that can be located in semiotics. The social ambience of this falls under lognomism and the world is thus encased in a cobweb of words and concepts. These words and concepts are often emotional or unemotional, realistic or unrealistic, truthful or coloured with lies. To human history or development, words help to advance and explain things and such explanations may end up as words on the marble of history. We can also make a brief remark: no world without words because words through concepts made the world, will continue to make the world and will end the world. This is another important place where words and concepts will be on parade on Ayò Akínwálé's scholarship, and on contemporary issues on the Nigerian theatre.

Words and Concepts on Ayò Akínwálé Scholarship

At this particular time in the annals of the Nigerian theatre history when our live theatre practice is going through a recession, celebrating a committed live theatre practitioner and scholar should, therefore, be seen as a worthy venture. This book is, therefore, divided into three sections. The first section contains twelve inclusive, intellectually stimulating and reflective chapters on Ayò Akínwálé in the face of postmodernism, globalisation, language, culture and counter-culture, music, dance, traditionalism, hybridism, aesthetics, dramaturgy and directorial poetics. The second section contains twenty-four papers on the borderline between reality, illusion and the interpretation of life on the Nigerian contemporary theatre scholarship. Section three contains Ayò Akínwálé's memorable pictures and his great transformation into a formidable force in the Humanities. This first chapter is, therefore, a critical summary of the scholars and researchers' opinions within the two main sections.

Solomon Ikibe's "Theatrical Musicality in the Works of Ayòbámi Akínwálé" explores the use of music in the three recent major productions directed by Ayò Akínwálé. These productions are "Mountains of Wealth", "Hello Prisoners" and "Time for Change". Solomon Ikibe calls on theatre directors to employ the service of musicologists in their theatre enterprise. He also notates some rhythmic patterns commonly used in the theatre of Ayò Akínwálé and concludes that the absence of the notated music is a vacuum in the written scripts. This is the essence of the literariness of his "Theatrical Musicality". As a theatrical author of stage events, the current researcher is also supporting the fact that notating playwrights' songs is very important because we believe that it will assist directors and the performers as they navigate through various play-texts meant for artistic enterprise.

The third chapter of this book is from the editor of this book. In this chapter, Ayò Akínwálé's aesthetics, dramaturgy and directorial poetics are analysed. The researcher also interrogates Ayò Akínwálé and his contribution to the Nigerian theatre scholarship. Fifteen unique aesthetics, dramaturgy and directorial poetics that make his theatre an important one in the Nigerian theatre are discovered. In the critical tradition of scholarship, the researcher also criticises the theatre of Ayò Akínwálé by offering suggestions and recommendations that can make Ayò Akínwálé's theatre to be truly experimental.

A discourse on dance is essentially a discourse on theatre and culture. To this end, F. D. Emoruwa's work titled "Dance Discourse in Ayò Akínwálé's Theatre" is an investigation, analysis and documentation of dance forms and their uses in the theatre of Ayò Akínwálé. Emoruwa also condemned what he perceived as artistic directors' overbearing attitude in the rehearsal process. Although this is real but the stake is also higher, and the tension is further heightened when choreographers or other designers also attempt to take over the job of the artistic directors. Emoruwa concludes that even through dance of various forms run through Ayò Akínwálé past productions, he insists that Akínwálé must give reasonable time to future choreographers of his theatre so that they can do good work.

J. O. Friday-Òtún's "The Language Functions in Political Theatre: A Study of Ayò Akínwálé's *This King Must Die*" is a linguist's attempt at exploring the illocutionary and perlocutionary forces in Akínwálé's *This King Must Die*. His exploration reveals the performance of the pragmatic functions of (directive, expressive, representative and compressive) in showing the language of power and control used by the monarchs over their subjects. Friday-Òtún reveals further that the perlocutionary acts of praise, loyalty, servility, honour and respect were accomplished by the subordinates towards their rulers in the pre-colonial Nigeria while the directive illocution of campaigning or urging was realised by the politicians through the recent and past histories of Nigeria. In conclusion, Friday-Òtún suggests that the syntactic constructions, mechanical accuracy and tonal usage of the play, *This King Must Die* should be revisited even though he is at home with the play as a weapon of social change in a democratic environment of political corruption and "cyclic bewildering politics".

Ayò Akínwálé's *This King Must Die* (2001) is seen by a postmodernist, Bòdé Òjóníyì as a product of a playwright-director's crisis of consciousness, and Akínwálé's attempt to address the problems affecting the Nigerian society. Through the analysis of the dramatic characters which is foregrounded in the theoretical framework of dialectical text consciousness, Bòdé Òjóníyì's "Interrogating the Crisis of Consciousness of the Playwright-

Director in *This King Must Die*” is a critical re-invention of the dying culture of “Practical Criticism” in the Nigerian theatre. He throws a dart that dramatic characters and playwrights are victims of existential apprehensions of how to appropriate the interpretations of the influence of cosmic phenomena on their shared human experiences. He also concludes that the theory of dialectical text consciousness should be explored by theatre scholars so as to enable them to discover the essence of intentionality as the motivation of all human actions.

Táyò Simeon Àrindé’s chapter is an exploration of play directing as an important art of the theatre where the artistic functions of the play director in the theatre cannot be over-emphasised. Through the research instruments of participant-observation and the interview, Àrindé’s accepts that Ayò Akínwálé is a “Master of Theatre Secrets” who employs realism, ingenious technical effects, casting, sustenance of tempo and rhythm, inner technique/pre-blocking, injection of traditional aesthetics, creative stage composition and stage clearing in his theatrical direction of “Mountains of Wealth”. In conclusion, Àrindé wants qualified play directors to handle play production so as to avoid unethical practices, and that trained directors should be included as members of the Nigerian Film Censor Board. He hopes that this will serve as quality assurance and control on the performances that we will be watching on the Nigerian stage.

In the theatre, the context of human behaviour can be better analysed through acting. This is because acting is an enactment of the scientific, spiritual and morality of man. Yet, acting has not been seriously researched into in the Nigerian theatre. This glaring lacuna is what Nwagbo Nneyelike attempts to fill in his chapter, “The Nigerian Actor as a Theatre Sociologist: The Example of Ayò Akínwálé”. Nneyelike avers that the Nigerian actor is essentially difficult to ignore, if the true history of the Nigerian theatre practice is to be told. He concludes by imploring budding actors to learn through the example of Ayò Akínwálé who, he submits, has succeeded in combining theatre practice with theatre scholarship to advance theatre sociology.

A definitive paradox of sanity is insanity. Consequently, the signposts of insanity also include underdevelopment, the repugnant and repulsive treatment of the majority by the minority ruling class, social disequilibrium and heart-rending psychological or emotional dislocation. The above aptly sums the present problems affecting the Nigerian nation. If a committed dramatist thus attempts to make his society sane, he or she is critically responding to the metaphors of insanity in his or her society. These apprehensions have thus made Ayò Akínwálé to mediate in the Nigerian political affairs. Michael Olánrewájú Agboolá’s “A Dramatist’s Search for a

Sane Society: A Study of Ayò Akínwálé's *This King Must Die*" is thus a researcher's effort at conveying the search of another researcher, this time; Ayò Akínwálé in *This King Must Die* to make the Nigerian society which is "sick" to be healed of herself-inflicted injuries. Agboolà concludes that armed robbery, prostitution, bribery and corruption, electoral fraud, dictatorship and others that are kings in the Nigerian society should die and that their death will help us to complete the search for a sane society.

Through his dramatic and creative works, Ayò Akínwálé has been confirmed to be a popular theatre sociologist. In fact, Táyo Simeon Àrìndé sees Ayò Akínwálé as a theatre sociologist. The researcher does this through the analysis of Ayò Akínwálé's "Mountains of Wealth". He examines the potentials of theatre sociology and explores the interconnection between the Science and the Arts. His stake is that the interdisciplinary nature of theatre and sociology should never be ignored in our march towards a prosperous society. He also reflects on the problems of the Nigerian society treated and dramatised in "Mountains of Wealth". In his conclusion, he insists that the eclectic and the didactic essence of theatre sociology moderately adopted by Ayò Akínwálé has firmly placed him as one of the celebrated Nigerian theatre sociologists.

Drum is an essential material culture in the worldview of the people of Africa. Its importance in the African theatre is a reflection on the essence of music in the making of the African total theatre idiom, the multi-media fore-runner in our repertory. Consequently, Kéhìndé Adédàmòlá Olálúsi has identified three general variants in the classification of African drum aesthetics. These are aesthetics of sound/speech, aesthetics of rhythm and aesthetics of dexterity. He does this in his chapter on drum aesthetics and Ayò Akínwálé's theatre. Interestingly, Olálúsi identifies drum poetry aesthetics, continuous drum display aesthetics, tripartite drum aesthetics, sound accompany aesthetics and cross-continental fraternisation aesthetics in Akínwálé's use of drum through his two past productions; "Mountains of Wealth" and "Time for Change". Olálúsi adds "*Drumstainment*" to our aesthetics vocabulary and concludes that the involvement of drums, in the artistic realisation of any production in the African total theatre idiom should not be relegated to the background.

Ayò Akínwálé's directorial effort in Pedro Obaseki's *Azagidi* is the concern of Abraham Adavi in his work entitled "An Evaluation of Ayò Akínwálé's Directorial Style in Pedro Obaseki's *Azagidi*". The dimension this time is that Adavi examines the sociology, genre, language, character analysis, directorial images, picturisation, movement, crowd and audience management, directorial style of the play and the critical comments on the performance. He recommends that Ayò Akínwálé should be more realistic in

his future theatrical direction. Adavi also concludes that the Grotowskian and the Stanislavskian styles adopted by Ayò Akínwálé should be considered by future directors as they give definitive direction to the tragic muse in Pedro Obaseki's *Azagidi*.

Perspectives on Contemporary Issues in the Nigerian Theatre

That drama evolved out of religious or ritual worship is not in doubt. This also presupposes that contemporary secular drama and other forms of popular entertainment grew out of primordial ties to these nature rites and other forms of ancestral ritual worship. Consequently, Alex Asigbo and E. S. Dandaura's paper, "Mercantilism and the Application of Ritual in Nigeria's Nollywood Entertainment Industry" examines ritual influences on the Nigerian entertainment industry. The duo argues that the wrong application and use of ritual by the Nollywood artists have contributed significantly to the tainting of the image of Nigeria. This is, however, not to say that ritual is intrinsically evil as there abounds a plethora of entertainment pieces that apply ritual elements in a positive way. Asigbo and Dandaura's paper is thus inspired by a need to initiate dialogue on whether the utilisation of ritual in most Nollywood products is driven by commercialism or other more ennobling considerations. It deepens the conversation between theory and practice of the theatre in order to properly situate what should be the interface between discourse and performance.

The culture of borrowing or learning from the success of past theatrical styles and traditions has also contributed significantly to the present state of the contemporary drama. Consequently, S. O. Ejeke's paper in chapter fourteen entitled "The Impact of Elizabethan Stagecraft on the Contemporary Media Drama" examines the impact/legacy bequeathed on media drama by the Elizabethan conventions of playwriting and production. He argues that the progress made from picture to sound in film and cinema has a lot to do with the theatre since the reality of the film is closely related to the reality of the theatre. He contends that media drama is indebted to the Elizabethan stagecraft in many ways. These are through the concept of pictorial motion, action, tableaux, panoramas, tracking scenes, creating atmosphere, light and space, dramatic economy and others. He also concludes that media drama shares a symbolic relationship with the Elizabethan stagecraft in what we can aptly describe as the glad tidings to the rebirth of neo-Romanticism in the Nigerian theatre.

Okey Okwechime and Kola Eke's paper in chapter fifteen with the title, "Women Against Patriarchy in Modern Nigerian Drama: A Study of Irene Salami's *Emotan: A Benin Heroine*" rests on the cultural manifestation of women's inferior position. This makes it all the more imperative on women

to exert themselves in bringing about new conditions, which will make them to free themselves from this state of servitude. While consciously trying to force a change, Okwechime and Eke note that women have been given different labels such as “feminists”, “womanists”, “neo-womanists”, and many more. The two researchers argue that the playwright, Irene Salami goes against the cultural image of women as dependants, ornamental things whose primary functions are to look beautiful, please men and stay quietly on the periphery of life. Okwechime and Eke conclude that Salami’s *Emotan*... is a real achievement and that Salami uses irony to reveal masculine pretences, for advancing actions and for suggesting feminine potentiality. They also see Salami as a playwright of essential male contradictions.

Through a visionary imagination for equality and a committed struggle against patriarchy and sexism, Osita C. Ezenwanebe advances the main thrust of feminism in her reverting chapter, “Culture, Gender Sensitivity and Language Use in Tess Onwueme’s Two Plays”. In her attempt to rationalise gender sensitivity, she examines the location and dislocation of language in the *The Broken Calabash* and *The Reign of Wazobia*. She expands this by mirroring genderised culture in relation to female empowerment and disempowerment. The textual structures (loan words, coinages and loan-blends), syntax/grammatical category, paralinguistic structures (context, proverbs, deistic expressions and, inference and the power of suggestiveness) are analysed in relation to the two plays. Ezenwanebe insists that language plays a central role in the recreation of the rich cultural heritage and traditions of the Igbo in Nigeria. She also concludes that the language of the two plays is an altered English couched in a combination of standard English and “Nigerianism” that essentially “Igbonised” the African man’s burden of existence.

Expanding on the dialectics of popular culture and musical sensibility in Africa, Austin Emielu’s paper in chapter seventeen of this book with the title, “Issues of Forms and Styles in Nigerian Popular Music: A Study of Edo Guitar Band Music” opens with a conceptual debate on the term ‘popular’ within the wider context of theoretical discourses, assumptions and polemics on the boundaried corpus of popular music. Furthermore, Emielu identifies the stylistic resources of Edo guitar music and demonstrates how musicians have creatively used these resources to create varied styles and forms based on artistic creativity and autonomy as well as ethnic affiliations. Primary data for Emielu’s chapter are derived from his earlier doctoral research on Nigerian Highlife music, as well as his post-doctoral research among ethnic minorities in South South, Nigeria. Emielu argues that most of the Nigerian nay African popular music derives their tap roots from indigenous music. He also concludes that a good understanding of the forms and styles of Nigerian

popular music is best approached from their ethnic/regional roots as well as the socio-cultural space that these forms occupy contextually and historically.

As a quality control mechanism for good governance, social change and human development, the Millennium Development Goals (MDGs) has been accepted globally as a measuring and evaluation instrument. As one of the idioms in the African social development, folktales are also essentially created to serve as a bridge between the past and the present. This is because most of the lessons learnt from folktales often serve as corrective instruments for the future. Therefore, S. O. Ikibe's "Attaining Cultural Development in the MDGs: Isoko Folktales of Nigeria in Focus" should be seen as a cultural revivalist's strong voice in the re-imaging of the lost African heritage through the utility essence of folktales. Ikibe examines five major folktales of Isoko in Delta State, Nigeria to celebrate the uses of folktales in Africa. He recommends that African cultures should be developed along the MDGs before meaningful development can take place. He also concludes that it is through cultural partnership with the West that the envisaged revival of the developed African cultures can be revised.

The interconnection between religion and the theatre finds theoretical position in Rótímí Omótóyè's "Comparison of Common Phenomena in Aládùrá/Pentecostal Churches and Theatre Arts in Yorùbáland". In spite of the criticisms against the theatre, Omótóyè shares the sentiment that the theatre is a potent instrument in the development of Christianity especially in Yorùbáland, Nigeria. He observes that the use of Yorùbá language, dance and dancing art, invocatory utterances in prayer, music and songs are some of the common phenomena in African Independent Churches/Pentecostal Churches and drama/theatre groups. Omótóyè's conclusion is that the church has revolutionised the religious life of the Yorùbá people in line with traditional concepts and that music, clapping and dance are adequately employed by drama/theatre groups in worship, and in this revolution.

Following R. O. Omótóyè's work is the chapter on "Theatrical Dimensions of Id-el Kabir Celebration in Auchi, Nigeria" written by Musa Makhu. The significance of Makhu's paper lies in his attempt to debunk an impression that Islam is essentially anti-theatrical. Focusing on an Islamised community, Auchi in Edo State, Nigeria, his paper reviews the various theatrical dimensions prevalent in the Id-el Kabir (the festival of sacrifice) celebration of that community. The first stage of the festival in the analysis of Makhu begins with the ram fighting/wrestling phenomenon. This no doubt, produces ram-champion and the owner of the winning ram is respected in the community. This serves as the first subplot of this Islamic theatricality. The researcher further informs that, in recent times, ram fighting has assumed a great dimension as the fights now take place in stadium-like enclosures where

people pay to watch these fights. The second stage of the festival is the dance – drama which takes place after the sacrificial animal has been slaughtered. The thrust of the second performance is its idea of a participating audience which derives its theatricality from close unity, proximity, social and psychological ambience of most African performances. Makhu concludes that although there are debates regarding the acceptance and non-acceptance of Islamic drama he, however, pleads that since drama is an educative and entertainment medium, its didactic and eclectic functions should be explored by the growing Islamic community.

The hub of propaganda is image laundering. It is an effective media tool for advocacy, mobilisation, engineering and re-direction. To this end, Aduku Armstrong Idachaba's paper, "Nigerian Media and the Limits of Propaganda: An Analysis of President Goodluck Jonathan Propaganda Strategy" is an intellectual window opening on the negative and positive sides of propaganda. Idachaba reviews the various antics (fair and foul) employed by propagandists to achieve set objectives. The researcher also focuses on the place of propaganda in the Nigerian war against terrorism and the recent fuel subsidy removal strike. He exposes what he calls "the Jonathan Administration's manipulations and intrigues". He, however, concludes that propaganda, blatantly infused with partisan, sectarian, ethnic and other jaundices can have a more divisive impact than a communicative essence.

In the interface between the theatre and the evolving media culture, change has been confirmed as an important phenomenon. Alphonsus Shireku Orisaremi's chapter, "The Theatre and New Media in Nigeria", therefore, discusses the essence of a constantly changing media culture of Virtual Reality - mobile telephone, television, facebook and others and how the theatre has been the driving force of sustainability of the media. He informs us that the theatre may seem conservative but it is not a prototype conservative because it is based on historical antecedent that celebrates humanity through multimedia aesthetics that starts from the Greek's *Deus ex Machina*, the Big Screen of the 20th Century and now, with various emerging traditions. Orisaremi concludes that Virtual Reality should be accepted as a new media mode which has come to stay in the world of global theatricalisation and communication.

Dance scholars in the Nigerian theatre are, more than ever, researching into terrains or areas considered difficult for theoretical or academic exploration. This cultural revival should be commended. One of such radical voices in dance scholarship is Felix D. Emoruwa whose paper, "Choreographic Aesthetic in Liturgical Worship Dances" explores the place of choreography and dance aesthetics in liturgical worship dances through the

Ilaje C & S Zion Church. He discovers three forms of worship dances as iconic representations of the Ilaje C & S Zion Church. They are:

- i. dances of basic or primary level consciousness;
- ii. the average or secondary level conscious dances; and
- iii. the esoterically inclined dances.

He observes that the main reason why worship dances that are trance-like are ignored is because they are considered as very risky, and tedious in dance discourse. He also concludes that choreography is an inalienable component of dance no matter the dance forms and styles.

The African culture, tradition and cosmology have been altered. No thanks to the shifting ideological paradox of postmodernism and globalisation. The acceptance of the Western culture over most cultures in Africa has also contributed to the destruction of our arts and in particular, our music. As attention catcher, our youths are thus falling over themselves to accept the supremacy of noise, discordant tune, unrhythmic sound and song as music. This is part of the 21st Century paradox. Akas Nicholas Chielotan's "Bastardisation of Cultural Essence in Nigeria: An Examination of Flavour's *Aladarada* Music Video" is, therefore, a conscious effort by a musicologist to examine the three dimensional perceptions of culture and its destruction through the commercialisation of music videos. He concludes that the positive sides of our culture should be celebrated through the mass media, and not the Western culture forms which are antithetical to our collective sensibility.

Festus O. Idoko's "Why Pidgin?: Interrogating Túndé Fátúndé's *No More Oil Boom* and *Water No Get Enemy*" is a radical search for an egalitarian society, and an extension of the "aesthetics of mass appeal" through the use of Pidgin English in dramatic communication. The exploitation of workers in the 1980s and its attendant destruction of the middle class by the capitalists in Nigeria form part of the problems that the playwright and the researcher are satirising. The class struggle, clearly articulated by Karl Marx's Marxism also serves as the researcher's theoretical framework. The place of actual life characters and the use of Pidgin language in the two plays are analysed. The deductions are that the two plays have symbolic characters that are too obvious as representation of real life characters, and that the characters lack inner tension and conflict which propel dramatic action. The researcher is of the opinion that Túndé Fátúndé fails in his attempt to successfully use Pidgin English in *No More Oil Boom* why insisting that he succeeds in *Water No Get Enemy* because Pidgin English is used in the play for both the bourgeois oppressor characters and the exploited working class. Idoko also affirms that Túndé Fátúndé's use of Pidgin English is not a product of artistic accident. It is a result of a deep belief on the need for an effective communicative language for the masses. Idoko concludes that

pidgin English is useful since it can align the drama with the passion of the masses as well as make it accessible to them.

That spray-dancing is a tool for socialisation cannot be over-emphasised. This in itself is the reality of the emerging poetics of traditional dances in Nigeria. Though a new dance genre, spray-dancing is now attracting scholarly attention due to the essence of its place in the sociological composition of the main themes and tendencies that define the people of Ìjèbú-Igbó in Nigeria. Therefore, Cyrus Suru Damisa's work, "The Sociology of 'Spray-Dancing': A Study of the Ìjèbú-Igbó Society of Nigeria" appraises spray-dancing from a sociological point of view. This is with the aim of determining its impact on the social, cultural, political and economic life of the Yorùbá people of Nigeria and with particular focus on the Ìjèbú-Igbó society. Although spray-dancing has its own disadvantages, Damisa concludes by advocating for its continuity and practice at macro level in Nigeria.

Hussaini U. Tsaku's "Night Club as 21st Century Event in Nigeria" is situated on the context of applied theatre and its constantly shifting paradigms. Tsaku's work has brought to the fore, the nature, type and economic implication of night clubbing in Nigeria. The aesthetic experience of the clubbers and the reasons for the growth and decline of night clubbing in Nigeria are examined in this original study. The operational techniques and management approaches of Night Clubs in Nigeria are also reviewed. Although Tsaku's study is in theatre management, his findings, if implemented, are apt for the survival of the Nigerian theatre. He also concludes that as a social event, night clubbing is a modern theatre that brings people together. He wants night clubs to be sustained by offering plausible alternatives for their sustenance and management in Nigeria.

Lateef Oláitán Rasheed's paper, "Space Consideration and the Staging of Fémi Ọsófisan's *Morountodun*: A Director's Perspective" is a successful attempt to deconstruct Peter Brook's metaphor of the "Empty Space", and the researcher's critical search for theatre space and theatrical space in the Nigerian theatre. This study is within the perspective of dramaturgy which is carried out through a popular revolutionary script of Fémi Ọsófisan's *Morountodun*. The researcher makes some directorial suggestions on how space could be creatively manipulated in the staging of the play. He also observes that space is neither neutral nor passive. While space helps in the enhancement of some actions, it also delimits other actions and situations. He concludes that outdoor performance venue is the most suitable for the staging of *Morountodun* and that the application of space is fluid within theatrical space and the theatrical space.

Post-production assessment is very important for the success of the theatre. Its futuristic essence cannot be over-emphasised in the making of the

theatre of the people. This obviously ignored aspect of theatre scholarship is the thrust of Adésinà Adégbìtè's work. His chapter is entitled "Stage Lighting Deployment in 'Ògún Lákáayé': A Post-production Assessment" and the lens of his research centre on technical theatre, an area which he is gradually carving a niche for himself. Adégbìtè reviews the problems of bad lighting in the theatre generally and provides scene-by-scene technical analysis of stage lighting deployment in "Ògún Lákáayé", a dance adaptation of Túbòsún Oládàpò's *Ògún Lákáayé*. In his analysis; setting creation, ground plan, lighting equipment, instrument and effects of the production are also considered. The researcher suggests that more attention should be paid to technical details in terms of good focusing, provision of additional lanterns and the deployment of better lighting in performances. He concludes that constant training on lighting equipment maintenance and handling, and efficient control of the uses of lanterns should be maintained. Interestingly, there is one big lesson in this study. Where the researcher commit minor artistic error, he expresses this without mincing words and this is the hallmark of a true researcher.

Seven plays of an African dramatist, Fémi Òsófisan, who has been described as a Marxist and a radical are used by Michael Agboolà to evaluate the unending discourse on the dynamism of style in the African theatre. A discourse on style seems quite unending because Ukala (1996 and 2001), Akínwálé (2000 and 2010), Johnson (2001 and 2003), Musa (2002) and Adéoyè (2007 and 2010) have all written extensively on the interconnection between the African dramatists and their societies, their creative imaginations and the place of individuality in their frequent search for unique styles. Consequently, Agboolà identifies Òsófisan's deft use of mythical and historical materials, elaborate application of dramaturgical elements such as music, dance and songs, his high sense of humour and unrepentant bridge building method between the artist and the audience, among others; as being peculiar characteristics of his style. All these have been accepted as "Òsófisan Aesthetics". Having established the dynamism of Òsófisan's style, the paper concludes that his unique style has contributed immensely to the popularity and accessibility of his works amongst theatre practitioners and his African audience. Due to Òsófisan's functional aesthetics in the African theatre, we are certain that much critical works are still being expected on the works of Fémi Òsófisan. However, Sam Ukala, Saint Gbilekaa, Múyìwá Awódíyà and a few others must be commended for being good pace-setters in the understanding of the Òsófisan's theatre and style.

A. A. Amali and G. D Ekere's chapter, "Scene Design and Play Interpretation in the Nigerian Theatre" brings to the fore, the prospects and problems of scene design in the Nigerian Theatre. Through the deductive

method, the duo examines six published plays and reviews the place of scene design in them. They insist that the dignity of scene design, an important aspect of Technical Theatre is being rubbed on the ground through inadequate funding and lack of technical skills on the part of some scene designers. Though the two researchers agree to the endless nature of creativity through the diverse stage prescriptions by playwrights for scene design, their conclusion is that scene design should not be relegated to the background while recommending that it should be a separate course on its own instead of hiding it under Technical Theatre course.

Mrs. S. A. O. Hamsat's paper analyses Lwuyi gniran's interrogation of Yorb culture that assigns role and power within the purview of Yorb socio-cultural practices through *Atri Ajnak*. She reveals the mechanism of cultural constructions as they affect interrelationship between members of the society. Attention is paid to the concept of power in Yorb's political culture and the role of history in instituting power. Her analysis becomes necessary in the current socio-political practices where leaders perpetuate themselves in power. New Historicism theory that views any construction that uses language as discourse is adopted by Hamsat in her study. This is a theory that calls for an assessment of culture, history, myth and others to answer the questions of who designs cultural forms, for whom and the purpose for which they are designed. The outcome of her paper is that beliefs and opinions of the society are product of human mind. The paper reveals that all cultural forms, including literature, are implicated in the grubby business of power relations. Hamsat concludes that Lwuyi gniran employs the unique African devices (aesthetics, literary and linguistics) to shape and reshape readers' views about themselves.

Attempting to fight the "windmill of ignorance" and wrong perception by Western nations and some people, African musicologists and the broadcasting media have played major roles in the preservation and propagation of African traditional music through the print and broadcast media. Consequently, this paper accepts the fact that "Goge Africa" is one of such programmes aimed at educating and correcting the wrong notions on African traditional music in contemporary society. The researcher, Gabriel Oghenevwarho Ojakovo, therefore, examines the impacts of "Goge Africa" in the globalisation of African music. Apart from information gathered from the participant-observation method employed in the study, the researcher also consulted relevant literature to support his arguments. He nonetheless concludes that the continual broadcasting of African traditional music by Goge Africa TV programmes has aided the globalisation of African traditional music.

J. O. Ajéwolé's work, "Developing your Sight-Reading in Music" is a musicologist's attempt at making music enjoyable, interesting and importantly, teachable to interested scholars, students and lovers of music generally. In this study, Ajéwolé identifies some techniques for sight-reading in music, gives illustrative examples on how to apply them and offer general guides that can aid proper sight-reading in music. He concludes that adequate fluency in sight-reading will help music lovers, students and scholars in part singing, chord recognition, chromatic notes singing, melody writing, modulation exercise and others.

Stephen Olúsojí's paper, "National Consciousness in the Wákà Music of Sàlává Àbèní" is an investigation into the relevance of Sàlává Àbèní's music to national development and rebirth. Information for Olúsojí's paper is collected through extensive oral interview with Sàlává Àbèní, and the textual analysis of her musical works. The major finding is that Sàlává Àbèní has incorporated themes and messages which promote nationalistic feelings that serve as medium of correction in the society. It is critically observed also that Àbèní's genre has incorporated Western elements into its musical style. This has made her music to have a wider appeal as it is now more embraced by the youths and indigenous people. However, the researcher is of the opinion that the traditional musical elements associated with Àbèní's music at inception should be protected by the parishioners in order to promote an enduring legacy for the coming generation. This will also disallow her music from going into extinction.

S. E. Ododo and M. E. Lábíran's paper examines gender inequality in Nigerian Home Video films. Through the expanse of postcolonial discourse, the work discusses male dominance and feminist assertion in Nigerian Home Videos. It is argued in the paper that it is possible for Nigerian Home Videos to improve on the image of women in films, and also that films could be used to bring about social change and pass relevant information to the public. The paper recommends that screen writers should engage in writing stories that address women related issues, both culturally and domestically. Importantly, the duo concludes that crises in the Nigerian Home Videos should be well resolved with clear solutions proffered so that they can serve as reference points and sources of guidance when women find themselves in similar situations.

It can be tenuous, even though subjective to attempt to provide answers to the most engaging question of who is afraid of the theatre or why are people afraid of the theatre? Our answers can be located within the borderline of reality, illusion and the interpretation of life critically engraved

in the interdisciplinary paradigms of the twenty-four illuminating papers and the first twelve critical chapters that attempt to explain the theatre, through the theatre of Ayò Akínwálé.

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