The Performer

ILORIN JOURNAL OF THE PERFORMING ARTS



Volume 19 (2017)
ISSN 1595-0972

Published by the Department of the Performing Arts,
University of Ilorin, Ilorin, Kwara State, Nigeria

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THE PERFORMER

The Performer is published by the Department of the Performing Arts, University of Ilorin, Ilorin, Nigeria. The Editor welcomes articles in any area of performing arts and brief review of relevant publications. The journal is published once in a year. All correspondences, inquiries and articles should be addressed to the Editor, *The Performer*, Department of the Performing Arts, University of Ilorin, Ilorin, Kwara State, Nigeria.

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Logo: Adesina Adegbite
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First Published in **1999**

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Published by the Department of the Performing Arts
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The Editor
The Performer: Ilorin Journal of the Performing Arts
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University of Ilorin,
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Introduction: Deconstructing the Nigerian Hegemonies and Social Realities

The Nigerian nation is breeding minor but dangerous hegemonies in various forms and patterns that are showing resistance to the major or state hegemonies. Consequently, the most populous nation in Africa (supposedly) sinks, abysmally, reliving in the process, the Thomas Hobbes' "State of Nature" in which contradictions to the normals are celebrated in the mantra of life is short, nasty and wicked or the inevitability of *vellum omnium contra omnes* – the war of all against all.

The re(mapping/imaging) of the Nigerian hegemonies have all contributed significantly to advance the ideological cum theoretical leaning of counter-discourse or contrapuntalism and all, for evils and all, saturated within the long narratives of the current Nigerian social realities. These social realities are reflective of leadership failure and followership somersault. The poetics of these social realities include but are not limited to the following:

- banditry and robbery;
- raping, kidnapping and killing;
- citizenship terrorism of all forms – Boko Haramism, Biafranism, Oduduwaism and their centrifugal and separatists' contraptions within the conception of small hegemonies;
- state terrorism – state lawlessness, extra-judicial killing and repression, the oppressive tendencies of state security agents and violence;
- unemployment – the state of hunger or the ascension of nothingness;
- the near collapse of our educational, health, security, environmental, family, cultural and other relevant institutions;
- youth idleness, restlessness and vices - yahooism, brigandry, betting syndrome; and
- leadership failure and followership somersault.

The constructed evil archetypes above necessarily challenged the very best in us and bring us close to the posthuman age. Interestingly, these constructions are, however, challenged through various deconstructions, one of which is the intervention of the Performing Arts and Artists that are organised to fight major and minor hegemonies geared towards the end result of velvet revolution. In reality, Volume 19 (2017) of *The Performer: Ilorin Journal of the Performing Arts* contains 10 original articles that are clinically and thematically produced to challenge academic hegemonies in feminism and the gender question, Nollywood, aesthetics and its multidimensional modes, performativity – music and the comedies, the tenor of postmodernism in directing and other relevant articles.

For the first time, and precisely in 2018, the Department of the Performing Arts, University of Ilorin organised a special National Conference on Performing Arts and Social Realities. The Delegates who came from 55 higher Institutions presented papers out of which 28 are selected for the Special Edition of *The Performer*. Most of these papers deconstructed the binaries inherent in the major and minor hegemonies that have been discussed in the beginning of this brief introduction. From Ahmed Yerima, AbdulRasheed A. Adeoye to Solomon O. Ikibe, the reflective, deconstructionist's gaze and glocal tendencies of the Nigerian social realities and the roles of the Performing Arts and Artists in it cannot be overemphasised. Indeed, the remaining 25 papers cover the major arts of the theatre and their relationship to the Nigerian social realities, no burden of illusion. Certainly, the minor themes within the crest of interdisciplinarity are also celebrated to expand the border of deconstruction of the Nigerian social realities and, to sweep and condemn the major and minor hegemonies affecting our proper growth to nationhood. I, therefore, present Volume 19 (2017) and Volume 20 (2018 – Special Edition) for your delight. Let us feast on these refreshingly original and incisively critical works by refusing to look back.

Prof. AbdulRasheed A. Adeoye
Editor

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A Study of Auteur Theory in Selected Mount Zion Film Production

By

Elizabeth Olayiwola Ph.D*

Abstract

The fact that Nollywood started out as a producer driven industry as against director driven caused Nollywood critics to hesitate in applying the auteur theory to the study of Nollywood. This led to porosity in Auteur Criticism of Nollywood's directors. This article contribute to expanding literatures on Auteur Criticism of Nollywood as it reads recurrent pattern and style in selected Mike Bamiloye's film. Employing majorly Library research as well as qualitative content analysis of three randomly selected films of Bamiloye; *The Blood Covenant* (1997), *The Perilous Times* (1992) and *The Captive of the Mighty* (2001). This study analyse the reflection of Bamiloye's personal vision in his films. The analysis of the selected films is guided by the auteur theory .This article argues that the evangelical filmmaker Mike Bamiloye is arguably an auteur and that as an Auteur he has over the years developed style and techniques unique to his productions. The article also provides a theoretical context for the study of Mount Zion Evangelical Nollywood films.

Keywords: Auteur Theory, Film, Production, Mount Zion Films, Nollywood

Introduction

With the establishment of Nollywood Industry came Nollywood Studies and Nollywood Critics hesitated in applying the full weight of Film Studies on Nollywood, they hesitated even much more in applying the Auteur Theory. Haynes (2014) argues that Nollywood has a system that places the producers who are commercially driven as the head of any production thus he calls for caution in the application of the Auteur Theory to Nollywood. He states that "Auteur Criticism was originally invented by French critics to approach Hollywood directors, and it should not be applied to Nigerian circumstance without careful

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consideration."(Haynes 2014, p. xi) given the fact that Nollywood industry is not as individualistic as European Film Industry. This article examines three films of Mike Bamiloye; *The Blood Covenant* (1997), The *Perilous Times* (1992) and *The Captive of the Mighty* (2001) to establish the consistent style that has become the filmmakers' signature.

Contextualising Auteur Theory

The reason we can afford to speak of Bamiloye's Film is because of the Auteur theory, which elevates a film director to the rank of an author. Within film scholarship, the Auteur theory holds that the director can conveniently lay claim as the Author of a film for the director's creative vision is most reflected in a film than that of any other personnel. The idea of Auteur Criticism was founded by a group of French Critics who wrote for the magazine *Cashiers du cinema*. The aim of auteur theory for them was to celebrate American foremost and outstanding directors who have brought in their individuality into filmmaking. Charles Chaplin, John Ford, Orson Welles, Billy Wilder, Jose Von Sternberg, Alfred Hitchcock and others gained critical attention and were declared as auteurs disserving to be studied (Chaudhuri, 2013).

Truffaut opines that even with the studio system, where management gave the director a screenplay and cast, the director still manages to leave his/her imprint on a film. The Auteur theory originated from the French word auteur, which is synonymous with the English word author. This approach wields significant influence so much that in the European Union Law the film director is treated as the author or one of the authors of a film. Auteur Theory has influenced film criticism since 1954. Its first advocate was the film director and critic Francois Truffaut. However, auteur theory was initially associated with the film critics who reviewed for Cahiers du Cinema periodic (Sarris, 2009).

Dick (2000) records that in 1962 in the United States, Andrew Sarris further developed the auteur theory. Sarris used this theory to account for the study of films of respected directors. He believes that a good director's work should not be deprived of technical competence, personal style, as well as textual meaning. As Dick puts it, Sarris reduced auteur theory into three principles: an auteur is technically competent; (2) an auteur has a personality that manifests itself in recurring stylistic traits that become his or her signature; and (3) an auteur's film exhibit a tension between the auteur's personality that will slip into the films aspects that may not be readily discernible but may come out when a number of the auteur's films are studied and analyzed.

Film historians like Aljean Harmetz had also argued that given the studio system in classical Hollywood, acclaiming the director the authorial power over producers and studio executives is almost impossible. Not just within the studio system is the use of auteur theory

questioned but also within Nollywood. This probably explains why film scholarship in Nigeria has been slow in taking to the auteur theory. Haynes (2014, p. xi) speaking of the barrier between Nollywood studies and the study of individual artist said that. "Auteur criticism was originally invented by French critics to approach Hollywood directors, and it should not be applied to Nigerian circumstance without careful consideration…what is the role of the director in the making of Nollywood films or, rather, what is the range of roles?" Haynes speaks further on the complication surrounding the application of the Auteur theory to Nollywood.

However, over the years there are more director-driven films thus opening up room for the study of the style of individual creativity and authorial directors. The argument that the producer, studio management and even sometimes marketers have a more excellent hold over Nollywood production than the director is the central argument against the application of auteur criticism in Nollywood studies. Okwuowulu (2016, p. 121) also identifies three Nollywood directors that have fought producer's and executive producer's influence to have a voice and can be considered as an Auteur: Teco Benson, Izu Ojukwu and Tunde Kelani. Okwuowulu made argument for each director's strength and signature.

There is another class of director (the hyphenate directors) who's authorial rights are not debatable. For they are often director, producer and script writers Wilder exemplifies the hyphenate director. He declares that "I think I can evaluate the auteur theory better than most critics. Being the writer, Director, and producer, of a picture, naturally, I am the auteur" (Dick, 2000, p. 232). Like Wilder, Mike Bamiloye is often the writer, director, producer and even executive producer of his films thus by all standard we can refer to Bamiloye as an auteur.

Synopsis of Selected Films

***The Blood Covenant* (1997)**

Rev. Teniola is married to a strong and spiritually fervent woman Rev. Mrs Teniola, and together they are a terror to the dark world. Rev Teniola has been under the surveillance of the marine world, and so the marine world decided to send a marine agent; Princess Angela to the church where Rev. Teniola pastors. Her mission is to cause him to commit adultery with her. So Princess Angela became Sister Angela and tried restlessness to get close to rev. She offered to be Rev Mrs assistance, but Mrs Rev who is more discerning than her husband refuses. Sister Angela eventually was able to make Rev commit adultery with her ones, but she needs to get him to bed against to be able to seal a blood covenant as design by the queen of the coast. (The queen of the marine world). Rev Teniola since after the incidence of Angelia lost his peace and spiritual zeal in prayers and other church activities. He

confessed to Baba, his spiritual mentor, Baba encourage him to admit to his wife, but he could not he kept it a secret from his wife and Angela pretending to be pregnant tricked Rev to bed again. This time it was spiritually monitored by the marine queen and other members. Through the sexual intercourse, Angela was said to have transferred the poison to Rev, the poison paralysed him, and through the sex, a blood covenant was said to have been made between Rev Teniola and the marine world. Rev. Teniola breaks down completely as soon as he gets home from Angela's house. He was rush to the hospital, but it was too late, Rev's soul could not be saved.

***The Perilous Times* (1992)**

Deacon Bankole is a very committed and zealous brother in the church; he gets trap by Princess Chikaya who disguises to be Sister Agnes in the earthly realm. Through marine manipulation she and her other marine princesses and queen plant hatred in Bankole against his wife, the hatred grows and causes Bankole to send out his wife and children. He brings in Agnes as his new wife; their joining happens in the marine kingdom (under the sea). He is then ordered in the marine world not to accept any reconciliation process between himself and Mopelola his first wife. So he kicks out the pastor at his attempt to intercede for Mopelola. Soon after the pastor left, Chikaya (Sis Agnes) and the marine queen strike at Bankole with stroke and blindness. With the continuous prayer intercession of Pastor and other church brethren, Deacon Bankole obtains God's mercies and is delivered from princess Chikaya and the queen.

***The Captive of the Mighty* (2001)**

The plot of the film revolves around one of African's popular metaphysic phenomenon of the Spirit Husband. Mabel has a spirit husband that meets with her frequently in her dream. In fact, before the film resumes she already had four children for her spirit husband Iguana. The film opens with the wedding ceremony between Mable and Akin. The earthly marriage of Mabel to Akin triggers the jealousy of Iguana who perpetually torments Mable after her marriage. He wants Mabel back as his spirit wife, but Mable declares her allegiance to a new God and husband. She is now born again, but Iguana continues to force a sexual relationship with her. Iguana will not let any of her pregnancy for Akin to remain, after six miscarriages in 2 years of marriage Mabel seek the help of Rev. Mrs Doyin Stephen who encourages her to reveal the secret life she lives in the spirit to Akin her husband. Rev. Mrs Doyin Stephen later leads a deliverance session that led to Mabel's total deliverance from Iguana. In the spiritual world Akin confronts Iguana on Mable's behalf and Mabel is delivered. After the liberation, she becomes pregnant again and gives birth.

Recurring Traits and Styles in Bamiloye's Films

Personalism

Sarris (2009, p. 452) speaks of the personality of the director shinning forth through the directors work. He opines that "the way a film looks and moves should have some relationship with the way a director thinks and feels". Like Helen Ukpabio Bamiloye also practice some self-writing. In this case, self-writing bears the same connotation with the Auteur theory that posits that the personality of the director keeps sneaking into his creative work. That way the director keeps writing itself into his creative arts. In the film *The End of the Wicked* the producer and writer of the film, Helen Ukpabio writes her personality into the film as she cast herself as the pastor.

In a similar vein, Mike Bamiloye in several movies plays the role of the pastor who offers spiritual mentorship to other characters. Playing the role of a pastor and sometimes evangelist reinforces his position outside the filmic world as a spiritual mentor to Hundreds of evangelical filmmakers. His constant role play as a pastor also draws the attention of Christian community and leader to his calling as a drama minister who preaches through drama. In *The Perilous Times,* Mike Bamiloye plays the role of Baba, the pastor who cautions and eventually prays for the deliverance of Bankole. In *The Great Mistake,* Mike Bamiloye plays the role of a zealous young evangelist. In *Just A little* Mike Bamiloye still play the favourite part of a pastor, he warned Sister Mabel of the grave danger ahead. In *Enemy of my Soul,* he is the pastor that turns Tejumade from her destructive part. In *The Blood Covenant,* he is the wise old man of God that mentors famous pastors in the city. In *The Prodigal Ones,* he is the pastor that stood by Rosy and Johnson. In *Crack in The Wall,* he is the pastor that helps mend the family. In *The finest Wine*, he is the pastor mentor to Chaplin Marcia and her family. In several other movies Mike Bamiloye, continues to play out an extension of his real life constantly playing the role of a spiritual leader.

Visual Sermons

The need to gain church support and recognition has in many ways shaped the content of early Mount Zion movies thus creating a style unique to Mike Bamiloye. MZ'S early videos had scripts loaded with biblical quotations and lengthy prayers. Ogunleye (2003) describes this trait as "sermon on the silver screen." The phrase sermon on the Silver Screen seems apt; however, what escapes Ogunleye's argument is the likely reason for such genre (Sermon on screen). Mount Zion emerged at a time in Nigeria church history where holiness was the emphasis of many evangelical, and Pentecostal churches and drama was not considered a holy activity to be welcomed in the church. As at 1985 when Bamiloye officially set out, he belonged to Gospel Faith Mission a highly

conservative Pentecostal church pre-dominant in south-west Nigeria. Bamiloye as the leader of the ministry had the mandate of proving to the church that his arts, is a sacred art which deserves church recognition and respect. Bamiloye himself had presented himself to the church as called of the lord to preach the gospel through drama. (The church finds his calling a strange one) Thus other than proving that drama is a holy art, he also had to prove that his calling is a holy calling similar to that of a pastor, and deserves the reference accorded church ministers. The argument here is that, in other to prove that drama is a sacred art and should be considered as a visual sermon. Bamiloye infuses into his scripts dialogue heavily laden with scriptural verses and prayers forcing a comparison between a pastor's sermon and his scripts. Most of the early videos such as; *Unprofitable Servant* (1990), *Beginning of the End* (1990), *Ultimate power* (1994), *The Perilous Times* (1992), Power Encounter (1994) *The Great Mistake* (1997), *The Blood Covenant* (1997), *Just A Little Sin* (1998) and others can be read as an attempt to place drama on the same pedestal as sermon.

Also in most of these early videos, Bamiloye himself plays the role of the pastor therefore through his narratives he assert himself the reverend position and recognition of a pastor. Today, one can still find early productions of Mount Zion Films readily available in the market while secular productions of same year bracket are almost impossible to find. Films like *The Unprofitable Servant* (1990), *The Beginning of the End* (1990) are still in circulation. Audience buys to hear the message again because it functions like sermon whose lifespan is under constant recycling. Dipio's (2013, pp. 97-100) audience reception research helps bring home the point of the functionality of certain videos traditions. Dipio observed that "viewers turn to the movies mainly to its functional role as a socially responsive moral and ethical guide." Dipio' audience-based research serves as a useful insight to how the public interprets Nigerian film "These viewers say that they like this genre, which has strong Christian messages that help them, reflect on, and solve their social problems." With Ugandan audience, the attraction of Nollywood and its popularity amongst the populace is owed to Christian genre and its inherent resilient moral tone and proselytism.

The audience that viewed *The great Mistake* on YouTube comment in ways that connote their acceptance of these movies as sermons. Like a sermon there is a central message, scriptures are then interjected at various points to drive home the point. In *The Perilous Times*, the central message is for believers to be vigilant. The plot develops on that part with scriptural passages at various intervals to drive home the message of carefulness. Baba, the pastor, deliver the first scriptural message "Be sober, be vigilant; because of your adversary the

devil, as a roaring lion, walketh about, seeking whom he may devour."(1peter 5 VERSUS 8 KJV) The narrative builds on with several scriptural quotation and prayers. In the end, the Topic of Vigilance has been preached and buttress with scriptural passages and prayer just like pulpit sermons.

Word Battle

Another influence Mike Bamiloye's cultural background impresses on his work is his use of words. Both his Christian belief and his indigenous tradition as a Yoruba man spoil him to a special use of words. Within the Christian episteme, the word plays an important role. It is believed that Almighty God himself created the entire universe through the word. A portion of the Christian Bible says "In the beginning was the word, and the word was with God, and the word was God."(John. 1:1). Obododimma (2002, p. 131) speaks of the Yoruba worldview and the belief in the power of the word " Oro is imagined by the Yoruba as a very potent weapon that could be used in doing harm, as well as for healing." Both worldviews (Yoruba and Christian) in which Bamiloye has fully acculturated into share similar belief on the potency of the word. This explains the use of words and its potency in Bamiloye's films. Bamiloye's use of the word shares resemblance with the popular Yoruba incantation recitation tradition. Bamiloye makes this similarity evident as he often brings to contest one incantation from extreme spirituality to confront the other. In *Power Encounter* Ishawuru the evil village Priest comes in a confrontation with the missionary couple, in *The Perilous Times*, Baba the pastors enter in a word fight with the marine Agent Chikaya, In T*he Blood Covenant,* the Confrontation is between Rev. Mrs and Princess Angelia. This style of battle with words is very similar to the traditional Yoruba theatrical acts of Hubert Ogunde and others who bring on stage two powerful charmed enemies who in battle use incantation against each other. Bamiloye grew up to enjoy the performance of Ogunde, Duro Ladipo and others thus it is not a surprise to find traces of these Yoruba traditional performance techniques in his creative work. Nevertheless, Bamiloye has carved out a unique style of word Battle where good confronts evil. In *Captives of the Mighty* and most of his early videos word battle plays out beautifully well. *The captive of the Mighty* is an excellent example of how Bamiloye uses word battle, below is an excerpt of such battle.

Iguana: You shall be barren forever

Akin: Who is he that speaketh and come to pass, when the Lord has not commanded it?

Iguana: And who is that

Akin: Let her go

> Iguana: (Releasing Mabel from his grip. Walks towards Akin) I see you have come to her rescue you snatched her away from me and made her abandon me.
> Akin: If any man be in Christ he is a new creature old things are passed away and behold all things become new.
> Iguana: Lie! You lie. I have her in my hands. I have destroyed her flowers about six times. I have just broken her flower pot. As long as she lives, I will humiliate her for abandoning me and my children. She is under my control.
> Akin: shall the prey be taken from the mighty? or the lawful captive delivered
> Iguana: You have just said it right she is my lawful captive, and no one can deliver her from me. Not even you.

The exchange goes on and until the adversary Iguana gives up and vanishes. The Film *The Perilous Times* also has word battle between the queen of the coast and the Angel, and at last, the Angel prevailed, and Bankole is delivered from the marine force. Word Battle thus has become a style unique to Bamiloye and ran through his movies.

Conclusion

The usage of the Auteur have been contested within conventional Nollywood studies because of the control and influence of producers and sometimes marketers over a production. The argument is that most of the director's input is subject to the producer or marketers. This argument, no longer holds with Evangelical Films like that of Mount Zion. In the case of Mount Zion, one can conveniently refer to it as Bamiloye's Film, for he is the executive producer, often producer, scriptwriter and director for most of Mount Zion movies. He directed and wrote all of the scripts produced by Mount Zion Film Production from 1990 till 2008 when other members of Mount Zion were allowed to write, direct and produce films under the stable of MZF. Though other hands now write, direct and produce Mount Zion films, however, Bamiloye has already groomed their taste, and he still gets to see a preview copy before the release, this he does to ensure that the movies conform to the house style. Moreover with the New Nollywood era is the emergence of more director filmmaking and less interference and imposition by producers and marketers. This trend (i.e. the emergence of more director filmmaking) will eventually open up more auteur discourse in Nollywood Studies.

This research maintains that Mike Bamiloye being the writer, director and producer in most cases can stand on the similar platform as Wilder in declaring himself as an Auteur. Although Bamiloye's Film have many technical demerits, he has improved significantly over the years, and he controls the various production department and has over the time built style and techniques peculiar to him which he now teaches Hundreds of

evangelical filmmaker around the globe. Two things are eminent here; One, Mike Bamiloye has a long standing in the Christian faith. Two, he spent the better part of his life in western Nigeria. This makes him grounded in two cultural heritages; the Christian and the Yoruba cultures. Both worldviews remain reflective and run through his films, creating a signature for Bamiloye's Film. Thus, other than reading Bamiloye as an Evangelical filmmaker, one can also read him as an Auteur whose specific style continues to manifest in several evangelical productions.

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An Analysis of the Non-verbal Aspects of Nigerian Stand-up Comedy Performances

By

Ibukun Osuolale-Ajayi*

Abstract

Stand-up comedy discourse usually involves the use of verbal and non-verbal communication. This paper sought to come up with a general feature of non-verbal cues which cuts across the intercultural context of the data, which consists of Ay Live Comedy Shows in Nigeria and in the United Kingdom. The study paid close attention to the independent and interdependent relationship between the verbal and non-verbal cues in the performances of Nigerian stand-up comedians at AY live shows between 2015-2017. Insights from non-verbal semantics identified by Adedimeji (2016) and general cognitive semantics were deployed to the fifty data purposively selected. The fifty performances of jokes selected were representative of the entire data/population and thus, they were observed and transcribed by the researcher. The analysis of the data revealed that the predominant non-verbal cues used in the data include: appearess, voice, stage movement, conversational gesture and Mimicry. The paper concludes that non-verbal cues are used as dramatic vehicles to make the performances of the comedians livelier, that is, they discourage monotony of the verbalisations of the comedians.

Keywords: Stand-up, comedy, humour, non-verbal, semantics

Introduction

Stand-up comedy is the communicative acts of a standing comedian (or duo comedians) with the use of props and other linguistic embellishments for the purpose of entertaining their usually seated audience, who have paid to be entertained. Stand-up comedy in Nigeria has grown over the last three decades to become one of the vibrant entertainment genres of the country. Stand-up comedy practice in Nigeria, according to Nwankwọ (2015, p. 1), "took off from practices in the West, but it does not follow that everything about the industry has a foreign origin".

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Generally,stand-up comedy performances include material and performance aspects. The material includes the texts of the joke which may be rehearsed or spontaneous.The performance deals with the non-verbal cues and other theatricalities used to reinforce, substitute or complement the verbal aspect of language. Since performance studies (particularly stand-up comedy) are "insistently intercultural, inter-generic and interdisciplinary" (Schechner, 1995, p. 54), there is the need to study how the performances of Nigerian stand-up comedians are transmitted, perceived, and evaluated in pursuit of their goals. Thus, this present study examines how Nigerian stand-up comedians deploy non-verbal features of language with the verbal aspects towards the goal of effective communication in the intercultural settings of their performances.

Literature Review

The Concept of Non-verbal Cues

It has been established that language consists of both verbal (spoken and written) and nonverbal cues. Mcquail (1975, p. 73) submits that non-verbal aspect of meaning is a field of semantic enquiry which deals with various means of communicating meaning that are prelinguistic, paralinguistic or extra linguistic. That is, those forms of behaviour which are used for transmitting meaning and are open to meaningful interpretation but do not use words or linguistic sign system. Lever and Hutcheson (1972, p. 13) posit that the terms 'non-verbal semantics', 'non-verbal communication', 'nonverbal language', 'paralanguage' are chiefly used for describing the phenomena of "all those non-linguistic, nonverbal features (both vocal and non-vocal) which participants manipulate in conversation. The functions of non-verbal communication, according to Sekyi-Baidoo (2003, p. 19), include: to complement, to repeat the verbal and to substitute the verbal.

Non-verbal cues (as well as their verbal counterparts) are heavily reliant on context and they constitute one of the parts of the core common ground that a group of people in a speech community possess. Non-verbal expressive movements, as called by Apter (1985), are very important in stand-up comedy performances.

The performances of comedians are often expressed in linguistic and non-verbal coding that are usually implicated and context-reliant. This suggests that a high level of background knowledge is needed to draw inference from the presupposition of the comedians, that is, because stand-up comedians also work with rehearsed materials, they often have opinions they expect to be given information between them and their audience; hence, the audience needs to meet this expectation in order to accommodate the experiences conveyed or portrayed in the joking performances of the comedians. This study is a shift from other linguistic study of stand-up comedy as it focuses on how meaning and humour is co-

created by the Nigerian stand-up comedians and their local and international audience, via the use of non-verbal cues and common ground transactions. The various types of non-verbal aspects of communication are discussed in the succeeding paragraphs.

Voice

Voice qualities refer to features of speech that are indirectly related to verbal message. Voice qualities include articulatory signals (such as: tempo, hesitations, speech rate, pronunciation) and acoustic signals (which result from sound of production process that takes place prior to speech articulation; examples include: exhalation and phonation). Voice qualities perform vital role in joke performance in stand-up comedy. According to Rutter (1997, p. 234), the voice is used by the comedians to create a character which they play for the entirety of a narrative sequence. Rutter's submission is almost apposite to the importance of voice qualities in stand-up comedy performances, except for his claim that the comedian constructs and maintains a character throughout his performance. The fact is that stand-up comedians' performances are characterised with fluidity: they get to act several characters in their routines.

Kinesics

According to Adedimeji (2006, p. 181), kinesics involves the use of facial expressions, eye contact and gesture to convey meaning. The types of kinesics involve illustrators, regulators, emblems, adapters, affect displays, postures and gestures. Bodily movements are used to intensify, de-intensify, neutralise, and mask feelings or thoughts during communication (Sekyi-Baidoo, 2003, p. 17).

Hoptics

This involves the use of touching behaviour to communicate. Touch communicates different messages which can be positive, playful, ritualistic, alert, etc.

Proxemics

This encompasses the use of space around us to communicate. Physical distances between interlocutors are means of communicating meaning. The types of distance include: intimate distance, personal distance, social distance and public distance.

Appearess

It includes the blending of appearance and dress. Adedimeji (2006, p. 194) enunciates that the clothes an individual wears indicate some types of meaning, which may include the economic, the educational, trust worthiness and social position levels, as well as level of sophistication or social background of the person.

Environment

This concerns how physical settings, interior decorations and scenes affect or transmit meaning. The physical environment of discourse also tells a lot about the discourse participants and the discourse topic.

Colour

This is a powerful and important communication tool and it is tied to religious and social influences. It is important to consider what each colour represents and how it is linked with the culture of a place before making use of them.

Data Analysis

This current study attempts to identify the types of non-verbal cues and their functions in the intercultural settings of the performances of selected Nigerian stand-up comedians in the UK and Nigeria. The following section was devoted to the analysis of the data:

Appearess

The term 'appearess' is coined from the lexical items: 'appearance' and 'dress' (Adedimeji, 2006). The dressings of Nigerian stand-up comedians are often modest and at times, they (that is, the comedians) make reference to their dressing in their joke-tellings. For instance, in the sampled data, Helen Paul made reference to the way she is dressed in the build-up of her joke. She told the young women in the audience to dress as nicely as she has.



Fig 1: Helen Paul using her dressing to communicate

The comedian in the above picture is dressed in a formaland stylish skirt and blouse. She uses her dressing as an example of how ladies should dress in order to entice and encourage male interests in them.

Basically, almost all the Nigerian stand-up comedians are usually well dressed for their performances. The actual situational context of the joke does not really determine their dressing.

However, comedian Klint Da Drunk, who usually gives his performance by mimicking a drunk person, tries to reflect this role by either rolling one part of his trousers up, walking barefoot, staggering and talking

incoherently (that is, slurred speech). His dressing complements his performance style. The following is an image of Klint Da Drunk's dressing during one of his performances:



Fig 2: Klint Da Drunk's Appearess

Stage Movement and Proxemics



Fig 3: AY leaving the Stage

The stage movements of stand-up comedians are basically of three types: standing on a spot, rhythmic movement and walking to the audience. Standing on a spot and rhythmic movement are restricted to the stage and they are used to keep social distance between the comedians and their audience. It was discovered in this study, that standing on a spot and the rhythmic movements do not reduce the success of the performances of the comedians. In fact, they are the commonly used stage movements by Nigerian stand-up comedians. There were instances in the joke where the comedian actually left the stage to where the members of the audience are seated. The comedians do this in order to incorporate the audience into their jokes by reducing any preconceived barrier by the audience. In fact, at times, the comedians touch some members of the audience and this elicited laughter from the audience. The following is a picture of AY Comedian moving off the stage to the audience:

In the following figure, AY can be seen touching the hand of a member of the audience. This exemplifies Nigerian stand-up comedians' use of casual space between them and their audience in their performances.



Fig 4: AY Touching a Female Member of the Audience

Voice

a. Intonation and Accent

Intonation has to do with the rise and fall of the voice in speaking, especially as it affects the meaning being conveyed. Accent has to do with the pronunciation of words and expressions which signal or reveal social/regional or religious identity.It is generally accepted that all Nigerian languages are tonal and not intonational and that this feature has been transposed into the use of English by average Nigerians. However, Nigerian stand-up comedians have been able to adopt foreign intonation in order to make their performances as close to real life as can be. This is instantiated in the following extract from the data:

a. "What's up Lagos?
b. How're you guys doing men?
c. I just got back men.
d. Yeah, I've been away.
e. I just got back from Anambra state (AL)."

The comedian changes his rhythm to portray American intonation. This is indicated in the articulation of the word 'men". He does this in a-d above to give his joke the set-up for his incongruous act in 'e'.

1. "You know, sometimes when I see oyinbo children on TV, (You know sometimes when I see the children of white parents on the TV)
2. talk about how we've been abused, you know how he took to drugs,
3. because growing up I suffered a lot of abuse, you know, we hardly went to anywhere fun, father did not let us stop at one thing to do,
4. I dey see abuse I say chai!!!, (AL). These children never see abuse, (AL), we for Nigeria we know as e be (AL), parents dey beat you for wetin you carry for mind (AL)."(I see abuse and I say chai! (AL).

These children have not been abused (AL). In Nigeria, we know what it is. (AL) Parents beat you for even what is on your mind.)

In 3 above, the comedian attempts to switch to British accent to really embellish his character-footing. He switches back to a Nigerian accent in number 4 when the character in the narration changed. Also in another performance in the UK, while mimicking a Nigerian man who fakes a British accent, the comedian changes his accent to British accent and this is evident in the following: "Philli Phillip initinit?"

Instances of regional accent of English abound in the data. The Nigerian comedians use Nigerian regional accents to reflect the Nigerian society; this usage constitutes common ground and collective salience between them and their Nigerian audience. At times, the comedians need not mention the regional affiliation of a character in their character-footing before his Nigerian audience are able to deduce the ethnic group of the character being portrayed. An instance of this can be seen where the comedian uses an intrusive voiced alveolar nasal in the pronunciation of the word "witch", that is, he pronounced the word as /winʧ/ instead of /wiʧ/. This is used by the comedian to bring in a local/Nigerian favouringinto his joke in order to have a livelier performance.

The instances above are also examples of voice quality. The Nigerian comedians use them to make their performances interesting. According to Rutter (1997, p.234), "the voice is used by the comedian to create a character which they play for the entirety of a narrative sequence." However, in the analysis of the data, it was observed that the comedians can use voice to create several characters in a joke. They use it as a prop to indicate quotation from a character and at times, they are used as "caricature which is a technique in which people are portrayed by the exaggeration of their characteristics (Schwarz 2010, p.94)".

b. Vocal fillers and Pause

Vocal or verbal fillers are expressions that are used during speaking to fill in a moment of pause. "Pauses describe a period of silence that gives the performer the opportunity to think of what he or she is going to say next, or during which the audience has time to think about what the speaker has said before (Schwarz 2010, p.143)".

The verbal fillers found in the data are: "You know", "ah, ah", "as in", "eh eh", "erm". The verbal fillers "You know" and "erm" are used by the comedians to fill pauses and they are also employed to keep the floor or to avoid breaks in their narrations. The vowel sound "ah, ah" is used by the comedians to express their feelings. That is, this verbal filler is an affect display as it signals the displeasure or surprise of the comedian. An instance of this can be seen in A1, where the comedian addresses a spontaneous incident involving a member of the audience who booed him before he continued with his actual script. Apart from being an affect

display, it is also a conventionalised expression in the Nigerian setting, thus, it constitutes collective salience for displeasure. It is used in the data to compliment the verbal aspects of the joke and also to make the jokes livelier. The filler "erm" has a conventionlised meaning which often suggests that the speakers is trying to think of what to say or the best way of expressing his intentions. In most settings, it is indicative of a pause. The expression "as in" is mostly used by the comedians to exemplify or to clarify. An instance can be seen in the following:

> White man, how are you doing? … Yeah, what is your name, boss? What is your name? can I, can I hear your name, please? Wife? Ralph? Ralph? As in Rafiah?

The use of "as in" in the above extract is to clarify the response of the white man to the query of the comedian. The comedian uses it to further interact with the white man, thereby, integrating him into his performance and reducing the distance between the two of them which may be caused as a result of the Nigerian English or Pidgin English used in the performance of the comedian's jokes.

A pause can occur without verbal fillers but usually verbal fillers do not occur without a pause. This can be seen in the above extract where the comedian paused to get the feedback of the audience. Another instance where the comedian paused after asking a question without using verbal filler is in the following:

> Ladies and Gentlemen, let me be realistic: for every man in this place, it's almost impossible for you to have been with just one woman all your life (AL). If you are a man in this building enough and you know that all your life you have been with just one woman all your life, stand up (…) (AL), whether you will not die tonight (AL). Hello, madam, if your husband did not stand, that is it! Some of these our husbands are fairly used (AL). In fact, they are very used.''

The pause in the above shows how the Nigerian stand-up comedians demonstrate their performance skills. The comedian paused (without inserting verbal filler) with the intention of integrating his audience into his joke. He also delayed the next tag with the pause to increase the amusement of the audience.

Verbal fillers and the pauses found in the data are not typically disruptive but are rather performance skills manipulated by the comedians in order to elicit laughter from their audience. Instances of such were found in the two groups of the data.

Conversational Gesture

These are speech accompanying gestures which do not occur in the absence of speech. The two basic types of conversational gestures are conceptual and lexical gestures; they convey semantic information.

Instances of conceptual or metaphoric gestures can be seen in the following:



Fig. 5: The Comedian uses a Clenched Fist to illustrate great riches

The figure above, that is of the comedian clenching is fist tight and his teeth, is aimed at complementing the comedian's description of the state of richness of the target. That is, the non-verbal cues are elaborates and corroborates the comedian's utterance of ''very rich''.



Fig.6: The comedian reads from his palm to illustrate recitation from the Quran

In fig.6, the conversational gesture of the comedian is aimed at showing a person reading. This act is synonymous to his utterance of reading from the Quran.



Fig. 7: The comedian illustrates the word 'breakfast' with a hand close to his chest to suggest that Princess' breast is food

The comedian raises his hand to some few metres from his chest to complement his verbal description of Princess' breast. This conversational gesture is understood based on the salience that women's breasts are usually protruded from their chest. Hence, the decision of the comedian to not touch his chest but keep his hand farther from his chest so has to indicate that Princess' breast is very protruded. This conversational gesture is a form of exaggeration of its verbal counterpart as used by the comedian. Another instance of conversational gesture used in the data can be seen in the following image:

Lexical gestures found in the data are iconics and referential gestures. Instances of iconics found in the data can be seen in figures 8-9:



Fig. 8: The comedian raises a finger to indicate Number one

In the above, the comedian uses his hand to represent number one. The use of this nonverbal cue is a universal common ground. The intersemiosis meaning potential of the gesture to the word uttered by the comedian is that of synonyms. This action helps add mental image to the performance of the comedian's material.

In the course of the analysis of the data, it was discovered that the intersemiosis meaning potential of some of the iconics used are



antonymous to the lexical items said by the comedians. Such an instance can be seen in the following:

Fig. 9: The comedian using two fingers to represent the letter 'b'

In Fig. 9, the comedian uses two of his fingers to represent letter 'b'. The action is antonymous to letter 'b' as it is a universal sign for number two. It could, however, be inferred that the comedian might be trying to 'gesturally' state that it means the second letter of the English alphabet of the English language. This action is egocentric as a person who does not understand Nigerian Pidgin may find it rather difficult to understand what the comedian is saying. Since, the usages of these antonymous gestures are not much in the data, they would not create many problems to the listening audience who may not be familiar with the Nigerian socio-cultural milieu.

It can also be inferred that their usage might be unconscious body movement which is not done to hamper or aid meaning recovery. So, meaning recovery for those who have formal sense of the common ground in the performance of the material of the comedians would be able to disregard the antonymous non-verbal cues and draw the right inference.

The analysis of the data has also revealed that it is possible for a gesture to double as a metaphor and an icon. This can be seen in the following images:



Fig 10: AY raises his hands like someone holding a hammer

In the above, the action being performed by the comedian is that of using his hand to depict how a hammer is used to hit another hammer. However, the expression "hammer hitting hammer" is used to describe the action of a male having sexual intercourse with another male. This shows that the meaning of the gesture goes beyond the conventional meaning of the action being carried out. The members of the audience are however able to draw the right inference from the conceptual metaphor of the action by relying on the co-text. Thus, it is apt to state that the gestural sign is used to complement the joke of the comedian.

Another type of lexical gesture is referential gestures which are non-verbal cues that are used to point to entities in or outside of the discourse for emphasis, precision and clarity purposes. Thus, referential gestures are used to complement the verbal references in the performance of Nigerian stand-up comedy.

Mimicry

This is a verbal and non-verbal strategy used in parodying people. It is discussed under the performance aspect of this analysis because the comedians mostly make use of voice and illustrators in caricaturing people.

Usually, the comedians mimic people or group of persons who constitute common ground between them and their audience. However, at times, they state new (emergent) information about these people while imitating their particular styles of speaking, dressing or gestures. An instance can be seen in the following extract:

> The Nigerian ladies we knew in Lagos, back in Nigeria, you change the names given to you by your mothers. You know there are some names that if someone calls you by it on the streets of London, you know, that this person knows me from way back. Names like Onome, eh, …Chidi, Chukwu" (AL)…. So some girls came here to change their name from Onome, ''My name is Tracy- Tray, Tray, for short. What is your name? My name is Jenifa, Jenny for short'… So, I tell people: there is only one way to know a Nigerian girl's real name. Just call her,''hello, send me your account details''.

In the extract above, the comedian mimicked Nigerians living in the UK. He makes use of voice and gesticulations in doing this. This reveals that the performance of Nigerian stand-up comedians appropriate the non-verbal cues explained in the foregoing (voice and gestures). Their usage is to have a livelier audience. In the punch-line of the extract, the comedian uses exaggeration and overgeneralisation by stating that "so I tell people there is only one way to know Nigerian girls' real names just call her, hello send me your account details (AL)". This assertion is emergent information

and its usage evokes laughter from the audience. Another instance from the data is:

> There was a friend I knew from Mushin. I invited him to a Catholic Church. Just after collecting his communion, as he was walking back to his seat, on getting there someone had occupied his seat (AL). He kept staring at the person occupying his seat, but he didn't leave the seat for him. So he blurted: 'are you mad? I went to get my communion and you took my seat (returns object to mouth) (AL)".

The comedian, in the performance of the above joke, lampooned people from Mushin in Lagos state by suggesting that they do not reverence God. This implied characteristic of people from Mushin is as a result of the fact that they are perceived to be bellicose. The comedian implies this by switching his linguistic code from Nigerian Pidgin to Yoruba (which is the main language spoken in Mushin); and non-verbal cues of voicing and gesticulating. The dramatic part of the performance of the joke reflects how those referred to as 'area boys' (that is, delinquents in English) behave. Hence, the fact that the comedian is able to appropriately imitate their language use elicited the appreciation of the audience. In parodying a person from Mushin, the comedian reflects what constitutes common ground between him and his Nigerian audience or those familiar with the Nigerian context.

Narrative Strategies

The narrative strategies used by the Nigerian stand-up comedians are in forms of oral/non-verbal exposé (that is expository), question and answer sequence via the use of reported speech. Nigerian stand-up comedians preponderantly deliver their jokes in an exposé form, mostly in reported speeches. They take the role of the first person persona while reliving experiences about them or the character they are playing and use the third person persona while making references to the experiences of others or other characters in their jokes. While the first instance is in direct speech, the latter is usually in indirect speech.

Question and answer sequence is also part of the narrative strategies of the comedians. The comedians do this in order to engage the members of the audience in their performances. The comedians, at times, direct the audience to act in certain ways. For instance, the comedian AY in one of his performances in the UK, asked his audience to greet their neighbour in what he called the 'Nigerian way'. He requested them to tell their neighbours "your father"; he accompanies this with the conversational gesture that is deemed as an insult of one's father or mother in Nigeria. The fact that the UK audience could infer the meaning of the expression (both verbal and non-verbal) indicates that it constitutes priori common ground between the audience and the comedian. The expression

"your father" has reveals the salience of the non-verbal cue to mean father and not mother as used in the comedian's performance. This further reinforces the fact that paralanguage are context-dependent or ambiguous and that the co-text can help in disambiguating such expressions.

Conclusion

This paper has attempted to investigate the humour strategies used by Nigerian stand-up comedians in their performances in the UK and Nigeria. Evidence from the data have shown that these comedy or humour resources are verbal and non-verbal (that is, multimodes) linguistic phenomena and that the understanding of these modes are based on the cognitive and social competence of the members of the audience. Overall, the mechanisms of humour transaction in the two groups are based on priori common ground (shared prior knowledge or experience)/collective salience between the comedians and their audience. These priori factors trigger the co-construction of humour between the comedian (who craftily and creatively engages the audience to do this) and the audience.

Recommendations

The above study has shown that the performances of Nigerian stand-up comedy is very important, and hence, a holistic study of both verbal and non-verbal cues in the performances of Nigerian stand-up comedians is necessary in order to identify their impacts on linguistic coding in the country. Also, since the comedians are cultural ambassadors who use their platforms to teach their audience about the Nigerian culture, it is advisable that Second Language Learners' (SLL) instructors (of indigenous languages) can adopt both live and recorded performances of the comedians to get their SLL's students immersed in the Nigerian culture.

Transcription Convention

The following represent the convention adopted in the transcription of the Nigerian stand-up comedy discourse:

AC (Audience clap)
AL (Audience laugh)
(…) Pause
(Gesticulation)
… (ellipsis)

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Gender and Quality Assurance in the Music and Songs of Selected Nigerian Female Artistes

By

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Abstract

Gender issues as regards the supremacy, ability, acceptability of one sex over the other have constantly been an area of concern and discourse within and outside the Nigerian enclaves. The assertions and impressions that a particular sex is "allowed to" or "not allowed to" engage in or participate in different activities has in one way or the other caused a distraction to the Nigerian nation. As such, the focus of this paper is to look at the gender issues in the Nigerian music industry, from the perspective of the female music artist. We employ the use of the descriptive methodology, with the consultation of relevant materials, It is observed that there seems to be an unhealthy impression about the feminine gender in the industry, where many of them are not given the freedom to explore. Indeed, the bulk of the females in the industry are used as dancers who expose the most sensitive parts of their bodies. Therefore this paper addresses these issues and suggests necessary steps to be taken to ensure equity and fairness between the sexes in the industry

Keywords: Gender, Quality Assurance, Music, Female Artistes, Music Industry

Introduction

The book of genesis, records that a woman (Eve) is made from the man (Adam). This tends to be the beginning of the problem of the female gender. This is because people believe that the woman is a weaker vessel, and this is reflected in so many aspects of the human race, where there are obvious standards and boundaries in place against the female gender especially in the African society that is more patriarchal in nature. Ukuma

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(2012, p. 193) observes that, "the unarguable fact that Nigeria nay Africa is a patriarchal society is reflected in almost every facet of life".

The root of these differences can be linked to the traditional beliefs, norms and customs in our societies far back in the olden days. The statement that an African woman is supposed to be seen and not heard (at least back then), and that the place of a woman is in the kitchen also shares from this problem of gender difference. Ododo and Labiran (2012, p. 402) re-affirm that

> The African society is essentially defined by its patriarchal structure with social values and traditional contents. These also help to shape their religious and cultural belief system. It is a structure of a set of social relations with material base which enables men to dominate women. It encourages social stratification and differentiation on the basis of sex, which provides material advantages to males while simultaneously placing severe constraints on the roles and activities of females.

The influence of power to the male gender has created too much boundaries between the sexes. While some African societies see male education as a valued asset, a female child is given out for marriage whereby her bride price is the valued asset. Hence the clause, the place of the women is in the kitchen (Home). As different societies develop, the issue of gender is at the forefront where feminism is popularized as an avenue of finding a lasting solution to the marginalized situation of women. The question about the involvement of the feminine gender should be "can they do it" or "can they not", rather than "should they do it" or "should they not" as it has usually been and when they can do it, adequate opportunities should be given to them, so as to make way for equity and fairness amongst the sexes and limit the effects of the gender differences in our society.

Literature Review

Gender related issues have been a constant topic of discourse in recent times. Several notable scholars in Nigeria and abroad have theorized extensively on the concept of feminism which is gender related. Notable feminists like Tess Onwueme, Irene Salami-Agunloye, Julie Okoh, Rose Acholonu and others like Buchi Emecheta (who adopted Alice Walker's Womanism) Chioma Opara's Femalism and Gynism, Catherine Acholonu's Motherism, Leslie Ogundipe's Stiwanism and a host of others are all in the struggle for women liberation and freedom.

These issues are majorly classified into feminism and masculinity (patriarchy) though the major focus of gender issues is usually towards feminism. Osita (2012, p. 203) states that, "feminism is a 20th century, social realistic literary theory and criticism committed to the struggle

against patriarchy and sexism". Osita sees feminism as an opportunity given to women to voice their ill-treatment within their respective societies. Ryan (1988, p. 24) also explains that:

> Feminism is the belief that women are full human beings capable of participation and leadership in the full range of human activities: intellectual, social, sexual, spiritual, and economic. In its broadest sense, feminism constitutes both an ideology and global political movement that confronts sexism, a social relationship in which male as a group have authority over females as a group.

The above assertion justifies the fact that women should not be regarded as slaves to the men as they deserve the same level of freedom and recognition in all areas of lives as their male counterparts. Interestingly, some women tend to perform better in the duties given to them then some males. As such, some form balance needs to be maintained as regards the gender issues prevalent in recent times.

The actions and behaviors of the male gender as it pertains to gender superiority has relegated the effects and possibilities of collaboration, togetherness and oneness between the sexes and has made the males power drunk. Okpeh (2002, p. 111) observes that "femininity has become synonymous with domesticity… while masculinity is associated with mobility, power, superiority, opportunities in the supra-domestic spheres". At this point, such pertinent question that comes to mind is that "are there some restrictions to what a male or female can do right from creation"? Or is it just an outcome of societal structuring? The answer obviously is from the latter. In recent times, the female gender has in so many ways proved their capabilities in some major aspects of life and endeavour and are beginning to become active in the development process of the nation. Uchendu (1993, p. 64) points out that, "men cannot claim exclusive right to shape the future of our world. It is time for them to accept challenge and share with women in decision-making process". It is necessary to totally alienate the thoughts of keeping the feminine gender at bay, and foster collective unity in order for peace to reign.

Nigerian Music Industry

The Nigerian music industry stands out as one of the fastest growing entertainment industry in Nigeria today and this growth is further confirmed by the level of acceptance and fame various Nigerian music artists have enjoyed globally. In recent times, different kinds of collaborations and partnership have emerged between some Nigerian artists and their European counterparts which further justify the influence of the Nigerian music industry on the music of other countries.

The date and year in which the Nigerian music industry began cannot be ascertained, but earlier research has proved that popular music in Nigeria began in the late 1940's with the arrival of highlife music from Ghana, which blended western sounds ranging from big bands and guitars with African beats and instruments. Amongst the notable popular musician of the period are Rex Jim Lawson, Victor Olaiya, Victor Uwaifo etc.

The music scene in Nigeria has continued to develop evolving a blend and fusion of western styles like R & B, Rock etc. And from the late 70's and early 80's musicians like Chris Okotie, Onyeka Onwenu, Christy Essien Igbokwe, Evi Edna ugholi rocked the scene with their different types and Genres of music. The versatility and active musical acumen of the likes of Fela Anukulapo Kuti, Sunny Ade, Ebenezer Obey etc also graced the music industry at this time.

The late 90's till date has seen and continue to unfold lots of musical talents and stars in the musical industry. Musical styles ranging from R & B, Rock, hip-hop, Raggae, rap, disco etc became popular and widely accepted amongst Nigerian music lovers, and the developments in what we see today, together with the music heroics of the 60's, 70's, 80's and 90's culminate into what is referred to as the Nigerian music industry today.

Gender Issues in the Nigerian Music Industry

The saying that what a man can do, a woman can do better may not be totally true, but overtime, women have in one way or the other proved that they are capable of doing as much as their male counterparts if certain duties and responsibilities are bestowed on them. Just like some aspects of life in Nigeria, the music industry is one in which the feminine gender have been directly or indirectly relegated to the background.

In the Nigerian music industry for instance, especially when it comes to music video productions, majority of the female folks majorly engage in the act of dancing and exposing their feminine virtues. Angela Okah, the Executive director of Centre for Gender Education Abuja laments that

> What I find worrisome is that in this scandalous Vulgar videos, some beautiful intelligent looking girls are vigorously dancing their hearts out virtually nude, while the male lead singer(s) is/are fully clad in his/her designer clothing and accessories. Wait a minute must dancers strip to their bare necessities to aid our appreciation of the lyrics of a song? (www.sistasKonnect.com)

Ironically, the music industry in Nigeria presents the male artist as kings and the female artists as the maid servants who are at the mercy of their colleagues and producers. Both see the female bodies as a selling avenue that can yield more profits through dancing and the rate at which

these females are exploited is very alarming. Of a truth, some of these ladies do it willingly out of their own volition, majorly as a result of greed and desperation, also because of the high cost of living and the economic downturn in the country which in actual sense is not an excuse.

The few female artists who have risen to stardom in the music industry have done so through their success in one musical show or competition. Others are those who have shown extraordinary, creative and distinctive qualities in their area of music, and their expertise is what motivates and sustains their relevance in the industry. While some like Asha, Goldie, Omawunmi, simi are succeeding in the industry, others have tried, failed and resulted into dancing in order to sustain or acquire fame.

The popular female music artist Okoro Uwale, popularly known as Essence laments in an interview in the daily independent news (2013, p. 23) thus:

> There is no space for female artistes, we are just struggling in the industry. The industry has this nasty knack of trying to play us against each other. There are so many odds against women in the industry. If you do so much, you will be criticized for over doing things, if you don't they will complain so what do they want us to do.

The above statement seems to be responsible for why some females result into dancing**.** Although, some artists sing in praise of the female gender, the lyrics in most music videos are usually set to downgrade, ridicule and abuse the feminine qualities. Surprisingly, most of the girls who appear nude in these videos do not care as Filani (2012, p. 4) complains that:

> Apart from the fact that all you ever hear in the lyrics of the song is oya shake your body… or sexy lady or am hotter than fire or touch some thing you know… lyrics that are almost absolutely senseless, the videos only worsen matters. There is now this craze for the use of half naked girls in the musical videos, that is, if half naked girls have not appeared in the musical video then it is not a musical video.

Filani's observation brings out further questions of why these ladies are almost naked, displaying the feminine qualities without shame and why the industry cannot do without them. Is it not possible to have musical videos without the inclusion of nude ladies? Is that the only strategy of marketing a music production? As simple as the above questions may seem, it will take a lot of restructuring and decency for the music industry to adjust from this anomalies. Equality and fairness needs to be ensured to allow for easy co-existence in the music industry. While there are hardly nude male artists in the music videos, the marginalisation,

segregation and exploitation of the female gender needs to be reduced if it cannot be stopped in the industry.

Quality Assurance in the Nigerian Music Industry

The Nigerian music industry is one of the fast growing means and medium of entertainment in recent years. The number of artists and music video productions over the decade has increased tremendiously, but the outcome of these video productions and compositions of these artists is worrisome. The Era where salient moral messages, educative lyrics dominated the tunes in our musical videos has almost, if not totally faded away. Gone are the days when we have great musicians like King Sunny Ade, Ebenezer Obey, Onyeka Onwenu and others treat us to good lyrical and instrumental music. Actually most of these musicians are still in the business of producing good music, however, the music scene and industry has been dominated by youths who just want to thrill their fans by all means, acquire wealth and fame.

The quality of the productions of musical videos has over the years been a bane in the Nigerian societies. Good lyrical compositions have completely been jettisoned for lively danceable beats, and seductive nude ladies dancing in the music videos. Filani (2012) comments that "everything has been bastardized today as long as the song has got a beat that one can dance to, Nigerians really don't care about the lyrics". It is disheartening to know that this act is going so bad and it has taken the help of the Nigerian broadcasting commission to publicly ban some of these videos, so as to reduce its rate of productions.

Judging from the music video productions that were recently banned by the NBC, it is observed that all of these videos were banned majorly for erotic and nude dances, and vulgar lyrics. Here is the proof given by Punch mobile on Tuesday 30th April 2013.

1. Tillaman Ft Vector – Koma roll (contains erotic and suggestive dance steps).
2. Wande Coal – Go low (scenes of nudity in the video)
3. D'Prince – Take banana (contains erotic, vulgar words and suggestive dance styles).
4. Flavour – shake (vulgar and suggestive dance steps)
5. Goldie – ski bobo (featuring a minor with suggestive and immoral dance steps).
6. Chuddy K – Brazilian Hair (features children and ladies with suggestive and erotic dance steps).
7. Timaya – shake your Bum Bum erotic and suggestive dance steps with vulgar lyrics.
8. P square – Alingo (erotic scenes at the end of the musical videos).

Interestingly, all but one of the above banned musical videos was produced by the male gender. This proof automatically supports our claims

that the feminine gender has constantly been a tool for exploitation, marginalization and segregation. It is observed that a good number of male singers and musicians compose music with lyrics that tends to comment about the endowment of the females, sex and other sexual and erotic lyrics, while a good number of the female singers and musicians compose lyrics about love, disappointments in love, life and general situations.

The exploration of the female qualities as nudes in video productions is also majorly responsible for the moral decadence in our societies. Many of the crimes of rape, assaults, drug addiction etc stems from the negative impact from these music videos. Most of these musicians themselves engage in different forms of immoral behaviors which most times affect their psychological well being. For some of them, a rehabilitation programme restores them back to their normal state, while very few have lost their lives as a result. This moral decadence still points out to the males more as the major initiators and perpetrators. Taking this into consideration, how then is it possible for the music industry to produce decent videos if nudity and all sorts of immoral acts is the focus?

If this is the case, it is very pertinent to review the place of the female gender within the structures of the music industry. This is because the few who have risen to stardom and limelight are excelling well and majority of them except a very few, do not introduce erotic scenes and vulgar lyrics in their music videos to entice the public. Juxtaposing the impact of the many male musicians and the few subjected female ones, it is clear that if the current trend of the productions of musical videos is to be stopped, the females should and must be given the opportunity and free space to function and explore their creative talents. Probably by this development, the ladies offering to dance nude in most of this music videos will come to their senses and redirect their focus to music or other decent ventures.

Certainly, the quality of a music work or video is never based on the extravagant exposure of feminine virtues or the beats, it is rather judged by the level of intellectual compositions, and its aim in educating, informing and entertaining the audience and viewers of such music. When this is the case, the quality assurance of the productions of music videos in the music industry will not be questioned.

Conclusion

The salient points that this paper has established is the need to encourage a good level of relationship between the masculine and the feminine gender. The reasons for this is also clearly stated, as it is evident that the lyrical compositions of the female musicians are more decent and offer more quality assurance in the productions of music videos in the music industry. As such the feminine gender should not be used as an instrument of seduction and immorality via the visual aspect of music productions, the male musicians should also endeavour to acquire a properly motivated muse for their lyrical compositions. If all this is done, quality assurance in the music industry and the gendering of artistes will be eradicated.

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Archival Fever and the Archiving of Womanhood in Lagbaja's *Who-man* and Sola Allyson's *Obinrin ni mi*

By

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Abstract

This paper examines the representation of womanhood in the music of Lagbaja's (*Who-man* and Sola Allyson's *Obinrin ni mi*. It explores how both artistes use different musical elements to archive the notion of the woman as a significant figure in society. Drawing on the concept of *Pharmakon* by Derrida, which describes writing as a medicine that acts as remedy and poison, this paper argues that although both musical pieces performatively attempt to subvert the normative hegemonic position of male folks over their female counterparts, they describe the process differently. Lagbaja's *Who-man* demonstrates the indispensability of the woman and her complementary role to the man largely through responsorial technique and extemporaneous instrumental accompaniments. Allyson's *Obinrin ni mi*, on the other hand, engages the subject strophically as her narratives encapsulate an archival fever wherein the relevance of the woman as a mother, protector and the beauty of the society is projected. As a remedy, the archiving of the music of both artistes supports the woman as a significant figure in the society; as poison, however, it tends to maintain the dominance of the man, invariably conveying a male-centred gender norm.

Keywords: Musical archiving, Gender Relations, Womanhood Lagbaja, Sola Allyson

Introduction

"Mankind shall never find justice until first, we ensure justice between the sexes". This is the opening statement from the music: '*Who-*

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man' by Lagbaja (Nigeria's popular masked musician) as he calls for justice between the sexes. Lagbaja, as described by Samuel (2015, p. 154), is Nigeria's masked popular music artiste who remains an iconic figure within the African entertainment industry. Sola Allyson, on the other hand, is a Nigerian famous female music artiste whose first album, '*Eji owuro*' (Morning dew), which is also the soundtrack to a movie with the same title, made great waves within the Nigerian popular musical landscape. She is quite versed in the use of Yoruba idiomatic expressions in her musical compositions.

There has been an increase globally in the campaign for women to play more important roles in the development of their society. From the fight against male-chauvinism to the struggle against various barriers impeding the women's growth and development, the tussle for gender equality and a need for better appreciation of the womanhood being sung by the female folk in the society have remained ceaseless.

This article interrogates the way musical idioms, themes, elements and instrumentations were used in the music of Lagbaja's *Who-man* and Sola Allyson's *Obinrin ni mi* to represent the concept of archiving, enact relevance and discuss the idea of womanhood not just in the music but also in the society.

Theorising Archiving and *Pharmakon*

Muller (2002, p. 409) expanded the conventional definition of the archive, the archivist and the archival process by suggesting that song composition provides a mechanism for an archival deposit, care, and retrieval in contexts of imminent loss. More than a building or depository containing historical records, images, sculptures, and documents, the archive expands beyond the repository or anthology of information.

A handful of literature exists on archives, such as 'archive fever' by Derrida (1995, pp. 9–63), 'archiving Africaness in sacred song' by Muller (2002) and other articles by Sanga. The musical archiving, as explained by Sanga (2016), allows composers use their musical compositions as spaces for safekeeping and for inserting their national (African) identities through their choices, manipulation and use of particular musical sounds, styles and instruments. In an earlier study, Sanga (2014, p. 142) leveraged on Muller's (2012, p. 426) 'archiving Africaness in sacred song', by identifying three functions which a musical archive can represent. First, such an archive functions as retention of cultural identity by acting as a form of resistance to colonialism or the hegemonic status of Western music among postcolonial subjects. Secondly, archive becomes a prototype of past-ness in contemporary works; and finally, such an archive acts as a springboard for the present and future innovations. Muller's explanation of musical archive provided a useful guide towards developing an understanding of the musical compositions of Lagbaja and Sola Allyson

by portraying the epitome of womanhood as they represent an important human factor in the retrieving of history, preservation of culture and an enacting of social and moral identities.

This paper, therefore, draws on the theory of archiving as explained by Sanga (2016) by focusing on how both musicians leverage on musical elements, including lyrical compositions and instrumentations to archive their national or personal ideologies. The authors argue that Lagbaja and Sola Allyson, as musician archivists, use their compositions to archive the image of womanhood as a whole. Both music artistes also deploy their works as a form of resistance to the normative dominance of the male gender over their female counterparts in the context of African society. On the one hand, Sola Allyson achieved *Obinrin ni mi* to attempt to subvert the traditional and oppressive gender norm stance often from their male counterparts: Lagbaja, on the other hand, acts as a crusader of justice with the message of equity and non-discrimination within the human race.

Using Plato's *Pharmakon*, Stiegler (2012, p. 7) explains the concept of writing as both remedy and poison. He notes that writing replaces speech by becoming an essential accumulation that fills the need or inefficiency of speech. More importantly, it is a representation of the reality of thought or speech. Sanga (2016, p. 35) takes the idea further by observing that "for writing to be a remedy, speech is found to be insufficient or lacking". However, as a poison, it is a substitute, which is foreign to speech and it doubly removed reality or the object it represents; hence it is characterised by differences. McCarthy-Nielsen (2016, p. 152) also notes that "the Greek word *Pharmakon* is from the English word 'pharmaceutical' and can be rightly translated as 'drug' which just like any drug will have its effectiveness and side-effect. Subsequently, in music especially popular genres, the *Pharmakon* effect can be seen in its dual consequences in the popular culture. On one hand, it could provide succour for the music-makers, entertainment, relaxation for the listeners and at the same time, adversely create a false pseudo life for both the music-maker and the listeners. Therefore, archiving as in writing could be therapeutic as a remedy to a problem and at the same time become a poison by challenging the status quo of a system. Against this background, this article discusses how the two kinds of archiving performed by Lagbaja and Allyson through their compositions of *Who-man* and *Obinrin ni mi*, respectively are *Pharmakon* in description, because they can both be seen remedy and poison.

Findings and Discussion

Archival Fever and the Archiving of Womanhood in Allyson's *Obinrin ni mi*

The archiving of womanhood and the relevance of the woman in the society by Sola Allyson can be said to be motivated by an "archival fever" which pertains to a yearning, desire for preservation and cause for the womanhood to be respected and celebrated in the society. It could also be described as an act of subverting the normative hegemonic position of the male over the female counterpart. Archival fever as describes by Derrida (1995, p. 11) is as a result of fear coming from losing an important aspect of culture or cultural value. Sanga (2014, p. 141) in describing 'archival fever' discusses that postcolonial souls are tormented by this postcolonial archival fever because of a fear of cultural loss imposed by various forces of cultural transformation, mutation and imperialism.

Stein Hunt (1993, p. 41) explains that in the past, the musical works and roles of women were limited closely to birth, initiation (puberty), marriage and work activities. Evidence abounds to confirm that roles of women are changing rapidly in music, especially in Africa with traditional ways being modified. Foreign influences are indeed widespread, especially in urban areas, while women become increasingly involved with the idea of 'women liberation', spurring them to take advantage of the new opportunities open to them. It is this type of 'liberation' that is revealed in Allyson's song and the musical phrase which was repeated for emphasis purposes; *'mi o ki s'atemere'* translated as 'I am indispensable'. This phrase was repeated at different sections in the composition to emphasize the fact that the women folks cannot and should not be pushed aside, but given attention. Ogbogu (2011, p. 3) states that the rate at which women ascend in their career alongside their male counterparts is relatively slower. The content of the music explains the fear of Allyson in the exploitation of the female gender.

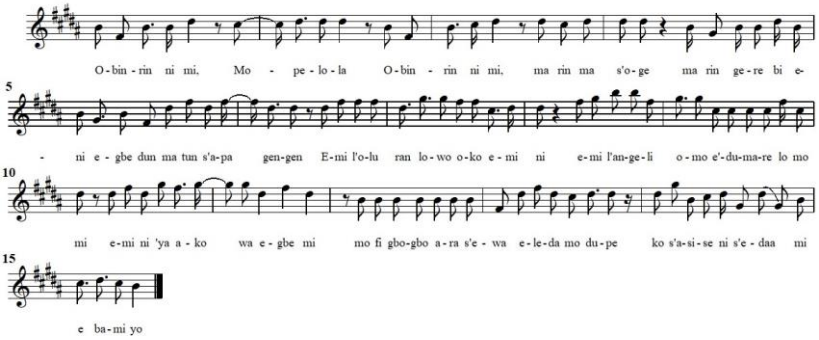
The emphasis placed on the refrain *'Obinrin ni mi'* (I am a woman) by Allyson is somehow assertive and calls for attention to the female sexual orientation and gender role. The archival fever is fully expressed in the third stanza of the song when Allyson calls members of the society to consider the roles of women in the conception and upbringing of the child.

Chorus	Translation
Obinrin ni mi, mo pe lola	I am a woman, I am complete in wealth
Obinrin ni mi, ma rin ma s'oge	I am a woman, Self-respect,
Ma rin gere bi eni egbe dun, Ma tun s'apa genge	I have dignity, I am proud of myself.
Emi ni oluranwo oko emi ni	I am my

	husband's help-meet.
Emi ni angeli omo eledumare lo mo mi	Created by the Maker to protect my wards
Emi ni iya ko o wa egbe mi	I am the mother to my contemporaries
Mo fi gbogbo ara s'ewa	I am an epitome of beauty
Eleda, mo dupe, Ko si asise ninu eda mi	Creator, I am grateful, perfect in creation
E bami yo/x2	Rejoice with me! /x2

Obinrin ni mi

Shola Allyson



With the performance of this music in strophic form with chorus, Allyson's music composition passes as an archiving of the relevance and the appreciation of womanhood in the society. The chorus encapsulates the motif created by the artiste in the whole composition, which is to attest to the fact that she is a proud representative of women. In addition, as a woman, she possesses self-respect and dignity. As a result of her possessions and her completeness in creation by the creator, she deserves to be celebrated. Perhaps, this attention to appreciate the womanhood could be interpreted as archival fever and a call to challenge any form of gender inequality which is perceived to be against the women.

It is common knowledge that both man and woman possess different roles and responsibilities in the society which help in forming the culture and the passing on of knowledge in the society from one generation to another.

On the notion that colonialism or culture poised by the normative hegemonic of the male dominance, Allyson's archiving of *Obinrin ni mi* challenges such male-centeredness status in the society.

<u>Stanza 1</u>	<u>Translation Stanza 1</u>
Eni tomo mi Eledami ajike ajiyin o se	Thank you my creator, potter…
Eledua mo gbosuba,	The Almighty, I hail you

Mo yika o tun, mo y'itosi tori o da mi labo	I am grateful I am a woman…
Owo ero ni mo ba wa itura ni mo je fun aye	I was delivered by my mother with ease I am a comfort to the world.
La'tori mi de ekan ese adesewa gan ni mi	I am beautifully created.
Angeli ori ile lo mi se mo dupe	I am created as an angel to protect the land.
Iya oba iya ijoye emi na ni olutoju	Both kings and chiefs, I am their protector.
Adun aye ni mo je oo	I bring sweetness to the earth.
E bami yoo	Rejoice with me!

Sola Allyson buttresses her position by making a catalogue of women's distinctive achievements:

Stanza 2	Translation Stanza 2
Mo yaato gedegbe emi gangan lemi oo/2x	I am different, I am incomparable. /2x
Iseda mi yaato, Mi o ni fi elomi se ra mi	My creation is unique; I will not imitate another.
Mo ni ewa atorun, Mori mori mo mi pe	From heaven, I was perfectly created.
Ola mi o la kawe emi wura iyebiye	My wealth knows no bound; Worthy as gold
Emi ni iyun emi ni segi, emi ni emi oyin	I am worth more than rubies, Sweet as honey,
Owo o le ra mi oo, X2	I am priceless, deserving honour and care;
Owo o le ra ifemi	My love is invaluable
Owo o le ra mi oo	I am priceless
Ema sope temi bawo X2	Never you question my stance
Ike lo to si mi	I deserve to be pampered
Emi ladun aye yi o	I am the salt of this world.
E ba mi yoo	Rejoice with me!

In the midst of the musical elements and instrumentation (keyboard, trap set and basically studio workstation in which most instruments were employed digitally), the theme of motherhood's positive reception was adequately represented in the performance of *Obinrin ni mi*. Just like the different fora of women in the country, where the issue of gender inequality and oppression is being addressed, Allyson music

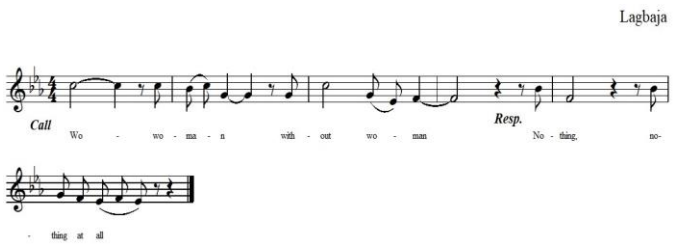
Obinrin ni mi is a welcome addition to address such a topical issue in the society.

Various attempts are being made to leverage on popular music as an agency and a veritable tool for 'liberation' in the light of women's contestations. For instance, Onyeka Onwenu (Nigerian popular music artiste) released an album entitled 'One love', where she calls for unity among members in any society. In the same vein, Bukola Elemide, also known as Asa had a collaborative music performance with a Nigerian popular male hip-hop musician – Abolore Adigun (*9ice*) to critique ills and vices particularly within the Nigerian political space with their music entitled *petepete* (mud). Asa and Onwenu are classical examples of women who use music to promote virtues and criticize ills within their society.

In terms of structure, Allyson's song is a vocal piece performed as solo, strophically (multiple verses sung to the same tune), apart from the chorus which is rendered occasionally as a two-part heterophonic homophony. The music is tonal and centred on the key of B major. It is also predominantly characterised by its divisive rhythms as utilized by the composer. The sonorous artiste's performance could best be described as elegant and in a penetrating folk-like fashion. The virtuosity with which she navigates and simplifies the relatively complex rhythmic patterns in the syllabic melody mostly in conjunct movement is classic. In terms of instrumentation there are elements of highlife musical style but clearly devoid of horns section. The melodic structure employed is quite similar to many African compositions which can be described as anhemitonic pentatonic scale. The trap set, synthesizer and the different electronic or studio musical voices combine to make the music 'enjoyable' and danceable to the listeners, while subtly passing across the acceptability and appreciation of the womenfolk in the society. The highlife elements could be seen in the strings-like instrumentation that fills the different interlude sections in the composition.

Analysing *Who-man* by Lagbaja

Chorus: Man oppresses woman so
How would life be? A world without woman?
(Resp.) Empty as a ghost town, Eerie as a graveyard
Who is man? Who? Who man without woman?
He's (Resp.) Nothing, nothing at all.



Considering the music of Lagbaja's *Who-man*, composed in a responsorial style where Lagbaja as the Lead/Cantor and a set of backups as the Response/Chorus, one would hear voices calling on the male folks to respect and appreciate the women in their lives. The music is all about how a man is nothing without the woman. The title of the music '*Who-man*' is an abridged version of the question; 'Who is man without woman?' This paper also examines the musical video of the music '*Who-man*' by Lagbaja.

Lagbaja's music according to Omojola (2014, p.189) employs different Yoruba styles for the various indigenous traditional musical forms to the modern neo-traditional. While Sola Allyson focuses on the women's pride, dignity, self-respect, honour and of personal worth, Lagbaja on the other hand, addresses and draws attention to the issue of inequality that exists between man and human and advocates that women be treated with respect and justice which is an issue of human rights. His prologue to the music video explains the intention and the theme of his music; "Mankind shall never find justice, until first we ensure justice between the sexes". The music video of *Who-man* by Lagbaja represents dramatic scenery of Lagbaja admonishing the male folk to respect and ensure they put in high esteem on the women in their life. Hence, he (Lagbaja) focused on the indispensability of the woman by the man.

The musical video begins with the caption: 'Man is nothing without woman' followed by the song '*Who-man'*. This phrase is the prologue to the music and was also inscribed on the headline of a newspaper with other captions such as; 'celebrating women all around the world' and 'respect women'. These statements by Lagbaja summarized the thematic idea of the music. Anchored to the call and response compositional technique, Lagbaja stresses the need for man to stop disrespecting woman. According to the music, man cannot do without woman, yet man disrespects the woman. This is what drives the music, instrumentation and the musical video of the music.

The musical composition and performance of Lagbaja's *Who-man* is aesthetically arranged to suit the thematic idea of the music. The musical interlude is an orchestra of *agogo* (a metallic idiophonic instrument) played as additive polyphonic rhythm. The musical element in this music also plays a role in actualising the thematic idea of Lagbaja by addressing the need for appreciation of the women in the society. Call and responsorial styles are so predominant in this music which is scaled on the key of C minor (relative of E major). The rhythm used is more or less accentuated and additive. The polyrhythmic instrumentation employed as indicated in the notation below in Lagbaja's *Who-man* makes use of a lot of interlocking and overlapping rhythmic pattern. This pattern allows for the different musical instruments to perform altogether.



Despite the chockablock and the complex instrumentation, the different percussive instruments were given the space to perform either by overlapping or interlocking. This also can be linked to the different struggles for recognition, power and dominance that take place between the sexes in different institutions. Hitherto, in the midst of this struggle amidst the different percussive instruments, the lead cantor ironically happens to be the female instrument – *iya-ilu* (mother drum).

Other instruments used are the trap set, electronic keyboard as accompaniment and at the interlude of the orchestra shown above, the different idiophonic instruments are given chance to perform in a polyphonic manner and with overlapping rhythms. Different timelines are used in what could best be described as African bell rhythm pattern. Thereafter, the *iya-ilu* (master/mother drum) assumes her lead role in form of improvisation over the other percussive instruments. Apparently, the use of *iya-ilu* over the taking drum was to place emphasis on the woman as important to the family and the society at large. Since the cognomen of the *iya-ilu* was derived from the name mother which is to care, tend and feed the family.

The entire musical track posits Lagbaja as the cantor who constantly in a preacher's manner engages other musicians and as an advocate who is unswerving to the cause against male chauvinism and of disrespect to the womanhood. Lagbaja often makes extensive use of traditional Yoruba folklore to paint contemporary political and social aspects of the life of the citizenry, including the abuse of women by men in the society (Omojola, 2012, p. 193). Lagbaja, the cantor and the preacher stresses the indomitable role of the female folk in a responsorial style when he ask; Adam minus Eve, the response was Zero as notated below.



Using the *Pharmakon* theory on writing, this rhetoric can be discussed as a remedy and a poison. As a remedy, Lagbaja calls people's attention to complementary nature of both sexes, but more importantly to the fact that man cannot survive without woman. Hence the use of the sequenced binary comparatives: 'Adam minus Eve', zero, Romeo minus Juliet, zero as the Judeo-Christian belief that Eve was created as a helpmeet to Adam according to Genesis chapter 2, verse 18. Similar binaries were adapted in rhymes for indigenous names such as '*Tola minus Lola, Ade minus Sade, Femi minus Kemi…*' and so forth. On the other hand, as a poison, there seems to be an allusion to man's possible existence to the exclusion of woman. The narratives from both musicians tend to reinforce the notion of the dominance of the man, invariably conveying a male-centred society. Besides, it is the man minus the woman and not the other way round, a subtle assertion that the man comes first in the society and woman is just there to support or help him in achieving his vision or ambition.

Samuel (2015, 155) explains the efficacy of music as not just an aesthetic entity, considering its utilitarian nature as an effective tool for reinforcing societal values but also as an element deployed to resist repressive leaders, signal major political revolts and checkmate approaching aggressors. In this regard, Lagbaja uses the music *Who-man* to checkmate the male aggressiveness over the female counterpart. He uses some musical elements, maxims, and *afojuinuwo* (imagination or seeing through the inner eyes) to question such hegemonic behaviour of the male folk. Here, Lagbaja is not only seen as a musician but also as a preacher, advocating for justice between the sexes and as a prophet, declaring that the injustice done to the woman as the weaker vessel might usurp the weaker vessel to resist and challenge the dominant narrative of 'weaker vessel' often used to qualify them. Hence, Lagbaja's expressive narrative in form of an epilogue addresses this:

> She bears with dignity, The stress of pregnancy
> How dare we complain, It's a daughter not a son
> Would you have existed, Were your mother never born,
> If you call yourself the stronger sex, Let me see your hand in the air
> Maybe you should bear the baby, What a site that would be;
> To see a man in labour; Man oppresses woman so...

The foregoing section is more or less a wake-up call to the men to empathize with women considering the burden of baby conception and period of pregnancy to the points of labour and delivery. Perchance, the challenges of the women started from birth. The question of 'is it a boy or

a girl' is so culturally circulated that it takes someone walking consciously in the fact that 'a child is a child whether male or female' not to discriminate. This is the heart cry of Lagbaja. He further asks the question; "how dare you complain, it is a daughter not a son". He maintains that though we are living in a patriarchal society, but for the woman, man would not have existed. Consequently, women deserve the respect and to be celebrated neither oppressed not discriminated against. Makama (2013, p. 135) in explaining how bio-social factor aids gender discrimination, states that the biological makeup of the women as mothers and wives has been culturally predetermined. Hence, Lagbaja ended the music with a call for justice; hence, *the extraterrestrial might oppress the terrestrial*. Though this seems to be a figurative expression, it represents Lagbaja's strong advocacy for gender equity.

> Humankind shall never find justice
> Until first we ensure justice between the sexes
> For it is the same way the so-called stronger sex
> Oppresses the weaker sex
> That the stronger man oppresses the weaker man
> And the stronger nations oppress the weaker nations
> May it not come to pass, likewise
> That someday, the extra-terrestrial cometh to oppress humankind.

Conclusion and Recommendation

The archiving of womanhood in the society oftentimes comes from the fever that aggravates gender equity in the society. This fever is as a result of the fear caused by male chauvinism, glass barriers as it concerns women's career progression and discrimination against the womanhood. As a break out from this fear, men and women employed different ways to search for avenues to establish equity and justice between the sexes and the gender roles. Music as a living art also plays a prominent role in advocating for freedom and appreciation of the women folks. Since African music is highly functional, music most times performs a catalytic role in society. This article expressively enunciates the advocates of two musicians in archiving and documenting the importance of the muliebrity in the society. Sola Allyson harps on the self-respect and dignity of the woman as the beauty of the society, Lagbaja on the other hand, emphasises the need to redress all forms of injustice done to the woman in order to ensure social equilibrium. It is therefore recommended that music should be explored to archive any fundamental ideology in the society especially as it pertains to posterity.

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Administering Quality Music Examinations in Selected Nigerian Secondary Schools

By

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Abstract

Over the years, music educators have historically used various tools to assess their students, reported on students' musical progress to parents but then series of debate keeps evolving over the extent to which the assessment provide adequate information for school accountability and to ascertain that learning has taken place. The paper dealt with administering quality examination in terms of evaluation concept, processes, procedures, and principles music teachers must develop to administer quality examinations in Secondary Schools specifically in Nigeria. The research adopted Blooms theoretical framework. This research concludes that a valid and reasonable examination must consist of various difficulty levels in to account for a complete learning and the environment must be conducive for examination. It recommends that the importance of a standardized test or evaluation needed to be emphasized during teachers training to promote transformation of knowledge rather than transmission of knowledge in order to enhance critical thinking in music learners.Schools need to emphasize on examination panels that are well established and whose responsibility is to examine the whole process of testing.

Keywords: Administering, Quality, Music and Examinations

Introduction

Examination is an essential component within all teaching and learning settings. Test is an integral part to the teaching and learning process and instructional planning. Music examinations are used to quantify the student's achievement by assigning a meaningful number of value to the achievement of each student who writes the examination. Hopkins and Antes (1985) defines examination questions as an instrument, device or procedure that proposes a sequence of tasks which a student is to respond, the result of which is used as a measure of specified trait. An

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examination require that the student respond to items from which the examiner infers something about the attributes measured.

Examinations have a strong effect on the lives and careers of young people. Decisions taken within and by schools influence the prospects and opportunities of their pupils and of even greater importance are their results of national tests and examinations. When the results of tests and examinations are used to pass judgments on teachers and schools, they also affect the ways in which pupils are taught. In order to plan and make instruction that is appropriate for individual students or groups of students, it is necessary to understand the factors that influence student performance in class. This means that administering examination is inevitable and crucial in preparing a lesson plan. It has a way of measuring the degree of previous knowledge.

Blooms' Taxonomy Theoretical Framework

Bloom's Taxonomy was created in 1956 under the leadership of educational psychologist Dr. Benjamin Bloom in order to promote higher forms of thinking in education, such as analyzing and evaluating concept, processes, procedures, and principles, rather than just remembering facts rote learning. It is most often used when designing instruction or learning processes. The taxonomy divides the three domains (Cognitive, Affective and Psychomotor) into subdivisions, starting from the simplest cognitive process to the most complex. However, Bloom's taxonomy is easily understood and in use by professional teachers.

Concept of Test and Evaluation

1. **Knowledge:** To recall data or information. The key words used in test for knowledge include: arrange, define, describe, identify, know, list, match, name, outline, recall, recognize, reproduce, select, state etc.
2. **Comprehension:** Understanding the meaning, translation, interpolation, interpretation of instructions and problems. State a problem in one's own words. The key words include: comprehend, convert, diagram, defend, estimate, explain, extend, generalize, give an example, infers, , rewrite, summarize, translate etc.
3. **Application:** Use of a concept in a new situation or unprompted use of an abstraction. Apply what was learned in the classroom into novel situations. The key words are: demonstrate, discover, manipulate, modify, operate, predict, prepare, produce, relate, show, solve, use.
4. **Analysis:** Separates materials or concepts into component parts so that its organizational structure may be understood. Distinguishes between facts and inferences. The Key Words include: analyze, breakdown, compare, contrast, diagram, deconstructs, differentiate. Discriminate, distinguish, identifies, illustrate, infer, outlines, relate, select, separate.
5. **Synthesis:** Builds a structure or pattern from diverse elements. Put parts together to form a whole, with emphasis on creating a new

meaning or structure: the key words include: categorize, combine, comply, compose, create, devise, design, generate, modify, organize, plan, rearrange, reconstructs, revise, rewrite, summarizes, tell, write.

6. **Evaluation:** Make judgments about the value of ideas or materials. The key words include: appraise, compare, conclude, contrast, critique, defend, describe, discriminate, evaluate, explains, interpret, justify, relate, support.

Table of Specification

S/No	Variables	Sample of Music Questions
1.	Test on Knowledge	i. Define a scale. ii. Identify the following instruments.
2.	Test on Comprehension	i. Give an example of a Membranophone instrument. ii. Explain the word "Modulation".
3.	Test on Application	i. Prepare a score sheet for Brass instruments. ii. Construct a Thumb Piano.
4.	Analysis	i. Analyze Sonata in F. ii. Identify two similarities and one difference between a Violin and Viola
5.	Synthesis	i. Compose 16 bars Anthem for a School ii. Rewrite the given music for the Orchestra
6.	Evaluation	i. Criticize the given music clip ii. Interpret the Pastoral symphony

Music and Education and Blooms Taxonomy

The objectives of music education in different areas of development can be classified according to various taxonomy models (Bloom, 1956; Krathwohl et al., 1964 and many others, an overview of which is provided in: Anderson et al., 2001) which is efficacious in educational progress made by each music student. All these models share the idea that "the taxonomy is perhaps best viewed as a conceptual framework that can be used within virtual and philosophical framework aiding the necessary transition from curriculum to instruction" (Anderson et al., 2001, p. 241). It is crystal clear that the assessment of music students will be more reliable if Blooms taxonomy is considered as it does not stop at assessing only knowledge and comprehension of a musical concept but span through a test on application, analysis, synthesis and evaluation. This becomes necessary because music instructional objectives emphasise the all other areas of assessment especially in music performance. Music students' Assessment in Concerts, Applied Piano examination, primary

and secondary instrument test is considered as a performance. The validity of music students' and academic progress will become questionable then if assessment is not placed side by side with teaching/learning process in music education that considers the learning domains in the cognitive, affective and psychomotor which blooms taxonomy emphasised.

Assessing Teaching and Learning in Music through Examination

In today's educational climate or dispensation, there is a great need to demonstrate that learning is, in fact, taking place (Asmus, 1999). In considering this, without a form of assessment of music students, there can be no accountability. The ultimate purpose of assessment is ensuring the most effective instruction possible to enhance student learning in music can also be used to determine the effectiveness in teaching. The assessment of music students serves to gauge what students currently know, what they do not know, and informs educators as to what specific areas and concepts need reinforcement (Colwell, 2003; Lehman, 1999). Without testing, it becomes quite difficult to evaluate the status of music education in the Nigeria of the teacher and the instructional program.

In learning, (Daniel, 2004) attributes a great importance also to self-assessment and peer assessment that have a very positive impact on learning. Research show (Bloom and Poole, 2004) that students involved in such test developed their learning skills, critical thinking, evaluation skills, improved their self-confidence and their understanding of assessment procedures. Also, their wish to participate and assume responsibility for their learning increased, while the quality of their feedback kept improving. Involving students into peer assessment made it possible to harmonize their expectations with the reality; to them, assessment was no longer something mysterious, alienated, something that others arrange for them. Students understood they were offered a different method of learning and insight into the process of their own musical development.

Principles and Procedures in Administering Music Examinations

It is expedient that consideration be given to three variables that can affect the validity and reliability of teacher made test: the test taker, the environment and the test .It has been noted that the characteristics of the test-taker can affect the validity and reliability of the tests. The length or number of items is also a crucial factor of test reliability. Carefully written tests with an adequate number of items usually produce high reliability. Long tests do three things to help maintain validity. Firstly, they increase the amount of content that the student must address, ensuring a more accurate picture of student knowledge. Long tests counteract the effects of faulty items by providing a greater number of better items. Third, long tests reduce the impact of student guessing (Griswold 1990). It is expedient to put into considerations several other things while trying to

ensure the content of the examination question is valid and reliable. First, test question should not be ambiguous. Poorly written question will prompt student to guess, thus diminishing the reliability of the test. Second, test items need to be at a reasonable difficulty level.

It is imperative that the examination questions should not only measure a limited part of a subject area, they should cover a broad range of abilities. To guard any form of imbalances and disproportionate item distribution, test constructors draws up a table of specifications of the target cognitive objectives as per Bloom (1956) should begin with an outline of both the instructional objectives of the course, the subject matter to be covered, and the cognitive skills measured. If time and effort is expended to develop a table of specification for the questions then there is assurance that it will guide to ensure that the questions are well structured, valid and reliable.

Music Examination Environment

If the test environment is distracting or noisy a student will have a difficult time remaining consistent throughout the testing process (Griswold, 1990).It is important we pay attention to the issue of the environment in conducting music examinations. In a situation where students are to listen to musical clips and do the analysis in a noisy environment, definitely the noisy environment will affect the students' performance. Psychologically, the noise of the environment will create a serious disturbance to them.

Even though actions ought to be taken to ensure that the testing environment is comfortable, adequately with limited interruption, these factors and the former ones are largely aspects of test administrative procedures that are external to the test itself. This is because even in contexts where the characteristics of the taker and the environment are well taken care of, it emerges that individual difference in performance will still be recorded. This means that the third intrinsic variable affecting reliability and validity of teacher – made tests no matter the characteristics of the test- taker and the environment is the quality of tests themselves. The facilities such as the tape recorder and player must be in good condition. Instruments such as the Piano, Saxophone, Violin, Guitar, Clarinet, Flute Trumpet to mention just a few must be well tuned to produce the required sound. The examination officer or the music teacher must ensure that adequate provision is made for the following materials for music examination:

i. Availability of Music Manuscript for composition or construction
ii. Provide a plain sheet for drawing
iii. Provide Computer Systems with Music software such as Finale, Noteworthy, Sibelius for a computer based score.

iv. Ensure the availability of a standby generator to power the system and other sound equipment
v. Provide a printer to print all scored works after composition or scored works.
vi. Provide a ear piece for listening to music without disturbing one another.
vii. The availability of Air conditioner in the examination hall will make the hall conducive.
viii. The examination hall must be well illuminated.

Conclusion

A good number of factors tend to influence the validity and reliability of Music examinations. These factors range from lack of commitment to good practice in testing to lack of proper training in testing. Music Educators must carefully and constructively use a reliable, appropriate and valid Test and evaluate to assess Music learning in Secondary Schools. The importance of a quality examination needed to be emphasized during teachers training to promote transformation of knowledge rather than transmission of knowledge in order to enhance critical thinking in music learners. School need to emphasize on examination panels that are established and whose responsibility is to oversee the whole process of testing and ensure the conduciveness and the serenity of the examination venue. It is imperative that teachers should be regularly refreshed with in-service training in testing to ensure good practice with regard to the construction of test. Examination process needs to be regularly reviewed and refined to ensure that the evaluation practices are educationally beneficial to all students.

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Parody as Aesthetics in Selected Yorùbá Drinker's Songs

By

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Abstract

The paper examines parody as aesthetics by analysing some of the songs Yorùbá men sing during their drinking session. The research was carried out in part, through personal observation and recording of the drinkers' songs at drinking sessions at different times and at different locations where the drinkers' songs usually take place. The study finds that the Yorùbá have a way of wining and laughing away their sorrow and worries which otherwise would have affected their health, in times of aggression or depression due to socio-economic challenges. It is a means of coping with life challenges and reduce them to comic affairs. The paper concludes that by parodying serious or sacred situations and by creating laughter, and fun during drinking sessions, the Yorùbá also create a peculiar aesthetic genre through Yorùbá language use and manipulation by corrupting original songs. The paper recommends that parody is good for people's healthy living and lifestyle and it is a substitute for other forms of conventional relaxation activities that relieve the body of all form of tensions and worries posed by everyday challenges.

Keywords: Parody, Aesthetics, Culture, Poetry, Tonality

Introduction

Parody is a comic imitation of a piece of writing, a form of burlesque which tries to make something look ridiculous and funny by presenting it in a humorous way. It seeks to treat a serious or sacred theme in a profane and hilarious manner. At other times, it may reverse the order by treating profane, unserious or ridiculous situations in a serious, elevated style. The aim is to basically expose the subject matter of the parody to more ridicule and laughter. This paper aims to demonstrate the use of parody in Yorùbá songs in the former sense (i.e. that of treating sacred theme with levity and profanity).

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In addition, Abrams (1990. pp. 17-18) confirms that parody falls generally within what is termed "burlesque". He defines burlesque (parody) as, "an incongruous imitation, that is, it imitates the matter or manner of a serious literary work, or of a literary genre, but makes the imitation amusing by a ridiculous disparity between its form and style and its subject matter". He states further that "... a parody imitates the serious materials and manner of a particular literary work ... and applies them to a lowly or comically inappropriate subject.

Going by the above definitions, it is apparent that parody does three things, namely:

(i) It basically pits two texts together, one is an imitation of the other.
(ii) It ridicules with the basic aim of creating laughter, hilarity and amusement.
(iii) It entertains, relaxes and is comic or funny in delivery and presentation (Okon, 2011, p.109).

In the process, the comic situation thus created results in unwinding and release of tension and worries on the part of the audience and singers. This situation is occasioned by the main ingredient of parody which is comic imitation. If this is true of written literature, then it is much more so in oral literature which being spoken, has an immediate impact on the audience.

Aesthetics is that branch of knowledge that is concerned with the creation of appreciation of beauty in its various forms and ramifications. "Aesthetics, according to Akpan and Etuk (1990, p.13) is concerned with the task of creating beauty out of the ugly details of human life". It therefore, means that in order for a work of art to be considered aesthetically satisfying, the writer must have made certain conscious arrangements of his work so that his aesthetics would be immediately discernible to his readers. If this idea holds true for written literature, it is far more so for oral literature (Okon, 2001, p.100). Perhaps this explains why Angmar (1992, p.56) defines aesthetic form as "... all the resources of language and technical arrangement that a writer employs to make his conceptualised ideal perceptible to others".

From the foregoing, therefore, aesthetics is the business of the arts in general, and in this case the literary arts, both written and oral in particular. Written literature language in its "dead" form (dead in the sense of its being written on paper) is still regarded as the main source of aesthetics, as the above quotation indicates, how much more so in its oral form when it is "living" and is uttered in all liveliness and power. Parody is a major resource of language in both oral and written form, and is often deployed to achieve special stylistic and aesthetic effects that are meant to make manifest the comic intentions of the artist (in this case, the oral artist). In other words, parody is a long-standing aesthetic form in

literature, and an artist's success lies in his deployment of a certain aesthetic form (Okon, 2011, p.112).

Drinking Songs in Yorùbá Oral Poetry

Theoretically, the paper explores Yorùbá oral poetry particularly the song. Song plays a vital role in oral culture and oral literature. A song's words often resemble lyric, poetry, having to be of a tight compositional structure because of the musical accompaniment. Other genres or oral elements such as stories, poems, proverbs, riddles, folktales, epics, myths, jokes and songs carry a community's core values, memories and parody (Fargion, 2015). It evolves from the oral culture and oral tradition of the Yorùbá people. Essentially, it is humorous, satirical, entertaining, sarcastic and recreational. It takes away sadness and gives us happiness in times of troubles and worries.

The Yorùbá are one of the three major ethnic groups in Nigeria and occupy predominantly South-western part of Nigeria. Their major language is Yorùbá with some dialects. The Yorùbá are present in most other states of the federation as well as abroad. The Yorùbá boast of a very rich culture that is replete with oral traditions, folktales, folklores, poetry and songs. Various scholars have carried out studies on the Yorùbá in various fields. Yorùbá history has been studied by Adé Àjàyí (1965), Akínjógbin Adéagbo (1966), Samuel Johnson (1921), Fálọlá Tóyìn (2004) and a host of others. Their culture has been studied by Fágúnwà, among others, and many authors have written on oral literature. However, scanty literature exists on drinking song among the Yorùbá especially parody (ẹ̀fẹ̀).

Like other Nigerian groups, the Yorùbá have drinking songs in their oral poetic corpus. Finnegan (1960) has identified the drinking session as one of the occasions that calls for songs in Africa, and attaches to it "a mood of recreation, and light-hearted enjoyment". Among the Yorùbá, drinking sessions usually take place in the evening at the end of the day's work. The location of the event may be a palm wine drinkers' parlour, a chief's compound or a palm-wine seller's or tapper's shed or under a tree with wide space. From this scenario, it is obvious that this is usually a period of relaxation, and therefore, laughter is normally the main quest of the drinkers, as a way of relieving the day's tension. The fact that drinker's songs help the drinkers to relieve tension speaks volume of its social relevance. Speaking on the social relevance of this kind of poetry, Okpewho (1992, p.15) says:

> At these performances, members of the audience have the much-needed opportunity of relaxing not only their bodies after a hard day of work but even more importantly their minds. Psychological relief is not the least of the functions

performed and audience are relieved of various problems that have been pressing on them throughout the day.

To create laughter and fun, these men attempt to ridicule whatever is serious, sacred, or even worrisome to them. It is therefore, no surprise that this period men poke fun at themselves, their wives, the church, the ministers, or the village councillors. They also use this forum to discuss the latest gossip in the village, and the latest political occurrence in the news; no topic is too sacred to be discussed or ridiculed here to excite laughter and fun. Finally, it goes to prove that Africans were not taught literary aesthetics like parody by the West, but that these were natural corollaries of African orature.

Parody as Aesthetics in Selected Yorùbá Drinker's Songs

The songs to be examined are some corrupted entertaining songs by the palm wine drinkers. The original versions of the songs are considered sacred and interesting but their imitations or parodies are corruptions of the former. The parodies tend to reduce the originals to profane levels, in order to cause laughter, ridicule and comic funs.

What the Yorùbá parodists, like all other parodists do, is to adopt the form, tune and melody of the original song, while substituting the sacred words with profane words that relate directly or indirectly to the subject matter of drinking. Thus, a listener or passer-by on hearing the song or the melody of the song would easily recognize the tune, and might even be tempted to think that it is the original, until closer listening makes him to realise that what he hears is a profane imitation of the original. The immedate reaction of the listener would usually be shock, surprise, fascination, and then laughter, in that order (Okon, 2011, p.112).

During the performance, palm wine drinkers immediately assume various roles. For dramatisation; for example, one drinker may be chosen as the song leader, another, the "prophet" and another the priest (whose duty is to "baptize or initiate new members). Other roles would include that of a deacon or church warden, and teacher, among others. All of these are familiar church roles adopted under the influence of drink in order to act out hilarious scenes.

Besides the bare words and melody of the songs, the songs are also embellished with musical instruments of some sort, usually improvisations like sticks beaten together, or against bottles, buckets, or sheets of zinc, to create sound effect and rhythm. Nowadays, drums, trumpets and gong are used. Other forms of accompaniment may involve stamping of feet on the ground in unison, clapping, beating of benches or using the voice as an impromptu trumpet or guitar or other musical instruments, in order to present a full orchestra during the drinking sessions. In all these, laughter, ridicule, hilarity, fun and the defusing of tension is the goal, which the

performers usually achieve before they go home, at the end of the drinking session. Below are selected examples of some songs and their parodies.

Song 1

Original	**Translation**
Ẹ̀mí mímọ́	Holy Ghost
Ẹ̀mí mímọ́ re	This is Holy Ghost
Ẹ̀mí mímọ́ re o	This is the Holy Ghost o
Ẹ̀mí Ọlọ́run	Holy Ghost of God
Parody	**Translation**
Omi tó mọ́	Holy water
Omi tó mọ́ re	Holy water is here
Omi tó mọ́ rẹ̀ o,	Holy water is here
Ẹmu fun-fun	White palm wine is holy

Song 2

Original	**Translation**
Èmi gba Jésù	Accept Jesus
Èmi gba Kristi	I, accept Christ
Gba Kristi	Accept Christ
Ẹ bá mi gbé Jésù	Help me lift up Christ
Gba Kristi	Accept Christ
Gba Kristi	Accept Christ
Tí ìwọ bá gbaJésù	If you accept Jesus
Ògo rẹ yóò búyọ	Your glory will shine
Parody	**Translation**
Ìwọ ra ẹran ewúrẹ́	(You) buy goat meat
Èmi	and I
ra Ìgbín	will buy the snail
ra ẹran ewúrẹ́,	buy goat meat
Èmi bá ra Ìgbín	and I will buy the snail
ra ẹran ògúnfe	buy goat meat
Èmi a ra Ìgbín	and I will buy the snail
Tí ènìyàn bá jẹ ògúnfe	If a man eats goat meat
Asọ rẹ̀ yó dúró nídìí rẹ̀	gí his loin-cloth will be firm on his waist.

The original of the above song is usually sung during worship sessions in the church. But in the drinking parlour, the parody of this song is used as a corruption of some sort, as it marks the point when prospective drinkers are just beginning to arrive to order for their drinks. At this stage, the prospective drinkers must also make arrangements to order for the delicacies they would use to accompany their drinks. Among the Yorùbá, the most popular delicacy that palm wine drinkers love to eat is goat meat

(ògúnfe) while drinking activity is spiced with eating a combination of goat meat and snail, (ìgbín) cooked in form of pepper soup and an assortment of scented herbs like 'efinrin'. The singer here is exhorting a fellow drinker in song to let them both share the cost of their popular delicary – one should pay for the goat meant (ògúnfe) while the other pays for the snail (ìgbín) so as to enable them both enjoy their drinks.

Song 3

Original	**Translation**
Bí mo ti wò ó	looking (towards my)
ọ̀tún àti òsì	right and left
Kò sí Olùgbàlà	There is no other saviour
Àyàfi Olúwa nìkan	Except the Lord
Kò sí Olùgbàlà kan	No other saviour
Tí a rí – o!	Can be found – o!
Parody	**Translation**
Bí mo tí ń wò	Looking at
Ẹmu mi àti igbá ẹmu	My palmwine and drining gourd
Kò sí ẹlẹ́gbẹ́ ẹlẹ́mu mi	(There's) no other drinker
Àyàfi oyin	Except the bee
Àyàfi Itùn	Except the palm wine worm
Bí esinsin aláwọ̀ ewé bá wá síbí	If the green fly comes around
Máa le jìnnà réré	I shall drive it away
Bí bẹ̀ẹ̀ kọ́ yó ya ìdin	Lest it shits maggots
Sínú igbá ìmẹmu mi	In to the drinking gourd

The above song illustrates a situation where the drinking session has begun in earnest, and hilarity is beginning to set in. The drinkers raise a song in praise of their palm wine by parodying another Christian song as seen above. The original Christian song praises God by asserting that there is no other saviour except Him. But the drinkers in their parody give the praise to their drink (palm wine), the bee (oyin) and palm wine worm (Itùn) that also drinking the nectar of the palm wine as it drops into the tapper's gourd. The bee is seen as a positive influence on the drink as contrasted with the large green fly that is seen as a vector that can infect the drinking gourd (Igbá ẹmu).

Song 4

Original	**Translation**
Mo ti wẹ ọwọ́ mi	I have washed my hands
Mo ti wẹ ẹsẹ̀ mi	I have washed my feet
Kúrò nínú ayé èsè	The worldly life
Tí mo ń ti ń gbé sẹ́hìn	I had wallowed in (in the past)
Nisinyin, mo ti di ọmọ Ọlọ́run	Now I live with God
Parody	**Translation**
Mo tí mu ẹmu funfun	I have drunk white palm wine
Mo sì ti mu ọtí wisikí sẹ́hìn	I have also drunk whisky
Kódà ẹmu funfun kò gbẹ́yìn	Even the palm wine
Èyí tí mo ti kọ̀ sílẹ̀ tẹ́lẹ̀	I had earlier rejected
Ṣùgbọ́n ní báyìí mo tí dọ̀rẹ́ ẹlẹ́mu	Now I am a friend to the palmwine drinkers

The above song is sung by penitents and repentants who have turned away from the world and its sinfulness, and have been cleansed, forgiven and redeemed for renouncing drinking and are now ready to contemplate the way of God. It is a song that indicates remorsefulness and total submission to God. But the parody shows that the drinking session has progressed towards its high point. With more participants having joined the earlier ones, it is a time when early comers who have had a few more drinks tend to be boastful as a result of their intoxication and drunkenness. The parody of the song above is the outcome of an entertainment and relief from life challenges. The ludicrousness of the two dissimilar situations is brought to bear as the drink champion, whisky and finally palm wine. He is now an avid friend of palm wine tapper who will be supplying him with undiluted and pure palm wine called 'ẹmu àjábàalẹ̀' in Yorùbá parlance.

Song 5

Original	**Translation**
Gbogbo wọn kọrin	Others sing
Ìwọ kò kọrin	But you don't sing
Wọ́n ń pàtẹ́wọ́	They clap hands
Ìwọ kò pàtẹ́wọ́	(But) you don't clap
Ó wá ń ṣe sìmẹ̀sìmẹ̀ bí aláìmore	He is doing sluggishly like an ingrate
Ohun tí olúwatise	of what the lord has

	done
Kíni a ó lò	what shall be used
láti fi kọ orúkọ rẹ	To write your name
sínú ìwé ìyè ayérayé?	Into the Book of Life?
Parody	**Translation**
A mu ẹmu	(We) drink palm wine
Ìwọ kò mu	(But) you don't drink
À ń jẹ ẹran ògúnfe	we munch goat meat
Ìwọ kò jẹ	But you don't munch
Kíni ṣe ẹ́ tó ń ṣe sìmẹ̀sìmẹ̀	Why are you being sluggish
Ìwọ aláìmore	You ingrate
Kíni a ó lò	What shall be used
Láti fi kọ orúkọ rẹ?	to write your name
Sínú ìwé ìjọba ọ̀run àwọn ẹlẹ́mu	in the kingdom of palm wine drinkers

The above song is an exhortation to a lukewarm drinker, or perhaps someone who is despondent and frustrated and so refuses to drink as a result, or a new comer who has certain fears about indulging the bottle. To persuade the person to drink, the drinkers parody a Christian song that exhorts the despondent church members to sing and clap to God's glory so that his name would be written into the book of life in heaven. In the parody, the 'singing' and 'clapping' are reduced to 'drinking of palm wine' and 'munching of goat meat'. In the original, the devout Christian's name is to be written in the Book of Life' in heaven, while in the parody, the drinker's name would be written into the book of "the kingdom of palm wine".

Or

Song 6

Original	**Translation**
Mo máá yé mi	I bring forth my life
Tọ̀ọ́ wá	to you
Ọlọ́run ọba	God, the King
Mo máá yé	I bring forth my life
Bàbá rere	The good God
Parody	**Translation**
Mú sálárì (owó oṣù) baba ẹ wa	Bring your father's salary
Ká fi mẹmu	To buy and drink palm wine
Mú sálárì bàbá ẹ wá	Bring your father's

	salary
Ká fi mẹmu funfun	To buy and drink palm wine

The song above is appealing to God by someone who has come to God for the solution of his life. And he has come to God to change his misfortune to fortune and good life. The song is corrupted by the palm-wine drinker as: bring your father's salary for merriment and palm wine drink so that his "misfortune" will change to "fortune".

Other Stylistic Features in the Parody

At this juncture, it is pertinent to ask: what is literary about the drinking songs? Or what qualifies the songs as literature? The answer to this question lies in their peculiar arrangement and oral presentation. The overall conception and presentation of the songs as parody inform the basic stylistic feature of the songs. But it is also important to stress the fact that other stylistic features combine with parody to enhance the aesthetic effect of the songs. Some of these devices include: tonality, repetition, euphemism, and the rhetorical question device.

Tonality

Tone plays a major role in the aesthetic effects of the drinker's songs analysed above. Tonality has to do with how the artist uses his tone of voice to produce not only lyrical effect, but overall melody. The sounds of the words on the ears create an effect that remains memorable. Yorùbá, like most other African languages, is tonal and so naturally makes use of this resource in her oral presentations and speech. Finnegan (1966) and Okpewho (1992) have aptly noted. This tonal characteristics/features show that Yorùbá songs like those under review are dependent on tones to a large extent, to achieve their aesthetic appeal. This fact is obvious in all the songs discussed above, without exception.

The tone reflects that of not a Christian musician or choir but those of palm-wine drinkers who mimic the tonal songs of the Christian liturgical songs and hymns. The difference is in the corruption of the content of the song while retaining the tone of the christian song. The objective is to spice their corrupted song to achieve aesthetics of the drinker's songs.

Repetition

Oral performance stylistically is another major functional and aesthetic feature of most African oral texts, whether prose, poetry or song. To stress the importance of repetition to oral performance, Okpewho (1992, p.23) states as follows:

> Repetition is no doubt one of the most fundamental characteristics features of oral literature. It has both an aesthetic and utilitarian value. It is a device that gives a

touch of beauty or attractiveness to a piece of oral expression.

Examples of repetition abound in the songs examined above. Such examples are to be found in songs 1, 2, 3, 4, 5, 6. Equally, the alternate rhythming of the end-words èmi, in song 2 and omi in song 1 is meant to achieve melody as well as to help in foregrounding the message of the ending couplet! "Bí ènìyàn bá jẹ ẹran ògúnfe/ṣòkòtò a dúró nidi rẹ wámúwámú" (if a man eats goat meat/his loin-cloth will be firm on his waist). In song 4, the repetition hinges on the words Mo ti mu (I have drunk) – which is repeated twice to emphasise the drinking prowess of the singer in question. Besides, the words also act as musical space tillers.

In song 4, is also a self-negating parallel structure: A mú/ṣùgbọ́n ìwọ kò mu – (We drink/but you do not) – to contrast the withdrawn, pensive, sober attitude or mood of the person. For example:

Song 5 for example	**Song 4 for example**
A mu ẹmu	Mo ti mu ẹmu funfun
Ìwọ kò mu	Mo sì ti mu ọtí wisiki sẹ́yìn
A ń jẹ ẹran ògúnfe	
Ìwọ kò jẹ	

Overall, these repetitions enhance the rhythm and melody of the songs.

Euphemism

Eupemism is the use of a word or phrase that is more neutral, vague or indirect to replace a direct, harsh, unpleasant, or offensive term. This figurative use of words is to be found in songs 1, 2, 3, 4 as in 4 that says:

Mo tí mu ẹmu ògùrọ̀	I have drunk brown palm wine
Mo sì ti mu ọtí wisikí sẹ́hìn	I have also drunk whisky
Kódà ẹmu funfun kò gbẹ́yìn	Even white palm wine is not left out
Èyí tí mo ti kọ̀ sílẹ̀ tẹ́lẹ̀	I had earlier rejected
Ṣùgbọ́n ní báyìí, mo tí dọ̀rẹ́ ẹlẹ́mu	Now I am a friend to the palmwine drinkers

Ti mu, sì ti mu, kódà, kò gbẹ̀yìn replaced by mo ti kọ̀ọ́sílẹ̀, mo ti dọ̀rẹ́ ẹlẹ́mu.

Rhetorical Question

A rhetorical question is a literary device that asks questions for effect. These questions neither expect nor require an answer because the answers are self-evident. Equally, the rhetorical question in an oral presentation may also underscore the presenter's message. This device is to be found in song 5. In song 4, the rhetorical question is employed in the three run-on lines that end the song thus:

Kíni a ó lò?	What then will be used?
Láti kọ orúkọ rẹ?	In writing your name?
Sínú ìwé ìyè ìjọba ayérayé	into the book of the kingdom of
ẹlẹ́mu?	palm wine?

How else will you be reckoned with in the fellowship of drinkers? In this case, the rhetorical question is used for persuasion purposes, to create an impact on the listener. The use of rhetorical question also agrees with Okon (2011, p.8) citing Bradley et.al. (1980, p.61) who hold that the rhetorical question is an "attention-getting device which does not seek an outward verbal or behavioural response; rather, it is meant to stimulate thought and perhaps, pique curiosity.

Conclusion

The paper has examined selected Yorùbá drinker's songs showing their use of parody as an aesthetic device to create humour and laughter as a vehicle for relaxation and leisure. To achieve this purpose, Yorùbá palm wine drinkers use the form and melody of Christian songs or choruses, but substitute the formal wordings with demeaning, mocking, funny words; the mood or reverence is substituted with irreverence and levity as they carouse in an attempt to unwind and relax from the day's stress. In the process of doing this, they consciously (with parody) and unconsciously (through the use of other stylistic devices) create an aesthetic that is ultimately unique and comically satisfying. This is to provoke and ignite more study of the role of parody in social setting among other tribes in Nigeria.

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Postmodern Directing Styles in Segun Adefila's Wole Soyinka's *Kongi's Harvest*

By

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Abstract

The theatre is an avenue where various artistic personnel of different backgrounds converge with their respective expertise to interrogate a creative material with a view of producing an artistically pleasing piece. However, we know that directing as an art as grown with the development of the theatre, new theories and practice plays a prominent role in this interpretation. This work will examines the concept of play directing in the Nigeria repertory theatre using Segun Adefila's Crown troupe of Africa production of Wole Soyinka *Kongi's Harvest* as paradigm.

Keywords: Postmodern Directing, Directing Styles, Segun Adefila,

Introduction

The actualisation of theatre production requires the concerted effort of a team to be led by an artistic director. According to Arinde (2012, p.99) "it is the fact, the complexity of role in the theatre entails that he must be at the apex of theatre productions" No wonder Dean and Cara (1965, p.65) define play directing as "the presentation of a play for an audience, interpreted in terms of dramatic action and dramatic sound in terms of emotion and intellectual concept of an author's scripts". Consequently, this study examines postmodern directing styles in Segun Adefila's repertory theatre.

Postmodern Directing Styles in the Theatre

Postmodern style in the theatre started from the late 20th century to the 21th century. Theatre practitioners, artistes and theorists have made theatre performance approach as not just a mere tool for entertainment but for a broader purpose as never seen before. They have experimented with theatre that have encouraged the understanding of performance in various diverse spheres of our lives. Many of these experiments are expressed through the conventions and movements ranging from symbolism, Post Colonialism, Multiculturalism, Futurism, Dadaism, Expressionism, Absurdist and Multimedia, etc. these conventions though differ slightly from each other but have in themselves questioned theatre being a mere

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representation of a written text or dramatic presentation, the illusion of real life. Theatrical performances are no longer shackle to the natural world, artists could now be valued for imaginative perception rather than accurate renditions of recognizable subject.

In Addition, Jernigan (2008, p. 18) connotes that, "there are no better statement of what is happening in the late-twentieth and early-twenty-first-century than that is "acknowledging itself as a construct" even while "the effort to repair" is a concrete".

From the above, we can say post-modern theatre place more emphasis on the new general beliefs of the 20th century and early 21st century focusing more on the society. Postmodern theatre either describes a theatrical movement or a culture that houses many other new conventions in the theatre. Postmodern theatre involves the breakdown of clear-cut categories. It upholds relativism, meaning artists did not all have to work in the same style; each could choose the one that seems most appropriate. Directors came to consider each production a problem requiring its own stylistic solution, since he has many new styles (Symbolism, Expressionism, Post Colonialism, Multiculturalism and the likes) at his disposal. It melds categories by ignoring or deliberately violating differentiations in dramatic forms as in absurdism.

Repertory Theatre in Nigeria

Repertory theatre is a theatre in which a theatre company presents theatrical performances on regular bases and it can be seasonal or annual. This kind of theatre can be related to the travelling theatre too.

Repertory theatre started in Britain according to *Global Britannica* (2016, p. 6)

> In Great Britain the name repertory theatre came to designate an important movement, begun in the early 1900s, to quality theatre available throughout the country. Repertory companies were established in such cities as Manchester, Birmingham and Liverpool, producing new plays every week or two (called weekly rep).

It can be deduced from the above that repertory theatre was employed by the early directors and playwrights to advertise their productions in England. Narrowing down to Nigeria which is our main focus According to Adedokun (2001, p.78)

> In Nigeria, the first public awareness of repertory came through the inauguration of PEC repertory theatre in 198. Lack of rhetorical publicity obscured the fact that travelling theatre has been practicing repertory system since 1946 and Unibadan masque initiated repertory tradition in 1974.

We can say repertory has to do with Theatre Company that is situated in an area who has productions from time to time. Also repertory

theatres are sometimes used to address crucial issues that is affecting it immediate society.

The above submissions mean that the Yoruba travelling theatre also known as Alarinjo also run a repertory theatre. In addition, Goldberg (2003, p. 8) submits that in repertory theatre "the performance might be series of intimidate gestures of large scale visual many hours, it must be performed only once or repeated several times, with or without a prepared script, spontaneously improvised, or rehearsed over many months". Repertory theatre is a theatre in which a theatre company presents theatrical performances on regular bases, it can be seasonal or annual.

Biography of SegunAdefila

Segun Adefila was born in 1973 in Lagos, his father is from Kwara State while his mother hails from Ondo State. His first encounter with arts started from his childhood in his ancient hometown Omu-Aran, Kwara State where, as a child, he danced with masquerades during traditional festival. This background has greatly influenced his arts as a performer. By the time he was ten, he went back to Lagos to continue his primary education. He later attended Abdul Azeez Memorial College, Okene in Kogi State. He left there in 1989 and moved to Esielodun Grammar School, Esie, Kwara State.

Segun Adefila joined Black Image in 1995, a dance theatre group based in Bariga, Lagos where he was first introduced to professional modern theatre. He gained admission into the University in 1997 for certificate in Drama from the defunct Centre for Cultural Studies, university of Lagos and later obtained his B.A in Creative Arts from University of Lagos in 2002.

After a while he decided to start a theatre troupe on the 1st of June, 1996, with a group of friends who were all enthusiastic about singing and dancing and named it Crown Troupe. The name of this company was derived from the transliteration of his name, Ade in Adefila, into the English language.

Segun Adefila's Directing Process and Styles

This work examines the art of play directing which is core to this paper and is also an important part of the theatre, furthermore, we addressed modern play directing in the Nigerian repertory theatre. Our chosen director is Segun Adefila who we classify as postmodern play director in the repertory theatre. His directing approach and styles are examined in this study. This includes play selection process, audition process, casting process, rehearsal process, the performance and post production. The veracity of the director has been proven by erudite theatre scholars such as Dean and Carra, Hodge and Ola Rotimi, Ayo Akinwale, AbdulRasheed Adeoye and so on. This is to prove beyond reasonable

doubts that the essence of play directing in the theatre is as significant as the play-text itself.

In analysing the directing process of Segun Adefila's theatre in the play the following features will be put under consideration:

1 Script Selection Process
2 Audition and Casting
3 The Rehearsals
4 Dress and Technical Night
5 The Performance

1. Script Selection Process

Segun Adefila as a director gives respect to the playwright, he believes the work of a director is to interpret the script. According to Adefila (2015) in an interview "the work of a director is to read and interpret the story to the audience" as a director, he interprets each word in the script and he also believes in the deeper meaning of the word. Segun Adefila prefers to select his play majorly in the satirical category (plays that criticize the society) and also believe in the experimental aspect of play directing, for this work we considered his selection process for *Kongi's Harvest* as part of the plays he used for the celebration of Crown Troupe of Africa 19th anniversary in 2015.

Synopsis of Wole Soyinka's *Kongi's Harvest*

Wole Soyinka's *Kongi's Harvest* is a play that revolves around the conflict between the traditional and modern society in Isma (a fictional county in the play). The play centers on Kongi a tyrannical political ruler whose zeal for too much power leads to his doom in the play. Kongi wants the symbol of power of the traditional ruler Oba Danilola so badly that he goes to the extent of imprisoning the traditional ruler and forcing him to surrender to him. The traditional society of Isma is incapable of fighting Kongi's soldiers and followers but they still try not to let their king be stripped of his power, Daodu the king's nephew with the help of Segi (his lover) plans to rescue the king and the other four detained with him but their plan can only work if they dance to Kongi's tune. Although they have another plan, Daodu still agrees to help Kongi on the condition that he will release their traditional ruler Oba Danlola and Segi's father and the other three but as this plan is going on, Kongi is given a report that one of the people detailed has committed suicide and Segi's father has escaped.

Kongi's Harvest is to be the official start of the give-year plan. Kongi is the president of Isma. He has the spiritual leader King Danlola under 'preventive detention' Kongi has insisted that Danlola should be seen by the people at the festival to bring him the New Yam with his own hands, Daodu is the heir apparent to the king and because of Kongi's greed for power he is ready to use Daodu for his own benefits, Kongi wants to

control both the traditional and the military aspects of the Isma but at the end of the play what he fears most is what befalls him because he has been increasingly involved in image building, before the festival comes to a shattering climax.

2. Audition and Casting

Audition is a method of casting. This is also an important aspect of a production as it can make or mar a production. In this process, the artistic director with the stage manager need, to go to the audition with free and unbiased mind, they both need to accord uprightness and shun favoritism.

The actors and actress are usually chosen based on their performances on the day of audition. The troupe has some cast in mind to play certain roles based on their previous performances. Notwithstanding, the auditions still held and some other cast members are judged based on their past performances.

In Segun Adefila's theatre even though he uses his troupe members and invites professionals from outside if needed, he still conducts audition for new and interested cast members but in some cases he doesn't conduct audition if it is a play that they have acted before because he is familiar with his cast who are majorly his troupe members. He always welcomes new members and he tests their abilities through audition.

Segun Adefila uses the known actors selected through the personal knowledge of the actors. He cast based on who he knows is fit for the desired role, and sometimes he gives new actors benefit of doubt. After using his creative instinct to interpret the message in the play text, it is now left for him to pick actors that will pass across the message within the playtext. For Segun Adefila, this can be done via the audition process which is the opportunity given to potential cast to show the talents in relations to the play text and also he uses it as a way of getting new actors to act for him and showcase their talent but mostly he cast based on the ability of the actors.

Casting is very important to every theatrical performance because wrong casting can have a negative impact on a play performance. The crews are also part of his casts. Most of the time when he is directing, he chooses his crew from his cast members who are mostly part of his Troupe. He also uses professionals from outside his troupe on exceptional cases. He acts mostly in his plays and takes major roles when needed. He believes certain roles should be given to actors that are disciplined and are committed so as not to waste time in the directing process.

The Rehearsal

The rehearsal process is the most crucial part of play directing process. Our observations in Segun Adefila's rehearsals reveal that, it is not only through the audition and casting process that he picks his actors, he also considers actors from past production and even during the process of

reading the play. He already has a picture of the person that can fit into the various characters in the play.

The first thing to be done by his stage-manager is to prepare the rehearsal schedule which is the official time-table that all crew and cast members must follow and adhere to strictly. It is important for the cast to know the rehearsal schedule.

We also observe that the first thing the actors does in his rehearsals was to warm up and some exercise. Adefila in an interview (2015) reveals that actors must exercise their bodies to relieve the stress and make their bodies flexible throughout the rehearsal period as a director he also joins in this process, he handles the rehearsal by laying leadership example for his cast and crew members, he does not condone coming late to rehearsals, also he does not allow phones in his rehearsals.

According to Wahab (2015) his stage manager for *Kongi's Harvest* in an interview revealed that Segun Adefila works on his actor's scripts before giving it to them and that he is very principled and always wants his actors to follow his instructions to the fullest. For example he edits lines and infuses songs and also put blocking in some cases just to make his work easy.

Segun Adefila does not like to be interrupted during his rehearsals. All actors must focus on the happening on stage or be rehearsing their lines, he doesn't want his actors to be distracted likewise himself, no unnecessary movement and discussions from his cast.

According to Adefila (2015) quoting Brooks "theatre is god on its own and everyone should respect it". He is thus very strict and keeps to time, as soon as he starts rehearsals, the cast members are not allowed to enter even if the cast member plays major roles. If any of the cast members misses the call up time more than thrice, he or she is out of the production. Segun Adefila can change his cast at the last minute not minding the role the person is playing just to discipline the actor. All cast members must be in their rehearsal kit because of dances and strenuous actions on stage. He is a no nonsense director who dictates what he wants to his cast members and expects them to follow it without questioning.

Dress and Technical Night

The dress and technical rehearsal night or day in Segun Adefila's theatre are done to do a final check on costumes, set, light, props, cues of entrance and exits. Segun Adefila combines all this in one day, most of his dress and tech are usually done in the day time except on rear occasion because most of his performances are done in the day time.

In the production of Wole Soyinka's *Kongi's Harvest*, the dress and technical was done a week to the production of the play and Adefila focused his attention on spectacle because most of the cast members maintain a single costume throughout the plays and there is only two exists

and entrances in *Kongi's Harvest* and the scenic design was plastered with newspaper without any opening in it. Segun Adefila made use of human props and hand props. For example, human props were used as chair, table and car etc. while hand props were used to enhance dances, they were also used to aid gestures and interpretation e.g. bucket, spoon and stick etc.

Performance of Wole Soyinka's *Kongi's Harvest*

The play was performed for a month along with many other plays to celebrate the nineteenth anniversary of Crown Troupe of Africa. The researcher was able to witness the rehearsals and performance of *Kongi's Harvest* that was staged on the 5th June, 2015 at Terra Kulture, Victoria Island Lagos.

Segun Adefila works on his actor's script in *Kongi's Harvest* before giving it to them. He said as a director he always wants his actors to follow his instruction to the fullest to before giving the script to his actors he would work with. For example, he can cut lines and infuse songs and also put blocking in some cases just to make his work easy. Also, he always adapts the Bretchian style of putting most of his actors on stage during performance to remove the burden of exit and entrance in his directing.

The performance started with a tableau where actors were seen coming in from every angle to gather on stage carrying the stool (chair) dressed in different costume both military, cultural, occupational and religious costume. Lamenting on the way Kongi was treating them and what can be done and as they were talking, Kongi appeared from the back stage with only his head seen by the audience. He was shouting at the Aweris and telling them he wanted a positive report on Oba Danilola before the end of the week. This appearance frightened everyone and as he disappears immediately everyone on stage run for dear lives.

The play opened with the council members (Aweris) coming on stage and they immediately started complaining of hunger and how Kongi had been maltreating them. As they were talking, Kongi's voice was heard back stage telling them to give him a repot and when they couldn't, he order Secretary not to gie them the afternoon meal. They were very angry with Kongi's decision.

From an interview, Segun Adefila (2015) admitted that sometimes he broke the rules in the theatre just to make the audience realise that the performers were just the medium to pass the message of the playwright. He called the playwright the sender, the actors and theatre itself as a medium or channel through which a message can be conveyed and the audiences as the receiver. Also, in the performance, anytime any of the actors wanted to render his or her lines he or she will stand on the stool or chair for emphasis.

Segun Adefila himself acted as Kongi the major character in the play and at the same time the director of the play. Segun Adefila portrayed Kongi as a rascal in the play and also a very restless character. Kongi in the production through his appearance and dressing is not fit to be called a leader and it was the secretary that did all his administration works, what he did was to shout at the Aweris and sleep.

The actors used one costume throughout the play except for Segi and Daodu, Segun Adefila used a table spoon to symbolise the national emblem and also the scenery he used for the production was a simple structure with newspapers plastered on it. He used imagery and symbol to substitute for the scenery. The newspaper symbolise news of what was going on in the society, a table spoon was used to substitute the national maze and the white costume of Daodu was to represent peace etc. The props in this production were functional props, they were used to enhance action and dance. They were stool, bottles and baskets and so on.

Segun Adefila was the one that composed most of the songs in his production. An example was the songs composed for *Kongi's Harvest* as seen below:

Call: Kokokokokoko
Respond: Kongi (2ce)
Call: Kongidey come commot for road for am (Kongi)
Respond: he no dey bend, na you go bend for am (Kongi)
Call: he run for town, he still dey run for farm
Respond: Kongi
Call: Kongi be the father make we gree for am
Respond: Kongi, Kongi, Kongi, strong pass ram Kongi

Another song sang in the performance is

Call: Emagunyanwakereoo,Emagunyanwakere
Respond: Emagunyanwakereoo,Emagunyanwakere
...

From the songs above, we can see that he used pidgin English, Yoruba and also in the production he made use of contemporary slang which he incorporated into the actors lines e.g. fi-le (leave it), owoloke fun baba (salute the boss) and baba niyen (that is the boss) etc.

Segun Adefila's Directing Styles

Directorial styles are the method or approaches that are associated to a particular director, which makes the director unique and stand out from other directors.

Composition

In *Kongi's Harvest,* Segun Adefila put this fundamental of play directing to proper use. Oba Danilola and Daodu were all placed on a high stool to

differentiate them from the others that were with them on stage to place emphasis on the three, also anytime. Kongi was on stage he was either standing behind the scenic design or sitting on a very high stool. Also, in the tableux scene when oba Danlola was on stage he was placed at the centre stage on a stood while the dancers with him were put on stage right and left and were changing pictures intermediately they are either dancing, sitting, standing or squatting and so on.

Picturisation

Picturisation means the placing of characters on stage to form a specific picture and the crowd management on stage. Segun Adefila was very skillful in this aspect because his focus in his production was majorly on spectacles and visual pictures on stage. In *Kongi's Harvest,* he used the Aweris and the dancers to create different stages pictures and also the scenes of Daodu and Segi were a lot of pictures were created. Segun Adefila used the actors to create visible pictures that were drawn from the theme of the play.

Movement

Movement is a third fundamental part of play directing. Movement values, body movement, stage movement, values of movement from left to right and right to left, diagonal, movement and picturisation, building a scene solely by movement, handling violent scenes and love scenes, general kinds of moment. Movement is the ability to move cast from one place to another on stage. Segun Adefila moved his cast members creatively. He did not like stagnant pictures on stage that was why he created and dissolved stage pictures on short intervals. The movements in most of his performances were designed in such a way that the audience would know what they stand for.

Rhythm and Tempo

Rhythm and Tempo the (SOURCE) "vitality and power of attraction, characteristics (pattern and tempo), the role played by association, rhythm and emotion, rhythmic pattern and its connotative value, determining the rhythm of the play, functions of rhythm (mood, style, situation, characterisation locale, change of scene, cohesion audience)". Rhythm is very important in a play directing process because it determines the mood of the play. In Segun Adefila's theatre, most of his plays were satirical in nature and their tempos were usually high and he sustained this tempo in *Kongi's Harvest* whose tempo was high throughout the play. Indeed, there was no dull scene and the play was performed on high and energetic tempos.

Pantomimic Dramatisation

Pantomimic dramatisation is mostly gestures, expressions and mime. These are very important in play directing especially to actors. Actors'

actions and expressions must be believable to the audience. Segun Adefila used this fundamental of directing because he believed that actor's dialogue can be enhanced through facial expression, gestures and movement. These were seen in *Kongi's Harvest,* Kongi was given a mannerism of someone high on weed. Segun Adefila used the actors to create visible pictures that were drawn from the theme of the performance. For instance actors were used to create a picture of Nigeria, car and office and so on.

His performance explored the use of day to day slangs, gestures and movements which were transformed into dance, drama and spectacle. More so, in the productions of *Kongi's Harvest,* the three major ethnic groups were exhibited in terms of costumes, linguistic and mannerism. He incorporated these three cultures in the play without distorting the message of the play. In *Kongi's Harvest* were most of the actors were dressed in a traditional head cover (caps and headgears) on a western dress of shirt and trousers. Also, the choice of costume for the performances were often influenced by the theme of the performance he is working on. In the play, the Aweris are combinations of the three cultures which are Yoruba, Igbo, and Hausa and also of different occupation such as an engineer, a priest, a soldier and a doctor and so on. Segun Adefila is a director that embraces post-modern theories and styles as much as possibly to in-cooperates it in all his productions in such a way that it does not restrict him to any particular style of production.

Findings

The following features were observed in the theatre of Segun Adefila's Crown Troupe of Africa production of *Kongi's Harvest*:

1. Segun Adefila is a master craftman in the use of reperetory theatre
2. The Crown Troupe of African owned by Segun Adefila always embark on modern Publicity, sensitisation and social location of the members of the audience for audience engineering.
3. SegunAdefila's runs a protest theatre
4. He is creative in the use of theatrical styles especially postmodern styles
5. His performances are spiced up with multi cultural beauty which are exhibited in term of costumes, linguistic and mannerism
6. Segun Adefila places attention on spectacle more than other areas of the theatre like scenery, costume, props etc.
7. Segun Adefila's performances are a blend of the African traditional theatre and the contemporary theatre
8. He multi task as a director and also as the major cast (Kongi) in the play

Conclusion

Segun Adefila is a postmodern theatre director who directs plays that project prominent societal issues and whose works have portrayed prominent issues in the Nigerian society and are known as a reflective tool in the society. His performances are a blend of the African traditional theatre and the contemporary theatre. We recommend that Segun Adefila should be more patient and flexible with his cast and crew, if any cast is not at the rehearsal ground five minutes after the call-up time for rehearsal he would not allow such cast into his rehearsal, not considering the role the person is playing and what causes the delay, although many theatre directors such as Sam Ukala, Ayo Akinwale, AbdulRasheed Adeoye, T.S. Arinde disagree with this.

Also, Segun Adefila should delegate power to other crew members to give them sense of belonging in his productions. This error was observed in the productions of the play under focus. He was the one that choose the costume for the actors and also he did the work of director and stage manager at the same time by marking the attendance of the cast members and punishing late comers.

Furthermore, he should try and document his production, because during the course of this study it was very hard finding video documentations of his previous works. This will help future researchers who want to work on him.

Finally, we suggest that his directing style should be called "The Eclectorial Aesthetic". Segun Adefila enjoys the mixture of directing styles. Segun Adefila belongs to the category of eclectic directors. For example, he combines various styles in the theatre when directing such as symbolism, multiculturalism border crossing and impressionism etc. which cut across most of his productions. In addition, Segun Adefila in most of his plays loves the blend of traditional (Yoruba, Igbo and Hausa) and western cultures, even different professions e.g. doctor, lawyer and engineer and so on as seen in *Kongi's Harvest*. Also he loves the mixing of drama, dance and music (total theatre) in his productions which is seen in *Kongi's Harvest.*

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The Performativity of Technical Elements in Eṣú Oníwà and Alápata Masquerade Festival Performances of Gbọ̀ngán, Ọ̀sun State

By

Basiru A. Adebisi*

Abstract

This study examines the virility of technical elements in Eṣú Oníwà and Alápata masquerade festival performances of Gbọ̀ngán, Ọ̀sun State. Through the descriptive research method with the instrument of participant-observation, the performance stance of the technical elements are interrogated within theoretical framework of Sunday Enesi Ododo's Techno-Cultural Performance Theory (2012). The paper discovers that, the performativity of technical elements enhances the naturalness of the actors (masqueraders) and cognitive sense of audience in the process of socio-cultural constructs of meaning to all the paraphernalia. The paper concludes that these visual objects of aesthetics are not just performance indicators but greatly becomes operational both as separate entities and with performers especially in traditional African theatre context. The study, therefore, recommends that intellectual effort should be made by theatre designers and scholars in performance studies to explore the potentials of technical elements as the enablers of any festival performances to boost our local contents.

Keywords: Performance, Performativity, Masquerade, Festival, Technical Elements

Introduction

Masquerade in Yoruba setting can be viewed as a cultural practice that emanates out of people's desire to honour the spirit of the departed ones in an elegance artistic expression. It is believed to be the celebration of human-spirit re-union for community regeneration and continual reformations of life. According to Elebuibon (2016, p. 1) Egungun (masquerade) is "regarded as collective spirits of the ancestors who occupy a space in heaven" and "watch one of their subjects on earth, bless them, protect, warn and even punish their earthly relatives depending on how their relatives neglect or remember them". From this submission, the

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supernatural ordinance and spiritual essence of masquerade in Yoruba tradition cannot be overemphasised.

Importantly, the reception of the anthromorphosised being is usually greeted with celebrative performances by the visiting ancestors and the hosting communities as they employ "flamboyant and expressive use of costumes, drumming, chants, songs, acrobatic displays, dance and mime into some amount of dramatisation that emphasises a keen sense of artistry" (Ododo, 2015, p. 1). Ododo's statement implies that African traditional festivals are usually loaded with performative and plastic arts, which further influences Ododo's confirmative statement with that of Okoye (1999, p. 74) that "masquerade is an arts form". Thus, the examination of the technical indices alongside with their socio-cultural essence, as observable in the masquerade festival performances of Ẹ̀ṣú Oníwà and Alápata (royal masquerades) in Gbòngán, form the focus of this study.

Performativity of Technical Elements in Theatrical Performances

The performativity in this study is conceived as how performance act(masquerade theatre) occur vis-à-vis technical elements and thus enhance actor's environments as well as aiding audience's understanding of the setting through scenery, costume, make-up, props, sounds and other spectacles. In fact they are "graphics of as a means of expression" with elements which include; "set, (house environment), light (illumination and visual effect); costume (dress or cloths), make-up; (cosmetics); property (house hold items or decoration); sound (sound and music)," (Ayodele, 2015, p.22).

It is important to stress here that the performative essence of the various arts under technical theatre contribute, in immensurable ways, to the success of any theatrical experience. This is because technical elements are important as they engage the creative power of designers according to the dictates of the author's script as well as aesthetics of visual dimensions in the theatre. This is why Adegbite (2015, p.84) instructively says that "technical elements are regarded as the vehicle that help transmit the intended message in a play".

This means that, these elements serve more than decorative or subordinate items to the secondary actions of who-be performers, they are meant to interpret the action and aid audience understanding.

The performativity of costumes and make-up especially in traditional African festivals, transcends mere concealment of human nakedness, but are used to express the innate social beliefs, custom and cultural values of the people during festival celebrations. In the masquerade festival performance, Utoh-Ezeajugh (2015, p.27) declares that costumes "frequently involve highly decorative use of feathers, quills, animal skin, fronds, barks, matted or woven fabrics and teeth and skin of

animals," are essentially significant to the communication of values inherent in the primordial figure.

Apart from costumes and make-up in traditional performances, the potency and necessity of space (stage) in any human activities especially theatre, cannot be underestimated. Okeke (2016, p.23) enlists the possible arena in which African traditional performances take place such as "open areas, at designated spaces approved by the community such as village squares, courtyards of kings and in some instance, before the shrines or groove of some revered deities". The space becomes performative in performances as a determinant factor in the creative process of any theatrical products be it modern or traditional.

More so, the idea and function of properties in traditional performances cannot be overemphasized. Props constitute but not limited to the array of musical instruments, amulets, whip, horse-whisk and so on. Musical instruments serve as the muse that spurs the masker and audiences into festivity moods. In fact, Enekwe (1987, p.79) confirms that "the intense rhythm of various musical instruments…intoxicate the performer and drives him to height of physical efforts that he could not attempt in ordinary life".

Conversely, McLuahan (1965, p. 8) the contents (technical elements) of any medium is always another medium," presupposes that the performativity of these elements comes to bear with their natural narratives capabilities in tandem with their relevance to the social, cultural, and even political fabrics of the performance context.

Theoretical Framework

Techno-Cultural Performance Theory of Sunday Enesi Ododo (2012) is adopted to interrogate the canons of technical elements in this study. According to Obafemi (2012, p. xi) Ododo's Techno-Cultural Performance theory hinges on the "succinct coverage of the canvas of humanistic study of theatre, culture, literature and art" which "discuss burning issues in the dynamic terrain" of technical theatre in traditional performances. Because the elements guarantee the "artistic execlence" with the use of "technical bthrust of his performance via costumes and accessories, sceneography, lighting, make-up and props" (Ododo 2015, p.123).

Therefore, Techno-Cultural Performance theory shall explore the;

- Expression of culture in (local) technology which appropriates perceptions of artistic and cultural history" in order "to appreciate the construction of performance from multi-disciplinary root (Omoera, 2012, p.);
- Transformation duality aesthetics of Costumes and make-up;

- The socio-cultural values and functional essence of performance spaces and props; in the Eṣú Oníwà and Alápata's masquerade performances.

The Emergence of Eṣú Oníwà Masquerade in Gbòngán

In an oral account obtained from interview with Alhaji Oduola Abíóyè of Sooko family in 2016, Esu-Oniwa masquerade emerged out of Prince Abíóyè's curiosity (Son of Baálẹ̀ Sòókò) to have children. Prince Abíóyè was a great herbalist whose charm and power was seemingly incomparable. But he remained barren even after he had married four fertile wives. He consulted oracle from where he was told to start the tradition of masquerades in his family. After his obedience to the dictates of the oracle, all his wives and the new one, gave birth to children in rounds and so he became a man of many children that he cannot number. It is as a result of this that Esu-Oniwa became the name of the masquerade because 'Esu' means multitudes.

The Emergence of Alápata Masquerade in Gbọ̀ngán

Like Eṣú's creator Abíóyè, Fágbọlá was a prince, who left Ọ̀yọ́ kingdom as a migrants among Olúfìoye's entourage. According to Rufus Fágbọlá who is the Baale Olóòyọ̀ (2016), Fágbolá, came directly with Alápata masquerade which is believed to the first ever masquerade in the Gbọ̀ngán land. According to him, the masquerade belongs to a ruling house because of its foundational membership in Gbòngán town. Unlike Esu's account, factor of the masquerade creation, cannot be ascertained due to its agelessness and the elders proclaims that they never knew what brought it up but certainly that the masquerade tradition was brought from Ọ̀yọ́ town. However, Alápata masquerade is said to be the first among all in Gbọ̀ngán and such tradition has been sustained up to the present moment.

Examining the Performativity of the Technical Elements in Eṣú Oníwà and Alápata Masquerade Festivals Performances

Technical elements in this study has been identified to include the arrays of scenery, lighting, props, costume and make-up and performance area. However, the locations and relevance of these elements in the performances of Eṣú Oníwà and Alápata masquerade festivals of Gbọ̀ngán are considered under space, costume, make-up, props, lighting and other spectacles.

Performance Space in the Performances

Giving the dynamic nature of the African holistic performance style, we see the performance arena as any available space where artistic expression and communication between performer(s) and audience can be guaranteed. The available spaces in Eṣú Oníwà and Alápata's performances are divided into two namely; secular and sacred.

Secular space in the performances

Our ideal of secular performance arena is hinged on the absence of ritual conditions that warrant non-restrictive participation of spectators during those performances. All members of the viewing society; initiates and non-initiates, are free to enter the performance arena without any form of treat or victimization. The place of actions identified in Eṣú Oníwà and Alápata masquerade performances are family compound, streets and markets square.



Fig. 1. Performance space at Abíóyè's compound, Gbọ̀ngán. Source: The Researcher (12/10/2016: 12.15pm)

Agbo ilé-ńlá (Family Compound)

The *Agbo ilé-ńlá* is usually refers to as a spacious arena at the middle of houses of a particular family. In the Abíóyè's compound (*Esú* masquerade), the available space starts from front of Abíóyè's house and extent to the compound of *Ìyẹ́kìyẹ́* family. This place though open, can be said to be secularly sacred. This is because a three feet- tall mortal, covered with white cloth, is placed in front of the *Esú* house. *Esú* steps of this mortal to invoke the spirits of the family ancestors in logical order and pray for his followers. Yet onlookers are allowed to move close to the masquerade to participate in the prayer session.



Fig. 2. Performance space at Fágbolá's compound as people waiting for emergence of Alápata. Source: The Researcher (12/10/2016; 2:05pm)

On the other hand, Alápata family compound is rectangular in nature with two opposing houses. People eats and keep dancing while waiting for Alápata to come out. It is at the spacious arena that whips will be distributed to interested male and female members of the family. Once the masquerade emerges from the *Ojú O'órì*(Ancestors grave), he executes Bàtá dances with women before paying homage to the already seated council of family heads.

Streets **(Strolling stage)**

Several areas of coverage of *Eṣú Oníwà* and *Alápata* includes, *Ọ̀wọ́-Ọ̀pẹ, Òkè*church, *Òkè- Ẹ̀lú, Anímu, Òkè- Bọ́là*, Ìwó- road, *Jágba* Road, and return to *Ojú kóòtù (Ọjà Alẹ́*) in the evening. These are the notable streets in Gbọ̀ngán where people usually await their passing to relative's houses.

***Ilé Ẹbi* (House of Relatives)**

Family visitations are one of the cardinal purpose of masquerade celebration among the people of Gbọ̀ngán. As a result, EsúOníwà and Alápata performances are hinged of the visitation of their family members especially, the key figures in the family both dead and alive. Whenever they get to the houses, they dance and pray for their hosts (dead or alive) and sometimes, wine and dine with them in seclusion while the followers engage one another in gyration. Their houses are scattered in the areas such as *Adénúgà*, *Ọ̀wọ́-Ọ̀pẹ, Òkè* church, *Òkè- Ẹ̀lú, Anímu, Òkè- Bọ́là*, Ìwó- road, *Jágba* and others.

Market Square

Gbọ̀ngán town has two major market; *Ọjà Alé* which is a daily evening market and *Ọjà Olúfi* that operates every five days. All masquerades always return and perform at the *Ọjà-Alẹ́* (evening market) after touring of the town. Marketers and other spectators gather at different angles to witness the artistic expression of the masquerades.



Fig. 3. Spectators at the market square participating in the whipping games. Source: The Researcher (12/10/2016; 3:30pm)

Masquerade'sexit from the market square signifies his transition to the groove for another year.

Sacred Space in the Performances

The sacred locales observable in the performance process of Eṣú Oníwà and Alápata masquerades are *Ojú O'órì, Ojú Egún* and *Ìdí Ifá*.

Ojú Egún (**Masquerade Room**)

Masquerade room is a shrine where the masks and other masquerade adornments are kept with limited access to the initiates. Depending on the nature and the tradition of a lineage, many masquerades get dressed in this room after necessary propitiation has been performed to their forebears. Eṣú Oníwà spends average of five days in trance and commune with the spirits ahead his outing day. He will be there without food while gin and other sacrificial materials serve as offer to the god. On this day, Eṣú Oníwà wears *Jẹpẹ́* (Netted-mask) in this room and pray for the waiting multitude of audience on mortal-stool in the public glare.

On a contrary, Alápata's masquerader performs ritual with food items and gin at the shrine. The entire whip to be used, are kept in the shrine few days to the outing in order to protect the users from being spiritually short-changed while flogging one another. Unlike Eṣú Oníwà, he wears his mask in the room before going to *Ojú Oori* (Ancestor's grave).

Ojú O'ori **(Ancestor's grave)**

Ojú O'ori is the grave yard of the masquerade founder. It is the first and the last point of action where invocation of the masquerade's spirit and pray for successful outing. Upon return, masquerade expresses gratitude at *Ojú O'órì* and prays for more years to come. However, the *Ojú O'órì* of Abíóyè, (Esú's founder) is located in a dilapidated mud-house at Sòókò compound. While the Alápata's grave is located within the roof of the Fágbọlá family house.

Ìdí Ifá **(Ifá Shrine)**

Ìdí Ifá is located at the heart of Gbọ̀ngán along Olúfì market. This shrine is the house of the founding spirit of Gbọ̀ngán town (*Òrìsà Akirè)*. The house is said to be first ironed-roof house in the whole of Gbọ̀ngán. The priest is referred to as *Aájẹ̀*. It is customary for all masquerades to greet *Baba* (*Akirè* spirit) and receive prayers from the *Aájẹ̀* for successful outing. Only *Aájẹ̀* is licensed to see the spirit in a room while he communes with the masquerades from within.

Importantly, all the sacred stages/locales are closed in nature while the secular spaces are mixture of the close and open arena. The secular-close arena occurs whenever Eṣú Oníwà and Alápata (at different locations) enter the house of their relatives in felicitation and merriments of the session.

Costumes and Accessories in the Performances

Jẹpẹ́ (underwear) and *Ẹ̀kú* (mask) forms of masquerade (mask) costumes are identified in Eṣú Oníwà and Alápata dressing patterns and

thus named as Socio-sacred mask (straight) and sacred mask (character) costumes. Apart from the masquerade costumes, costumes of other participants are analysed in this study.

Secular (Straight) Costumes

***Jẹ̀pẹ́* (Under wear)**

Jẹ̀pẹ́ is a mini-netted cloth sewn in *Bùbá* and *Sọ̀ǫ́rọ́*(trouser) or in jump-suit form. *Jepe* for Ẹ̀sú Oníwà is made from Red China Material and sewn in *Buba* and *Soro* form



Fig. 4.Ẹ̀sú Oníwà appears in *Jepe* cloth, while praying an elder. Source: The Researcher (12/10/2016; 1:30pm)

The *Bùbá* has head coverwith dirty-white net as facial seal.This costume serves as underwear for the masquerader. It provides leverage for him to move and dance freely and to enter some places where the real *Ẹ̀kú* (mask) is prohibited for spiritual purpose.Alápata do not appear in *Jẹ̀pẹ́*. The *Jẹ̀pẹ́* remain hidden from human perception through procession.

Sacred Mask

***Ẹ̀kú* (Sacred mask**)

The *Ẹ̀kú* of Ẹ̀sú Oníwà masquerade is made-up of layers and apparels of different fabrics ranging from lace, Ànkárá, coupon, linen, china, damask, àlàárì, sányán, guinea brocade and òfì cloth materials. From inceptions of Ẹ̀sú Oníwà, that was the time of Abíóyè, different shades of fabrics are annually sewn to the voluminous costume of the masquerade. This is usually done as a result of gratification by any members of the family, who has been blessed by the benevolent-spirit of Ẹ̀sú Oníwà in the previous year with the hope to have a bountiful, resounding and prosperous adventure in the coming season.



Fig. 5.Eṣú Oníwà in his Eku costume. Source: The Researcher (12/10/2016; 12:10pm)

These apparels of cloths are attached to a seven-headed wooden headdress with the most recent piece of cloths used to decorate the masque. Another two yards of the latest and most expensive material, is used to cover the face of the masquerader during invocation on the mortal-stool. This piece of cloth is kept by the *Ìyá Àwòrò* and to be joined to the *Ẹ̀kú* costume upon their arrival.

The adornment process of the *Ẹ̀kú* takes place in the full glare of the public with selected members and friends of the family serve as costumiers. Surprisingly, average of five hefty men will lift the *Ẹ̀kú* with much virile energy so as to allow the masquerader to entire the mask. Others will knot some of the apparels of the costume round him to portray the accommodating nature of Eṣú Oníwà which equally conforms with the popular saying that "*eégún aláré abi kókó létí aṣọ*" meaning "Alare ṃasquerade's cloth is adorn with knots". This shows a major reason for the emergence of the Esú-Oníwà masquerade. It is popular among children because of its accommodating nature.

In a relative approach to costuming of Alápata masquerade, his *Ẹ̀kú* is in layers of types of clothing materials with the latest sewn to the top gear of the mask.



Fig.6. Alápata in Ẹ̀kú costume. Source: The Researcher (12/10/2016; 2:25pm)

For instance, lace materials are newly added to the multicoloured age-long costume. The common approach to the latest costuming of Alápata and Eṣú Oníwà, may not be unconnected with the fact that they are royal masquerades and expensive clothing, gives necessary visual effect to the audience as well as spiritual satisfaction to the ancestors.

***Ere* (Headress)**

Ere is highly symbolic in masquerade performance; it is the message carrier that informs spectators about the creation of any masquerade because, it comes in sculptural image of the ancestors, skulls of animals or a powerful totem that is associated with the spiritual identity of a masquerade. However, the wooden- mask of Eṣú Oníwà and Alápata are images of human heads.



Fig. 7. Showing *Ère* Eṣú Oníwà with make-up design. Source: The Researcher (12/10/2016; 1:25pm)

Ab-initio, *Ère* Eṣú Oníwà (Esu wooden-mask) is a seven-headed wooden mask. The heads feature different tribal marks of *Àbàjà*. The seven heads remain five because it was reported by Alhaji Abioye, that many years ago; two heads were chopped off by another fierce masquerade (*Saláàké*), who axed the heads. The heads mysteriously disappeared before they touch the ground. Eṣú Oníwà retaliated by imprisoning *Salaake* in a beer bottle till atonements were made. Also, *Ère* Alápata is a double (split) faced wooden headdress that features the identity of the Fágbọlá.

The sculptor crosses his hands on the head; an attitude that suggests forming of trouble from the masquerade. This informs his popular accolade that '*Alápata Ká'ọ̀ ìjà lórí*' meaning 'Alápata, who gives a fighting posture'. Anytime this is heard, people maintain strict aesthetic distance.

Other visible costume accessories on Eṣú Oníwà and Alápata are, however, Amulets, hand gloves, socks and shoe. Apart from the spiritual fortification of the amulets which are tired around arms and waist, the gloves, socks and shoe, they complement the *Jẹ̀pẹ́*and *Ẹ̀kú* (mask) to give complete concealment of the human-spirit skin.

Other Ceremonial Costumes of the *Alágbàá*s, *Aájẹ̀* and other Participants

Another spectacular costume used in the performances is *Aṣọ funfun* (white cloth) worn by *Akirè*'s initiates. *Aájẹ̀* (Akire priest) appeared in white *Dànsíkí* and *sòkòtò* while his representatives from each masquerade family, appear in white materials too. They are known as *Ìyá Òrìsà* whose responsibilities are to regulate and serve as guardian angel to the masquerades, wear white fabric of lace of different materials. Other dignitaries such as *Alágbàá*, *Àràbà Awo*, visiting priests, indigenes and tourists appeared in ceremonial dresses like lace, Ankara, modern wears of different designs, patterns and colour.

Properties used in the Festival Performances

In the festival, however, numbers of properties used are categorised as hand props (ritual and non-ritual) and set props (ritual and non-ritual).

Hand Props (ritual and non-ritual)

In Eṣú Oníwà's dramaturgy, the ritual hand props include a plastic oiled-plate, stainless water-plate, strings of amulets, sẹ́ẹ́re (metallic rattle), dry gin and food items while ensembles of dùndún drums are the visible non-ritualistic hand props in Esu's performances. For Alápata performance, *Ọ̀pá Ikú* **(**death club) is the only visible hands props that are ritualistic. It is held by Alápata's right-hand- man. It is only used whenever he encountersany challenger that poses to kill him and when it is used, death is the final result with or no atonement for revival.

The non-ritual hand props are *Àtòrì* (whips). Alápata and its follower, carries whip and beat one another in excitements and happiness for witnessing the year. Also, ensembles of *bàtá*and *dùndún* for musical supplies to the rhythmic movement of the body expressed with high sense of creativity and body frenetic dexterity

Set props (ritual and non-ritual)

The visible ritual-set prop in the dramaturgy of Eṣú Oníwà masquerade is a three feet- tall mortal, covered with white cloth, is placed in front of the Esu's house. Eṣú Oníwà steps on this mortal to invoke the spirits of the family ancestors in logical order and pray for his followers. Similar wooden stool, is seen at *Ilé Eegun* (the shrine of Alápata). The masquerader sits on the stool to pour libations and offer other sacrificial materials to the gods before the wearing of costume. In addition, at the *Ìdí Ifá* (Akirè Shrine,), *Àpèèrè* (ritual stool) is a mini-throne meant for the mouthpiece of the god in person of Aaje while the non-ritualistic set props are located within the nexus of sitting objects at the verandah of *Agbo Ilé-Ńlá* of Alápata and Eṣú Oníwà respectively.

At the market square, the Alagba of Gbọ̀ngán (Head and Coordinators of Ọjẹ families) present, *Eésà Òòrun* (Egúngún leader) the

Ẹ̀gbẹ̀jì of Gbọ̀ngán land and other *Ògboni* fraternities are seated on white plastic chairs under the shades of trees.

Lighting

In the masquerade festival of Ẹ̀sú Oníwà and Alápata, natural sources of light (sun and or moon) are predominantly used. This is because major activities taken place in daytime. Factor that can warrant the use of torch light or local oil-lamb could be as a result of the exuberance of the masquerade whenever he refuses to leave market on time.

Make-Up

The elements of make-up artistry in the masquerade performances of Ẹ̀sú Oníwà and Alápata appear in form of skin decoration and cicatrisation or tattooing. The mask of Alápata shows an angry man with two hands on its head. There is traces braided hair in crave out. In a general appraisal of the presence and importance of technical elements within the Ododo's Techno-Cultural Performance framework, masquerade performances of Ẹ̀sú Oníwà and Alápata employed the identified technical elements which transcend the fulcrum of satisfactory aesthetic of appearance to the people. The presence of the combination of the arts of weaving (costuming), sculpturing, painting, constitute the great arts of traditional designs. The participations of the masque characters (Esú and Alápata) in the celebrations of life with full usage of costumes, props, make-up, and explorations of the spatial (spaces) terrain of the living by the dead justified the cosmo-balancing of the Yoruba worldview. Thus, affirming the expressionistic potential of costumes, make-up and props as artistic and cultural elements.

Conclusion

The performativity of all theatrical elements in the performances enhances that naturalness of the actors (masqueraders) and cognitive sense of audience in the process of reading meaning to all the paraphernalia. For instance the spatial utilisation of spaces both sacred and secular; open and close with dexterous elegance of mask characters in dances, and deafening rhythm of the musical instruments, suggest that African performative and plastic art forms, are contents at the same time performatively functional within the socio-cultural codes of the experimented context- Gbọ̀ngán.

These visual objects of aesthetics are not just performance indicators but greatly become operational both as separate entities and with performers especially in traditional African theatre context. The study, therefore, recommends that intellectual effort should be made by theatre designers to explore the communicative potentials of technical elements as determinant factor of any festival performances.

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Alápata Masquerade: An interview conducted with Elder Rufus Fágbolá (Baale Olooyo) on , 2016 at Fágbolá's compound, Gbòngán

A Study of Lighting Aesthetics in the Stage Production of Duro Ladipo's *Eda*

By

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Abstract

This paper explores light aesthetics in the stage production of Duro Ladipo's *Eda*, which is the University of Ilorin's Convocation play for the year 2012. The paper adopts the deductive and participant-observation methods. The deductive method enables us to analyze data peculiar to the production. The researcher was also part of production process, which helps to complete the data sourcing procedure. The study reveals that, in a stage production, Lighting does not only illuminate, it also intimate the audience about important events in stage productions by letting them understand the progressive events on the stage at a particular point in time. Therefore, theatre companies in Nigeria should rig advanced lighting equipment that is capable of bringing the light man's ideas to realisation. In view of this, lighting designers should understand that, this era is characterised by technological advancement and this should influence the choice of lighting aesthetics in the theatre for spectacular and functional performances.

Keywords: Lighting Aesthetics, Technical Theatre, Stage Production, Duro Ladipo, Technological Advancement.

Introduction

One of the performance aesthetics in stage production is lighting. This is because it aids the visual ability of the audience. Lighting stimulates human's eyes to clear vision. It helps the audience eyes to be clearly fixed on pictures. Apart from aiding visibility, lighting is one of the most essential technicalities used in stage productions. It performs different functions such as setting the mood of a play, ensuring clarity of pictures on stage and it is significantly used to create special effects in performances. Lighting also helps in the interpretation of actor's role and makes it appeal to the aesthetic sense of the audience.

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Importantly, theatre stage productions are produced with high quality lighting equipment managed by experienced lighting designers to communicate to the audience. Jackman, (2010, p. 1) posits that "the real key to fine lighting is not only to simulate reality, but to communicate the proper mood and feeling to the viewer. In view of this, how these lighting equipment are rigged and focused on the actors and set in a way that it will help communicate the essence and the reasons for actions taking place on stage to the viewers, and how the quality and the creative use of lighting equipment is used to generate visual aesthetics, and advance stage production of *Eda* is crux of this paper. *Eda*, is a music libretto, written by Duro Ladipo and performed at the Performing Arts Theatre on the 17th of October 2012, for the 28th Convocation ceremony of the University of Ilorin. The Opera was directed by AbdulRasheed Abiodun Adeoye and the technical director of the production was Adesina Adegbite.

Functionality of Lighting in Stage Production

The primary utility of lighting in the theatre is to make the stage picture visible. This is because the way a stage is given visibility through lighting has a major impact on how the audience perceives the stage pictures and the overall aesthetics. When the basic aim of visibility is achieved, the lighting designer's aim is to reinforce the overall dramatic impact of the production. However, scholars such as; Brocket (2011), Oni (2004), Lawal (2010), Gillette (1999), Parker and Wolf (2009) in the art of the theatre have explained the basic functions of lighting in a theatrical performance and they conclude that lighting in the theatre performs these functions including; providing appropriate visibility, reinforcing and creating stage composition, enhancing mood and atmosphere, reinforcing the action, supporting style and production concept and sculpting dimensionality.

Visibility

The major function of providing visibility rest on the premise that if the audience can't see the actors, everything else the lighting designer does is futile. This does not mean that the audience must see everything most of the time. Similarly, Brocket (2011, p.409) submits that "a minimum level of visibility is essential if the performance is to be seen. Lighting affects our perception of dimensionality (mass and form). A three dimensional structure will appear flat if all of it surface are evenly lighted". This simply means that when a performance is properly lit from various angles, it assists the visual power of the audience on stage.

Composition

Furthermore, in theatrical productions, stage lighting can be used to compose picture and images for audience visualisation even when some events contain little or no scenery, lighting is used to create the overall picture of the scenery. In this view, Brockett (2011, p.409) writes that

"lighting aids the reinforcing and creating stage compositions. It can selectively conceal some part of the stage (or scene). By directing the eyes to the most important elements, it creates emphasis and subordination." Light functions to activate actions on stage and helps the audience to know the stage area that an action is taking place.

Performance Mood

Also, Lighting describes the mood of a theatre performance. Mood is the evocation in the audience of the appropriate emotion. Many designers err in paying attention to mood to the point where visibility is sacrificed. On the other hand, mood also shows the genre of a play. These metaphors are used on purpose to make the point that stage lighting can help provide the mood for event. Comedies are often bright and cheery. In the same vein Brockett (2005, p.409) posits that:

> Perhaps one of the most important functions is to enhance mood and atmosphere. Bright, warm light is associated with gaiety and wellbeing; cool light, with soberness, glaring white light may create sense of starkness, clinical probing, whereas low intensity lighting with many areas of shadow may create an atmosphere of mystery or threat.

This explains that light is used to create mood and atmosphere on stage. And this can be achieved with the brightness and dullness of the light in different scenes of a play. This is to note that lighting a performance is not static but dynamic. The application of the lighting equipment must be in variation to the mood.

Production Style

Likewise, lighting also reveals the style of production of a play performance. A theatrical performance cannot just be presented on stage without a production style guiding its presentation. These styles vary from classicism to the 20th century Avant guard movements etc. This is why Oni (2004, p.65) submits that "different productions have different styles of production and lighting can assist in achieving and enhancing the particular style." Similarly, lighting may be used to support the style or the production's concept. If the stylistic goal is realism, the lighting may establish the source of the light (sun, moon, lamps firelight) and let the source motivate the intensity, distribution of light and shadow, colour and movement.

Progression

Lighting also aids the progression of a story from one scene to another just as pages divides one scene from another in a play text, light is used to shift from one scene to another. Light is used to transit actions from one scene to another. That is why we have blackout or dim light to transit into the next scene. The movement from one scene to another or from one area to the other area is an exercise in control of precise

distribution and delicate intensity of light. "Movement or transition within a scene from scene to scene by lighting becomes a connecting or unifying factor for the production" Lawal (2010 p.35).

Projection of time and mood

Apart from the fact that lighting does these aforementioned functions, light also performs important functions such as projecting the time and period of the day. Morning and night can be projected through lighting. More so, lighting is also used to projects natural phenomena on the stage such as thunder rumbling, fog, rain drop, etc. This suggests that the function of light in the theatre cannot be underemphasized,

Synopsis of the *Eda's* Production

Eda centers on a man who is wealthy and has everything in the world at his disposal. He is a wealthy who does not help the people around him. More so, his riches make him trudged carelessly on peoples and he has regard neither for man nor for God who created him. He spends lavishly and squanders money on mundane things. He prefers marrying new wives than to invest positively in the lives of people around him. One day, this irrational behavior of Eda infuriates his creator (Olodumare) beyond apologies and He decides with the other semi gods to send Death (Iku) to Eda to come and give account of his stewardship in the presence of his creator. On hearing this, Eda solicits the help of the members of his family, friends and well-wishers to accompany him to give account of his stewardship in the presence of his creator but, they all flee at his request to accompany him to the journey of no return.

From the synopsis, Eda as the eponymous character in the production is a symbolic representation of all human beings in the world who have become proud and arrogant with the riches and enjoyment of this life and forget their creator. This opera performance is a wakeup call to human beings. It is an imminent clarion call for everyman to give account of their stewardship here on earth in preparation for heavenly judgment.

Analysis of Lighting Effect in *Eda*'s Productions

From the beginning to the end of the production of Eda, Lighting plays an important role during the production, three different types of lighting equipment were used, namely; the spotlight, the floodlight and special effect light. The follow spot was positioned at the aisle behind the last seats in the auditorium, for focus effect. They consist of: (Eight PAR cans 2 at upstage, one (1) at stage left another one at the stage right and two from left and right wing. Eight Fresnel lights were used to assist the PAR cans, two (2) on stage left while another two were on stage right, two from left wing and another two from the right wing. For toning and blending effects, ellipsoidal lights were rigged at down stage to serve as selective spot, 'three spot 2k light to give more illumination to the stage

and one strobe lantern for effect lighting while two cyclorama lights of four compartments serve as backlight).

Scene One



Fig. 1. *Flood Lights for Ambience Lighting for Eledumare's Chanters* (Picture by the researcher)

Basically, there are six scenes in the production, the first scene is the metaphysical realm of the gods; where a meeting is being held with the Supreme God about the activities and judgment of man on earth. In this scene, lights such as parcans, Fresnel and the 2k spot light were used in very low intensity to show the serenity of the environment, except the ellipsoidal reflector lamp because it has a sharp border. To this end when the heavenly chanters entered, the follow spot was used to focus on them while the strobe lantern breaks in intermittently to indicate the esoteric lightning effect associated with their metaphysical ambiance. This lighting accompaniment creates the extramundane environment where characters are beyond human sight.



Fig. 2. *Follow Spot is used to Spot Eledumare's Chanter.* (Picture by the researcher)

At the entrance of the gods on stage, all the PAR cans were switched on in relative low intensity to create a foggy environment which portrays heaven with the accompaniment of the follow spot. However, as the gods executed their dances, the beam of the follow spot was expanded to capture their appearance. As they went into their independent dances, gels of different were inserted into the follow spot to symbolize what they represent. When Orunmila danced, blue gel was inserted in the follow spot

to symbolise purity, red gel for Sango which symbolised the fierceness of Sango, yellow gel for Oduduwa which symbolised riches and abundance and red gel for Esu, because of his cunning character which leads human beings to their destruction, and lastly blue gel for Yeyeosun to symbolise water and serenity. The pictures below show the use of light at the meeting session of the gods:



Fig. 3. *The Follow Spot for Soft and Selective Illumination of the gods.* (Picture by the researcher)

When all the gods were done with dancing, the intensity of the PAR lamps was increased as the Supreme God entered the stage to establish his presence for that effect, the blue compartments in the two cyclights were switched on to add colour to the shining costume of Eledumare. Also, the stage was flooded with the 2k baby spot light to give appropriate illumination, and the strobe light was flashed on him to establish his presence as shown in the fig 4:



Fig. 4. *The Strobe Lantern is used to emphasise the Presence of Eledumare.* (Picture by the researcher)

Notably, the strobe lantern was used to signify the appearance of Eledumare as the Supreme Being in the play. The effect is very distinctive from the other lanterns used before his entrance, and this point out that lighting has deep meanings and interpretations for every action. The interpretative effect was seen when Iku was called upon by the Supreme God; as Iku entered the stage, the red lights in the cyclights were switched

on because red is best associated with fear, death, danger, and more terrifying situations. Hence, the appearance of Iku is signified with red, the stage is flooded with red lighting effect because he is a bigger subject. This is shown in Fig 5.



Fig. 5. *The stage flooded with red light because of the presence of Iku.* (Picture by the researcher)

Scene Two and Three





Fig. 6. *Using the light to Perform General Illumination* (Picture by the researcher)

Apart from the aforementioned uses of light in the production, illumination is another key function of lighting in the theatre and the right lights were used to achieve this in the production. There was little or no shadow in the production. Illumination in this scene was not intensely used, the light was dimmed to depict the time of the day which happened to be night and it also reflected serenity and calmness. With the aforementioned lighting effects, the light in scene two was able to communicate mood and timing. Consequently for the third scene in Eda's house, all of the lanterns were used for general illumination and the lanterns were used to flood the stage because it was a celebration scene where Eda was getting married.



Fig. 7. *The Beam of Yellow Light which Symbolizes Commotion* (Picture by the researcher)

In Scene three, there was commotion on stage when Eda slumped and everyone gathered around him. To reinforce this effect, yellow gel was inserted into the follow spot light and the intensity of all the flood lights was reduced; which symbolised commotion. The use of the yellow gel was able to communicate the tone and mood of the play because, it was slightly dull and blurred.

The fourth scene is the herbalist house at the stage left. For this scene all the lanterns were off but the follow spot beam was used to focus the stage left area to differentiate the locale from other parts of the stage. The lighting in the above Figure is selective; it was focused on a particular part of the stage. Also, the selective illumination achieved time perfectly; the above scene happened in the evening and without dimming the light, but, through ideal use of selective lighting, time was perfectly achieved. More so, for clearer picture to be achieved, focus was placed on stage left with the use of follow spot, to separate the locale and setting of the scene from the rest.



Fig. 8. *Flooding the Stage with Blue light for the Curtain Call* (Picture by the researcher)

Fig. 8 above shows the last scene which is the curtain call. The blue gel Parcans and Fresnel lights on the gang ways were used to flood the stage to create a heavenly feel. This scene pays respect to dominant characters; the image shows the entrance of Olodumare, blue gel was used

to create an esoteric effect. Twenty nine lanterns were used to create different effects to advance the story. To this effect, the use of lighting in this performance was not down played because it is a crucial aspect of the performance and with adequate application of lighting effect and lanterns.

Findings

Lighting helps to convey the message of the play to the audience. This is because to a large extent, the lanterns were used by the lighting designers to illuminate, describe and interpret events and happening in the performance to the audience. More so, most lighting equipment in the production were fixed to the rack such that they cannot be carried about from one point to another unlike the lanterns used in screen production, this made the job of the light man very tasking and limiting especially in the aspect of creativity.

Furthermore, the use of stage lighting in this performance is a little complex to interpret because it is used to advance a concept; the extramundane milieu. However, the absence of some special lighting effects incapacitated the lighting designer's creativity. Stage lighting can be very delicate and sensitive, the light man can have a different idea in my mind while he puts out his work, and then on the long run the audience gets piecemeal interpretation because of insufficient lantern in the theatre. Explicitly, the flood lanterns in the performance were limited. In view of this, some lanterns designed for focusing were maneuvered to function as flood lighting thereby diminishing the beauty of the lighting effects on the stage.

Conclusion

Lighting is a fundamental aspect of the theatre, especially in stage production. The more advanced lantern at the lighting designer's disposal, the better interpretation is given to the performance to facilitate audience's understanding. In the light of this, attention should be given to rigging sufficient lighting equipment before any performance in order to present an aesthetically pleasing and easily interpretative performance before the audience. Also, the new trends and innovations of lighting should be put into consideration and weaved into lighting process, so that lighting designers can advance their creative ingenuity in lighting stage productions.

Recommendation

To achieve a better lighting effect in stage productions, the conventional lighting techniques adopted in the Nigerian theatre should be upgraded and be subjected to the creative intuition of the light designers, there is a great need to subject theatre companies in the country to training their personnel on new trends in the discipline.

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Black November as Archetype of New Nollywood and the Discourse of Niger-Delta Insurgencies

By

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Abstract

This paper examines how Jeta Amata's *Black November* (2012) interrogates the much debated Niger-Delta insurgencies, tracing the events that created the militia groups in the region and how the crisis escalated to a magnificent subject of national and international terrorist discourse. The film was analysed using the Subaltern Theory popularised by Anthony Gramsci, Ranajit Guha and Gayatri Chakraforty. The essay submits, as revealed through the universe of the film, that poverty, environmental degradation, social neglect and agitation for resource control have deepened the un-ending crisis. It therefore concludes that unless developmental attention is given to the Niger-Delta region of Nigeria, the crisis may continue to threaten the survival of Nigeria.

Key Words: New Nollywood, Niger-Delta, Insurgency, National development, Archetype.

Introduction

Recently, a new crop of Nigerian filmmakers branded as "New Nollywood" have thematized these terrorist movements in their films, questioning the rationale and historical vicissitude of their formation. However, few critical works have discussed these films in good detail. This work intends to fill this gap. While some scholars have made references to production quality, thematic essence and distribution innovations of the New Nollywood filmmakers, there have not yet been many critical works on how their films investigate terrorist insurgencies in modern Nigeria. This work therefore will study how New Nollywood films interrogate social and political issues, economic politics and historical events that have given rise to and popularised terrorist activities in the Niger Delta Area of Southern Nigeria.

Since the discovery of oil at Oloibiri in 1958, the Niger Delta has remained the nerve-centre of Nigerian economy and, of course, a major crisis zone in the country. Scholars and indigenes of the area have argued that while Niger Delta oil has brought stupendous wealth to Nigeria, for the over twelve million people of the region, it heralded untold hardship

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and economic woes. The region, they argue, is exposed to various hazards like environmental degradation, oil spillage and its attendant effects, social insecurity and other environmental abuse resulting from oil exploitation in the region. It is believed that while Nigerian government milks the region of its oil, the people and the region are left underdeveloped, giving rise to various agitations for resource control and sustainable development of the Niger Delta region. Many militia groups have therefore emerged, clamouring for the emancipation of the Niger Delta people and self-determinism. Presently, these terrorist groups have resorted to pipe-line vandalisation, killing and incarceration of workers of multinational oil companies in the region, among other anti-social activities. These activities have negatively affected Nigeria's economy, deepening the rate of underdevelopment, poverty and unemployment. In a sense, the turbulent issues of pipeline vandalization, kidnapping of oil firm workers, illegal refineries and oil bunkering, among others, have occupied the front burners in the discourse of the Niger-Delta crisis. Having reached an escalated dimension, the crisis has given birth to the creation of diverse militia groups who in their quest for redress of social and environmental degradation in the region have posed tremendous threat to lives and properties in the region and the nation as a whole.

This essay investigates the cultural, ideological and socio-political issues relating to terrorist insurgencies in modern Nigeria and the Niger Delta region in particular through a critical reading/viewing of Jeta Amata's *Black November* (2012). Important features of the insurgencies in the film will be identified, classified and analysed from the point of view of subaltern film criticism.

Theoretical Framework

The theory of subalternity is essentially associated with three postcolonial literary scholars: Antonio Gramsci, Ranajit Guha and Gayatri Chakravorty Spivak. The word "subaltern" was first introduced to postcolonial literary discourse by the Italian Marxist political activist, Antonio Gramsci, who employed it as an escapist expression in his article "Notes on Italian History" as a substitute for "proletariat" while in prison in the 1930s to avoid government censorship of his political writings.

Ranajit Guha extended the frontiers of subalternity by using the term "subaltern" to mean "general attributes of subordination". In this essay, therefore, the term subaltern will be employed to refer to the marginalized communities of Niger Delta who suffered social, economic and political neglect in the hands of the ruling class in Nigeria. Essentially, this study was motivated by Spivak's essay titled "Can the Subaltern Speak?" Spivak describes the subaltern as the oppressed subjects or more generally those of "inferior rank" (Spivak, 1988, p. 283). Operating from a feminist standpoint, she submits that "in the context of

colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow". She thus concludes that although the subaltern may speak, but since others are impatient to listen to them, their voices are hindered by or considered as noise. It is against this backdrop that this essay shall interrogate Jeta Amata's Black November as an artistic voice of the subaltern in their agitation for socio-economic and, perhaps, political emancipation and, further query: are the political class in Nigeria listening to the voice of the marginalized?

Niger-Delta and the Conundrum of Violence

Afinotan and Ojakorotu (2009, p. 191) describe the Niger Delta region as that part of the Nigeria that:

> …lies between latitudes 4 and 6 north of the equator and 4 and 8 east of the
> Greenwich. It comprises the states of Akwa Ibom, Cross River, Edo, Imo, Rivers,Bayelsa, Delta, Abia and Ondo, making it contaminous with all Nigeria's oil producing states. Stretching over 20,000km of swamp land in the litoral fringesof the country. It embraces one of the world's largest wetlands, over 60% of Africa's largest mangrove forests, and one of the world's most extensive.

However, Adesi (2011) contends that the current geography and ethnography of the Niger Delta have been politicized. He submits that, when the Niger Delta Development Commission was created through the NDDC Act of 2000, the original geography of the region was expanded by the Nigerian government to allow some other parts of the nation to benefit from the proposed financial intervention. According to him, this was contrary to the 1957 report of the Willinks Commission of Enquiry which states thus:

> …in the swamp and creek country of the south west there is an area in which the predominant tribal group is that of the Ijos, towards the mouth of the Cross River are the Efiks…and the Ibibios…Further north on the Cross River are many Tribes intermingled in confusing multitude…(Adesi, 2011, pp. 109-110).

The above contention notwithstanding, what is significant here is that in the geographical enclave designated as Niger Delta "lies Nigeria's over 35 billion barrels of proven oil reserves" (Eyinla and Ukpo, 2006) and an immeasurable deposit of natural gas. This region, obviously, is the economic bedrock of the nation, accounting for over 80% of its Gross Domestic Product. At the same time, it is the most volatile and violence-prone part of the nation. The region has become the centre for the activities of varying and different militant groups who in the name of fighting for improved welfare for the inhabitants have turned it to a battleground,

featuring several and increasing confrontations between them and the Nigerian armed forces. Furthermore, several scholars (including Ushie, 2011, Ogege 2011, Idowu, 2012) posited that developmental activities in the region do not reflect the huge oil revenue derived from it. Thus rather than make the region richer, oil exploitation in the region makes it more prone to poverty, environmental hazards and varying shades of socio-economic impoverishment. According to Dominic Akpan (2011, pp. 82-83),

> Since 1958 when crude oil was first exported from Oloibiri, local and international attentions have been focussing on the region. Oil export has brought stupendous wealth for Nigeria, whereas, for the over 12 million people of the region, it is a tale of woes. The environment from where the nation's wealth is obtained has been physically abused and bastardized, owing to the inhuman exploitative activities of the multinational oil companies doing business in the region.

Corroborating the above, L.A. Afinotan and V. Ojakorotu (2009, pp. 194-196) identified four core issues responsible for the continuous crisis in the Niger Delta region. These are environmental degradation, poverty, failed expectations and political subjugation. They argued that oil prospecting has destroyed the vegetation in the land, making farming activities and wildlife experience impossible. Also, before commercial oil production in the region, fishing was a major occupation of the people but the water pollution resulting from incessant oil spillage has denied them of a major means of livelihood. Hence, they remain poorer now than in the pre-discovery years. Their expectation of a better life and improved living conditions, as found in other oil producing communities of the world, remains a social mirage as the land continues to lack basic amenities like electricity, pipe borne water, good roads linking them to the rest of the nation, standard schools for their children, among others. This was worsened by the fact that revenues from the region are expended on providing these amenities for other parts of Nigeria. The typical Niger Delta person thus feels politically ostracized and marginalised by the ruling majority as they are deprived of accessing the full benefits of their God-given resources.

This essay therefore explores the biting issues surrounding the Niger Delta crisis by interrogating Jeta Amata's *Black November*. It examines how the filmmaker explores the Niger Delta crisis and the events that have continued to fuel it.

Militants as People's Voices in *Black November*

Jeta Amata's film, *Black November* dramatizes the intriguing and painful story of Ebiere Perema (Mbong Amata) who sacrifices her life in the course of agitating for freedom and self-determinism of the Niger Delta people of Nigeria. Born in Warri, Delta State of Nigeria, to poor peasant parents, Ebiere goes through excruciating hardship, like many other Niger Delta children, to acquire western education. But through hard work and strong determination to succeed in the face of daunting socio-economic hostility, she eventually wins the prestigious Western Oil Scholarship to pursue a degree programme in the US.

After her education abroad, she decides to return home with a high hope of re-uniting with her family and starting a career life. However, her return to her home town coincides with one of the usual oil spillage cases in which farmlands and products are destroyed, fishes die on the sea and surrounding rivers and the people cannot gain access to drinkable water. At this time, most villagers also benefit themselves with the spilling crude oil, making a fortune of it. However, this particular event of the oil spillage takes a gruesome turn due to a verbal exchange between Ebiere's mother and the leader of the anti-crime squad who is meant to arrest the situation. While the leader accuses her and the villagers of stealing the oil which is federal government property, Ebiere's mother accuses the government of social neglect and insensitivity to people's dilemma in such a crucial period. In annoyance, the squad leader lights a cigarette through which all the people at the scene of event are gutted in fire and the entire village is thrown into mourning. Ebiere's return is thus punctuated by loss of her entire family members to the inferno, drowning her hope of re-union with them.

A town hall reconciliation meeting that follows the perilous situation also raises arguments and counter-arguments. The oil company involved promises to pay the people financial compensation for the loss of lives and properties occasioned by the gas explosion but require the people to decide if compensation should be paid to individuals or to the community as an entity. The people are naturally divided on this, with the majority supporting individual compensation while few of them, mainly the community leaders agitate for collective compensation. This issue raises a lot of questions that we shall attempt to interrogate in the course of this essay. For instance, none of the community members and leaders address the issues surrounding the explosion. They are more concerned with the financial benefits accruing from the unfortunate incident. In her intervention however, Ebiere's confronts the oil company officials, accusing them of being responsible for the degree of hardship, impoverishment and dehumanization in the Niger Delta. Addressing the people, she says: "What they do is give us sickness and then treat us. They

make us hungry and then feed us. They kill our loved ones and then offer us money for their burial. Can you now see their plans?" To the oil workers she says: "It is high time you start to think more of the people other than your fat selfish pocket... If you do not change your ways, the people will rise."

Incidentally, this positive, timely and selfless intervention by Ebiere soon puts her in the centre of a tragic narrative that eventually spells her doom but makes her a biting voice of the Niger Delta people. The management of Western Oil is made to see the danger posed by Ebiere and her novel agitation stance; the need to lobby her to ensure their continued exploitation of the oil communities and the need to stem further agitation. Attempts are therefore made to entice her and the leadership of the community with money. While the leaders in their usual selfish temperaments accept financial inducement from the oil firm, Ebiere strongly rejects it and thus becomes a threat to the oil corporation and the corrupt Nigeria's military government.

Soon, she begins to lead non-violent but politically aggressive demonstrations, populated chiefly by women, against the oil firm and the Nigerian government, demanding for socio-economic reconstruction of the Niger Delta region. However, the male youths of the community who later join them introduce a fresh dimension to the agitation. They believe the Nigerian military government only understands the language of violence rather than peace. To them, until terror and anguish are unleashed on the oil workers, their voices can never be heard. This was further aggravated by government insensitivity to the people's welfare and poor management of internal crisis within the country. On a particular day, the people decide to move from Warri to Abuja in a bid to drive home their demands. They are intercepted by a special squad of the military and police officers led by Tamuno (Enyinna Nwigwe), an indigene of the same community. A strong confrontation ensues between him and Dede (Hakeem Kae-Kazim), his cousin, who sees him as a saboteur and Hosanna who physically assaults him on the ground that he has allowed the government to set him against his own community. Hosanna is eventually shot by a policeman and the event takes a fresh dramatic turn. All the people are arrested and accused of trying to overthrown the military government; an offence punishable by death. They are later released but the seed of discord has finally been sown.

The people bury Hosanna whom they see as their martyr and pledge to continue with the struggle for which she died. Nonetheless, they are divided on the modus operandi to employ. While Ebiere-led women agitators adopt peaceful protest as a means of forcing the oil companies and the military government to address issues of socio-economic degradation and dehumanization in the Niger Delta, the men believe the

only language the military government understands is violence and they are prepared to speak it. The following event, however, justifies this latter view. Ebiere and her female group storm the Western Oil vicinity with war chants and placards bearing the key issues for their agitation. But rather than being allowed a say, they are arrested, tortured and molested by the military. Soldiers also invade their community; they kill and maim most of their men while women are raped, beaten and subjected to varying degrees of dehumanization.

In retaliation, therefore, the men organize themselves into a strong military force and begin to launch counter-attacks on the oil workers. To escape incarceration, they take solace in the creeks and take hostages of oil workers who are foreign nationals and demand ransom from the oil company. This serves as the major way of financing their cause. Ebiere is thus caught between two worlds: the oil company wants her to negotiate the release of their men taken hostage while on the other hand, Dede and his men want her to join their rebel troupe. In the course of negotiating, she falls in love with Dede and is thus notched between the Devil and the red sea. The captives are eventually released after ransom has been paid but this becomes the trade of the militant group. The military later intervene, deceive the militant leaders and Ebiere into negotiation to finally end the crisis but with the prime intent of arresting them or eliminating them out rightly. In a counter shoot-out, many lives are lost on both sides, including Dede and his prominent men. Sadly, Ebiere is already pregnant for Dede.

Back in the village, the people bury their dead but remain resolute in their demand for visible governmental attention in the Niger Delta. This is well captured in the words of Ebiere at the burial of the five men who died in the course of the struggle:"They have killed our brothers, our sisters, our fathers, our mothers, even our children. But what they cannot kill is our spirit. For every time they put a knife through us we only get stronger. So, this timefor Dede, we would be strong".

Subsequently, the elders meet to review recent happenings in the land. One of them however, accuses them of complicity, observing that if they all had released the money given to them by the oil company for community development, their youths would not have taken up arms. He therefore vows to return his own share of fifty thousand dollars. Consequently, the next day, he is found lying lifeless in his house. Hearing of the strange circumstances surrounding his death, the youths are enraged with the other elders. They therefore resort to jungle justice; all the elders involved in the dastardly act are rounded up and executed by the village youths. This is against the advice of Ebiere who insists on the rule of law. As a result, the police arrest all the people involved including Ebiere and arraigned them before the court.

However, to exonerate a host of people arrested in connection with the crime, Ebiere pleads guilty to all the counts, claiming that others are innocent. She is therefore sentenced to death by hanging. To avert the execution, some militants find their way to America, take hostage of the General Manager of the Western Oil who is on holiday in his home country and a host of other Americans. Their aim is to make him convince Nigerian military government to stop the execution and release Ebiere. But they are tricked by the American intelligence corps who make false press release about Ebiere's freedom. The hostages are released but Ebiere is eventually executed while the hostage takers are arrested.

From the foregoing, Jeta Amata's *Black November* appears, not only as a re-enactment of the historical developments that gave rise to the Niger Delta Crisis but also as an express portrayal of the yearnings, hopes and aspirations of the people of the Niger Delta. The filmmaker deploys some key characters in the film, mainly Ebiere and Dede, as artistic voices of the oppressed people of the Niger Delta. The film graphically illustrates the excruciating pains, wanton neglect and subjugation suffered by the subaltern Niger Delta region in the oppressive hands of the Nigerian military juntas. It also ostensibly dramatizes the causes of incessant militant activities that are rampant in the region. It is a fresh form of "the empire writes back" in which the oppressed minority speak back, advancing strong and convincing reasons for their recalcitrant posture towards resolving the Niger Delta crisis.

Quite significantly, the film is apt in describing the uncivil approach of the military government in arresting the festering menace headlong. Rather than address the issues raised by the agitators with the prime intent of resolving them, the government preferred an oppressive approach of quelling the menace without sparing a thought for the welfare of the people whose oil form the major source of revenue for the survival and development of Nigeria. Thus this disdainful attitude aggravated the problem and makes Niger Delta agitation a recurrent decimal in Nigeria's socio-political life. The film also reveals that the government was unpatriotic towards the indigenes. All its efforts were concentrated on ensuring continuous exploitation and exploration of the crude oil by the oil companies, while the inhabitants battle with environmental degradation, oil spillage and multiple effects of oil exploration in their land with little or no compensation.

The role played by community elders is well espoused in the film. They are portrayed as a strong and brutal weapon of social subjugation. Each time oil spillage occurs and many lives are lost, the elders become powerful weapons of persuasion often employed by both the oil companies and the government. They are also at the frontline of negotiation for compensation from the oil companies. However, rather than utilize the

money for developing the community by addressing areas affected by environmental degradation, these elders often appropriate the money for personal use. This may partly explain why the Niger Delta is in deplorable conditions. Despite the various development commissions established by the federal government to particularly coordinate developmental activities in the Niger Delta, there seems to be little or no tangible development in the area. The elders in the film are therefore representative of the elite class that often represent the Niger Delta region in various negotiations. Most of the funds released, either by government or oil companies, are usually diverted, misappropriated or mismanaged by this elite class thus contributing in great measures to the degree of underdevelopment in the Niger Delta Region.

In the film, the character of Gideon White (Fred Amata) is also representative of some few locals who serve as direct agents of the multinational oil companies in the land. Apart from aiding in the continued exploitation of his people and their God-given natural resources, he oftentimes maximises all opportunities for the people to get their demands addressed by the oil company for personal enrichment. He thus becomes the devil's advocate for the oil companies, using financial inducement as his main score card. *Black November*, therefore, captures the issues surrounding the Niger Delta crisis wholesale. It does not only explore the history and the developmental stages in the crisis but also identifies the major players in the Niger Delta drama, thus emphasizing why the crisis may continue for a long time. One significant issue raised by the movie is that the Niger Delta crisis is an avoidable dilemma. While congeries of events may have occasioned the crisis, the Nigerian government should be blamed for its continuity. Hence, it will take strong governmental will and efforts to nib the crisis in the bud.

Conclusion

Niger Delta crisis is, unarguably, an age-long issue in the Nigerian polity and has become a recurring decimal that threatens the existence of a nation that depends largely on the crude oil from the region for her economic survival. While it is admissible that some efforts have been made by the government to arrest the impending doom of civil war and national disintegration, a lot still needs to be channelled towards ensuring a lasting solution. Therefore, *Black November* does not only capture, quite graphically and intriguingly, the lingering problems in the Niger Delta but also problematizes the different solutions proffered by the government. It underscores the need to re-invent and rethink the various interventions of government and re-direct them towards finding lasting and enduring solutions to the Niger Delta dilemma.

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The Performer

ILORIN JOURNAL OF THE PERFORMING ARTS



Vol. 20 (2018: SPECIAL EDITION)
ISSN 1595-0972

Published by the Department of the Performing Arts, University of Ilorin, Ilorin, Kwara State, Nigeria

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THE PERFORMER
The Performer is published by the Department of the Performing Arts, University of Ilorin, Ilorin, Nigeria. The Editor welcomes articles in any area of performing arts and brief review of relevant publications. The journal is published once in a year. All correspondences, inquiries and articles should be addressed to the Editor, *The Performer*, Department of the Performing Arts, University of Ilorin, Ilorin, Kwara State, Nigeria.

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Logo: Adesina Adegbite
Cover Design: Sunday Ododo
First Published in **1999**
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The Editor
The Performer: Ilorin Journal of the Performing Arts
Department of the Performing Arts,
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Host and Head of Department's Welcome Address on the Opening Ceremony of the 1st National Conference of the Department of the Performing Arts, University of Ilorin, Ilorin, Kwara State, Nigeria on 13th December, 2018

The Department of the Performing Arts, University of Ilorin, Ilorin, Kwara State, Nigeria was established in the 1980/1981 Academic Session. Since that time, the Department has indeed redefined theatre scholarship and practice in Nigeria. This is made possible through the tripartite, holistic and total theatre nature of the curriculum of the Department in which emphasis is placed on The Performing Arts through the synergy of Drama, Dance and Music. I therefore, welcome everybody to the 1st National Conference of the Department of the Performing Arts, University of Ilorin, Ilorin, Kwara, State, Nigeria.

As a reminder, we should not forget the tripod of Teaching, Research and Community Service in which the universe of any serious university that worth its name is built on. Teaching is our daily routine as academics and it is also important for us to offer community service to the university that we work for. However, serious scholarship is defined through research. It is research that will make members of the academic staff to live forever through the publications of their original research outputs. Interestingly, a conference, whether local, national or international remains a critical platform, a site for the distillation of new findings, a room for discourse and counter-discourse and a moment for intellectual fireworks which will continue to help academics, researchers and even students to get their research works published easily. The networking advantage of any conference too cannot be overemphasised.

With the background above, it should be clear to all of us that we are all making history today because of the fact that, the Department, since its establishment thirty-eight years ago is having its 1st National Conference. The central theme of: The Performing Arts and Social Realities in which agony of the Nigerian nation through the thematic concerns of drug addiction, kidnapping, general insecurity, unemployment, poverty, nepotism and so on, will engage the attention of delegates and participants.

I thank the University Administration under the leadership of Prof. S. A. Abdulkareem for providing the environment for scholarship to triumph. I appreciate the Keynote Speaker, Prof. Ahmed Yerima; Lead Paper Presenter, Prof. Ayo Akinwale; the Principal Host, and Dean of Arts, Prof. Oyeronke Olademo; the Chairman of the Occasion, Prof. A. A. Fawole, all the delegates and participants, and the entire staff of the Department of the Performing Arts, University of Ilorin, Ilorin, Kwara State, Nigeria.

Welcome and note that we are all making history today!

Prof. AbdulRasheed A. Adeoye
Host

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Performing Arts and Social Realities: The Nigerian Example

By

Ahmed Yerima (Ph.D.)*

Abstract

The Nigerian nation is challenged. The challenges are within our social realities and they are indeed, destroying the very fabric of our existence. Some of these challenges are the climate of fear, insecurity, ritual killing, kidnapping and so on. Consequently, this paper examines the performing arts and social realities, drawing relevant examples from Nigeria. The paper recommends that, the writers or creators of the performing arts performance must continue to feel the need for a closeness to the social realities of the country they produce their performances for. They must take the conflicts of their immediate society and use their performances to raise the issues of such performances and allow their thematic pre-occupation help to shed light, expand the spoke of the discourse, entertain without losing the seriousness of the issue, educate without insult so that the spectators, who are divers can learn from the performers as critics of society. The study concludes that to help the Nigerian government ease the tensions of the harsh social realities of Nigeria, a focused literary social vision and renewed ideological objectives may be needed again and again to combat the very turbulent Nigerian social realities.

Keywords: Performing Arts, Social Realities, Climate of Fear, Insecurity, Insurgency.

Introduction

Two short descriptions set aside the two keywords of this discourse –The Performing Arts and Social Realities. The performing arts is the performance, demonstration/ staging of the innate creative spirit of man in the forms of man's earliest form of language; dance, music and the articulation of coherent gestures or gesticulations which tell creative artistic stories, while social realities have to do with the tensions of the realities of society. It is created through the social interactions between individuals, communities or the national spirit within any given society. In short, this is the propelling factor for social development.

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Both are embedded in man's earliest beginnings. The performing arts takes its root in the biological and cognitive *performative* beginnings of man, while social realities are based on man's general phenomenological interactive activities based on the freewill, free actions of human experience and reality.

Yet both keywords are interconnected, and entwined, because while social realities build-up human tensions, performing arts release human tensions. While performing arts thrives on the fall-outs, of the activities, or of the stories of society, social realities regenerate itself. The content of the performing arts is usually selected from within social realities, and woven into a logical and plausible whole depending on the chosen subject matter in performance, while the content of Social reality is fluid, it is uncontrolled, it is spontaneous because it is also based on man's non static reality. It is the totality of man's existence, because it is man's cultural expressions, while the performing arts is the byproduct of man's cultural expressions.

This may account for Plato's (1997, p. 13) attempt to link Society to literature with a level of seriousness because the Performing Arts affect the minds and direction of development of society.

> And shall we just carelessly allow children to hear any casual tales which may be devised by casual persons, and to receive into their minds ideas for the most part the very opposite of those which we should wish them to have when they grow up? We cannot.

Plato (1997, pp. 203-204) then goes on to discuss and spell out the restrictions of the relationship between performing arts and social realities when he says:

> The first thing will be to establish a censorship of the writers of fiction, and let the census receive any tale of fiction which is good, and reject the bad…let them fashion the mind with tales, even more fondly that they mold the body with their hands; but most of those which are now in use must be discarded.

This further highlights the relationship the performing arts has with social realities. While Society displays its realities, the performing arts serve as a bouncer, a corrector, a commentator, and a correction module for increasing the awareness, and serving as an instructor of the conscience and consciousness of society. The interesting thing here, is that the performing Arts is born by society, it is nurtured by society, fed by society. It grows within society, gathers materials from society and in turn turns the gathered materials into works of art, that can be viewed by society and from which society can correct itself. One may then understand why Plato was firm about the types of literature that can be shown within the

"Republic". And why Aristotle was firmer in the instructs of the poetics of arts –especially the performing arts.

Development in the African continent is based on the *locations* (locations of the African people as a place, a space, and identified people), *destruction* (the destruction of the peace of the people within an identified space, the coming of colonialism, the destruction of the essence and self-esteem of a people) and *relocation* (relocation of the amalgamated geographical space, the discovery of new national consciousness, and the confrontation with new social realities and the demand of modernity). Traditions, beliefs, customs, and religion, remain the basis for the growth of the journey from precolonial, colonial era, and to a great level of the African history, its attempt to negotiate and attain modernity. This has remained the foundation of African social realities. The obsession to please the West has remained a socio-political preoccupation of African countries. This global consciousness has remained the burden of development expressed in different forms of social realities in different bitter and sweet memorable guises, in all African nations. It has shaped the social vision of African countries also, and for the practitioners of the performing arts, it has continued to reposition the literary ideology of the creative minds within each society and their reactions to their immediate society.

Wole Soyinka (2005, p. 61) extends this discourse further when he tries to find a relationship between social vision of a society and the literary ideology of the artist of the performing arts in his seminal book, *Myth, Literature and the African World:*

> Asked recently whether or not I accepted the necessity for a literary ideology, I found myself predictably examining the problem from the inside, that is, from within the consciousness of the artist in the process of creating… My response was – a social vision, yes, but not a literary ideology. Generally, the question reflects the preoccupation, neither of the traditional nor the contemporary writer in African society but of the analyst after the event, the critic.

Soyinka (2005, p. 148) notes further that the profound relationship between society and art, when he raised the question of relevance. "For whom does the writer write?" or better still within the context of this discourse, "for whom do the performers, perform?". The answer is simple, for the society. But Soyinka (2005, p. 147) warns that the performing arts as communication, "does not operate simply as communication but as matrices of discrete activities including those of articulation and meaning". This highlights for me the integral relationship between the performing arts as a medium of communication and the social realities of any given society. One, the society, is the doer, and the performing arts, the critic.

In recent times, the advantages derived from the performing arts and culture continue to rise in value. The performing arts has evolved into a central and integral part of the cultural consciousness and national identity of a people. It has become part of the weapon for self- liberation, self- definition, self-recreation, and self-identification for a people once suppressed by history and now in search for a place in a future of a well deserved modernity. May be this is why each African government has a special place for the performing arts, and why each African nation has created a Cultural Policy, and a Ministry of Tourism and Culture to protect the cultural heritage of its people.

Cultures' civilising effect and financial attraction has given it so much attention. Most African countries have also learnt to accept the forced process of the amalgamation of different tribes into national entities. To maintain such national identities, therefore, African countries have developed Cultural policies which help to cement tribal differences, help achieve the same basic psychological needs, and enhance the values of the nation which each tribe can benefit from.

Some major aspects of Section 6. of the *Nigerian Cultural Policy* (1988, p. 10) concerning "The Arts', are noted here. I have selected only two out of the eight sub-sections which are related to this discourse.

6.1 The state shall preserve, promote and establish conducive conditions for creativity by encouraging the establishment of strong national professional association for arts, authors, dramatists, film makers, etc.

6.1. 6. The State shall establish institutions and programmes for the preservation, presentation, promotion and development of the literary, performing and visual arts.

Appraisal

It must be stated that the Federal Government of Nigeria has fulfilled from FESTAC'77 to date all the objectives set in the eight sub-sections of sections 6 (1998, p. 11). I shall however address the two major ones I have selected which are concerned with this discourse:

a¶ With the existence of the Association of Nigerian Authors (ANA), Society of Nigerian Theatre Practitioners (SONTA), National Association of Theatre and Allied Arts Practitioners (NANTAP), Guild of Nigerian Dancers (GOND), Music Society of Nigeria (MUSON), Actors' Guild of Nigerian Actors(AGN), Nigeria Society of Cinematographers (NSC), Screen Writers Guild of Nigeria (SWGN) Nigerian Guild of Editors (NGE) Creative Designers Guild of Nigeria (CDGN), Association of Itsekiri Performing Artistes(AIPA) Association of Nigerian Theatre Practitioners(ANTP), Motion Picture Association of Nigeria(MOPAN) to mention but a few. This shows that government has fulfilled the requirements of the sub-section.

b¶ Government has also established Federal and State universities where the theories, the practice and the exhibition of performing arts are being taught. Private universities have joined, thus giving full attention to the development of the performing arts as a profession, the maintenance of standards and quality of the education passed on to budding professionals. Government Agencies that will also oversee and support all forms of creative arts: visual, arts and crafts, national museums, national gallery have also been set up through out the country.

6.3 Performing Arts.

6.3.1. The State shall preserve and present Nigerian music, dance and drama on film video and audio tapes, slides and in written form.

6.3.2. The state shall establish a National Troupe of Nigeria whose repertoire shall draw their materials from drama, dance and music.

6.3.3. The National Troupe of Nigeria shall be part of the National Arts Theatre.

Appraisal

This area is the specific contribution of government to the growth and development of the performing arts in professional practice. The idea to set them up, emanated after the Nigeria's hosting of FESTAC'77 which led to the building of the imposing edifice, and the setting up of a standing National Troupe which will continue to celebrate the cultural heritage of Nigeria. Gradually, as the social realities of the country was making demands on culture and the performing arts, the National Troupe expanded its functions. Through its diverse productions which had representations from all the tribes in its repertoire, it showed the theme of "unity within its very diverse cultural diversity". And when the image of Nigeria was affected abroad, the government used it for "national image laundering and for cultural diplomacy"

Yet it must be noted that for every effort made by government, the professional practitioners have also partaken in the development and growth of the performing arts in Nigeria. From the establishment of the Yoruba Travelling Theatre, the television performances by different groups in different states in local languages, and the arrival of Nollywood, came a significant rise and recognition of the leadership of Nigeria in dance, music, and film making in the African continent.

Core Discourse.

The base of my core discourse is hinged on Bhabha's (1994, p. 172) observation on the significance of culture to development:

> Culture as a strategy of survival is both transnational and translational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement….Culture is translational because such spatial histories of displacement-now- make the question of how culture signifies, or what is signified by *culture*, a rather complex issue.

It must also be noted that the social realities of Nigeria in recent times and within a period of 'spatial histories' have been one of sadness, turmoil, untold hardship and loss of innocent citizens, all rooted in the sadly signified drifting human nature all within a space of cultural displacement, thus culture's dual nature and invariably, its complexity. Cotsgrove (1972, p. 28) says that "Sociology seeks to analyse the relations between variables in social systems". For this discourse, the variable that easily comes to my mind is the one between society and its citizens. One in which the citizens are constantly disenfranchised because society and its leaders do not care about the citizens. In societies where this exist, societal development becomes slow, the daunting social realities become elements of disadvantages of growth for the citizens. What the performing arts can then do is to bridge the gap, by recognizing the differences of the less fortunate citizens, by highlighting such differences within the context and content of their productions and by portraying plays, dances, music which will present arguments of the social differences by transferring the positive logic of co-existence and thus, enhance the comparable abilities of the citizens, and society as a whole.

Chinua Achebe in his 'little book', *The Trouble With Nigeria* had also simply summed up the troubles of Nigeria as a country, when he said that:

> The trouble with Nigeria is simply that of leadership. There is nothing basically wrong with the Nigerian character. There is nothing wrong with the Nigerian land or climate or water or air or anything else. The Nigerian problem is the unwillingness or inability of its leaders to rise to the responsibility, to the challenge of personal example which are the hallmarks of true leadership" (Achebe, 2014, p. 1)

But the problems of Nigeria have since increased and become more complex after Achebe's statement above. Even the Nigerian government has become overwhelmed with the numerous uprisings, direct confrontations of constituted authorities, the disruption of peace and national tranquility and most of all, the maintenance of the national entity

of the country. From the early demand of a secession by the Igbo people in the 60s which led to the civil war, the prolonged military rule, the uprising of the Niger Delta area, the uprising of the Boko Haram and presently, the rise of the Fulani Herdsmen, and the new call for a Biafran State, Nigerians have not known peace in a long time. The task before the Nigerian government is to restore the confidence of the Nigerian citizens on the Nigerian country, stamp out corruption, and make each citizen believe that his vote or voice matters in the development and growth of his or her country.

This indeed is a tall order because these sad social realities are real, and are felt every day. Appearance about what the people see and feel is the absolute reality, no matter how sad or difficult it is to accept. And the reality of over sixty percent of the Nigerian people is one of disillusionment, disappointment and dissatisfaction. A gradual emotional destruction which is carried through from the forced amalgamation of unrelated fragile tribal ties. The incidences have raised questions of doubt and demythologised the false beliefs and myths of "brotherhood" and "nationhood". One that needs to be healed, and can only be healed through the affectation of the psyche of a nation, in the form of a psychological purgation-a rebirth of positive commonalities, a recreation of new positive thoughts which must emerge only from a new consciousness of a very renewed sense of oneness.

A Nigerian nation that has lost the lessons of history and is blind and deaf to the logic of the reasoning of co-existence will self destruct. For example, a society where innocent girls are kidnapped and raped, where children kill their parents for the sake of money rituals. A place where religious leaders take on the powers of God and have their followers deify them. A place where a structured system of coexistence has failed. A society where decapitated bodies of great war generals who should secure our lives, are found buried in wells, reflect Nigeria's sad social realities. A society engulfed in what Soyinka (2004, p. 247) describes as being in a "Climate of Fear" or a "Climate of Terror".

How then can one fit the seriousness of social realities into the easiness of the performing arts while maintaining the level of extreme seriousness which the present subject matter demands? How will drama, music, dance capture the *textuality* of the experience of the people in performances? How will the performing artists arrange relevant stories so that it gives deeper meanings and symbolic depth to the new images of cultural identity to an emotionally fractured society? How can the performing arts be used to purge the angst of their prospective spectators? What role can the performing arts play in the formation of new social visions and ideologies? How can the performing arts fill the turbulent space of Nigeria's social realities in order to alienate the holism of the sad

history of the past? How can the performing arts affect the damned present social realities, by preparing the almost broken nation for therapeutic healing? Can the performing arts present an agonistic approach towards the healing of a now strained psychological and physical tension of a nation? Will the hostile space of Nigeria's social realities accommodate the performing arts? A comforting observation is that the genre of the performing arts has also grown. The technicality and techniques have also grown. And the skills of the performers continue to improve. But most of all, these core questions cannot be best answered in the round tables of intellectual discussions, or for academic papers as this one, but they are questions, which only practice can resolve.

Recommendations

In order to further enhance the relationship between the performing arts and social realities, one is forced to make the following recommendations:

(a) The launching of a well documented "Endowment for the Arts"documentwhichwillfurthercaterfortheevendevelopmentoftheaspectsofthe creativearts especially the performing arts.

(b) The even provision of funds to all universities whether state or private who offer degrees in theatre or performing arts. The genre of creative or performing arts continue to grow, and there is the need to specialize in the specific areas. Universities can be asked to specialize through the provision of funds which enable them build the appropriate theatrical workshop rooms, studio spaces and theatres, technical needs, equipment, costumes which enable students to specialize properly while been trained in the numerous areas.

(c) The universities and various private institutions of learning of the act of performing arts must expose themselves and the students they produce to international standards, so that Nigerian students who go abroad to study are able to be abreast of new developments in the performing arts and are comfortable with new ideas of development of their profession when they go abroad.

(d) The much awaited reviewed Cultural Policy which has taken into consideration the new needs of the study and practice of the performing arts in Nigeria should be released by government.

(e) The writers or creators of the performing arts performance must continue to feel the need for a closeness to the social realities of the country they produce their performances for. They must take the conflicts of their immediate society and use their performances to raise the issues of such performances and allow their thematic pre-occupation help to shed light, expand the spoke of the discourse, entertain without losing the seriousness of the issue, educate without insult so that the spectators, who are divers can learn from the performers as critics of society.

(f) The provision of more avenues for performances at affordable prices. The non availability of such spaces have no doubt reduced the number of productions of plays.

Conclusion

In recent times the functions of the performing arts have grown. Performing arts as a profession has become more global. Performing arts has started to affect the world, it has integrated the world into a globalized existence. It continues to serve as the point of show casing cultural similarities. And thus reworking and reimaging tribal, communal and national selves. Because of its closeness to the affairs of the nation, and the need for it to be relevant, the performing arts has become a major part of the pragmatics of cultural studies. And lastly, it transcends the anxieties and transformation, liberation and independence of psychological, cultural and national closures. And the soothing factor is that since it is interwoven with the essence of man, it can never die as a profession, as an idea, as practice, and most importantly as a tool for cultural identity.

Since the performing arts is a "slice of life", a representation of the activities of real life, it will remain a very viable tool for combating the ills of society, for criticising society, and most importantly, serve as an agent of change of the numerous negative social realities of the Nigerian society. This would definitely be a difficult task, but it would not be the first time either. Plato had asked that the performing arts should be more relevant to the society it is performing for. It may also need a great level of discipline from the performers, the government, and invariably the people. The type of discipline Lukacs (1978, p. 7) observed in his book, *Writer and Critic* that; "Stalin and his followers demanded that literature provide tactical support to their current political policies". The performing arts may also have to realise that to help the Nigerian government ease the tensions of the harsh social realities of Nigeria, a focused literary social vison and renewed ideological objectives the type earlier displayed in the numerous truth searching songs of Fela Anikulapo Kuti or the critical sketches of Wole Soyinka's Guerrilla Theatre, Chinua Achebe's biting observations with a constant tone of melancholy about a failed nation he once believed in, in his *There Was A Country*, the incisive biting poems of Okinba Lauko, Niyi Osundare, Odia Ofeimum, Remi Raji, and the angry dance sketches of Segun Adefila, may be needed again and again to combat the very turbulent Nigerian social realities in order to awaken both the rulers and the ruled to the simple basic human responsibilities needed by every society for socio-political and cultural development, which are the basic tools needed for negotiating the ever difficult terrain of modernity.

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Poetics of Glocalisation and Societal Realities in the Artistic Direction of Three Worlds

By

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Abstract

In context, glocalisation remains a postcolonial weapon and praxis of counter-discourse in the materiality of the theoretical summation of globalisation. Thus, to globalise dialectically refers to the marriage of convenience between local cultures and their global counterparts in which inward and outward movements are inevitable. Through the theoretical framework of Roland Robertson's Glocalisation and its remodification into Transcultural Relationships by Ashcroft, Griffiths and Tiffin (2007), this paper proposes the poetics of glocalisation in Play Directing and examines societal realities in the artistic direction of three worlds. Our three worlds are the omnibus America, Europe and Africa in which the researcher's artistic direction of Arthur Miller's *Death of a Salesman*, Bode Sowande's *Tornadoes Full of Dreams*, and the researcher's *The Killers* (*A Social Drama*) are evaluated. We found out in the study that, the various Imperial popular cultures and their thematic concerns represented by globalisation will continue to be sources of illusion to the colonies except they embrace local cultures represented by the Colonies and vice-versa. The paper recommends that the poetics of glocalisation remains a dominant trope that artistic directors should embrace. The study concludes that we must "think globally" in a new metaphoric conception which we called "native globality" which is housed under glocalisation.

Keywords: Performance, Artistic Director, Glocalisation, Globalisation, Postcoloniality.

Prolusion

Within the local, national and international spaces, the entire world is challenged. As expected, the nature of these challenges differs from one Continent to the other. Curiously also, these challenges, in spite of their differences wear various masks of resemblance to speak of a world,

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closing to, and moving in the same direction. However, the more this movement is assured, the more the celebration of these differences. From the American to the European worlds and from the Asiatic Zone to the African Belt, it is now glaring that the entire world cannot, in spite of our potentials (man and material), manage the internationality acclaimed Impossible Trinity within the theoretical hypothesis of the Economic manifestoes. On the other hand, the political sphere across the globe has, in recent time, become kingdoms of violence, lie, betrayal and war. This is because political opponents compete to send themselves and their supporters to early graves. Civility is lost to accommodate incivility in the tenor of the 21st century contraptions.

The scenario painted above has made the prediction of two directions inevitable: the global and glocal directions and cultures. Their tropes, theoretical flanks and subjective objectivities should, therefore, be interrogated continuously. Whether we like it or not, a misunderstanding or crisis in Nevada (USA), a clap in Moscow (Russia) and an incomplete ritual celebration in Beijing (China) and others, will continue to rub-off or spell doom for the entire world. This can lead to a projection from optimists in the international community that we are all citizens of the same world.

This culture of unipolarity or the craze for sameness is within the celebrated mantra of globalisation and its negation materially finds theoretical solace in glocalisation. We can as well tarry a little to ask the question: why globalisation? We can also propose its twin-brother question, why glocalisation? We will ultimately come to the reality of the fact that our culture, morality, philosophy and indeed, our world is in trouble. We must, therefore, rescue our humanity from the created, imitated and unexpected social problems affecting our global and glocal worlds. Healing our troubled or challenged worlds must not exclude the Arts and the Performing Arts otherwise the deliberately created problems of man and by man will make the manifesto of Post-humanists a reality. Our context in this study is, therefore, the examination of the poetics of glocalisation within the artistic direction of the researcher's three worlds. These are the American, European and African worlds whose metaphors and sizzling logicalities as well as illogicalities of the major socio-political and religio-cultural realities therein are often domesticated and produced by the Performing Artists.

As much as the responsible theatre director is concerned, a play cannot be forced on him to direct. He acts swiftly to invoke his artistic liberty and license in the selection of plays to direct, the genres to adopt, the styles to use, the general aesthetic outlays – cultural, performative, traditional, postcolonial and of course, the interpretation of the thematic concerns which are also within his reach. Ironically, he can over-reach

himself and consign his theatre to the dustbin of history if he carelessly selects for direction, plays that fail to correct the ills of the society as well as its follies and foibles. In reality, the theatre director must also be ideologically committed because he has to relate tangentially to the controversial issue of commitment and the dual image therein.

The African artist and the issue of commitment need to be reflected on a little here. To Jeyifo (1985, pp. 47-48), a committed dramatist must write plays that deal with; workers, peasants, the urban and rural masses and their leader and representative; and that commitment in African drama is that in which the dramatist or the critic through his criticisms accept the cornerstone of the social uses of drama. He insists that Playwrights of the left who place the weight more on social and historical determinism in the individual society dialectics are committed. He also concludes that committed drama contests or endorses not only a political or social reality, but also its ambience.

The above are pointers to the fact that the artist cannot be pigeon-holed or made to ignore the very foundation of his essence: commitment or non-commitment. This controversy is indeed relevant to date and this researcher has viewed the issue of commitment within the realities of our society. As such, the artist should constantly be in the School of "Heart for Art's Sake" and avoid the allure and dignified leper of "Art for Art's Sake". Our Arts should be conceived in such a way that we will see actions/inactions, illusions/realities, equilibrium/disequilibrium, remedies/poisons and negativities/positivities by ourselves. Our failure to appraise these contradictions and contours within their diverse perspectives will nonetheless query the morality in us and rubbish our philosophical and humanistic standpoints. Thus, our Performing Arts must continue to bite within our created, imposed and courted social realities, all in our attempt to make our humanity to live. The road to hell is never desirable but our road, inspite of the songs of agonies at local, national and international levels must ultimately lead to heaven, the promised land of growth and truth.

Our Arts through Performing Artists have the responsibilities of reflecting and celebrating the social realities in our society. Because the world is big on the performance stage, our Performing Artists – the trusted innovation makers must be involved in agenda setting and as forecasting instruments, their archival weapons must remind us of our histories, trajectories – dignified and undignified "pasts" and the zero sum game of man in it. Interestingly, the Performing Artists have many styles and theories to learn and adopt from in the saturated global theatre market as they ultimately define the type of theatre that they want.

In context, glocalisation remains a postcolonial weapon and praxis of counter-discourse in the materiality of the theoretical summation of

globalisation. Thus, to globalise dialectically refers to the marriage of convenience between local cultures and their global counterparts in which inward and outward movements are inevitable. Through the theoretical framework of Roland Robertson's Glocalisation and its re-modification into Transcultural Relationships by Ashcroft, Griffiths and Tiffin (2007), this paper proposes the poetics of glocalisation in Play Directing and examines societal realities in the artistic direction of three worlds. Our three worlds are the omnibus America, Europe and Africa in which the researcher's artistic direction of Arthur Miller's *Death of a Salesman*, Bode Sowande's *Tornadoes Full of Dreams*, and the researcher's *The Killers* (*A Social Drama*) are evaluated within the creative space of glocalisation and the societal realities thematised in them.

Theoretical Reflections on the King without a Crown and a King with a Crown

In spite of its forces, the king without a crown in this study is globalisation. We should not forget that the crown is an important symbol of power relations and identity. On the other hand, the crown with a king is glocalisation. Curiously, globalisation and glocalisation are theoretically situated in the castle of Postcolonial Studies and they are the two face values which some researchers such as Bhabha (1994), Appadurai (1996), Gikandi (2001) and Ashcroft, Griffiths and Tiffin (2007) have attempted at understanding. The dynamic tension created by,and inherent in monoculturalism, interculturalism, multiculturalism and the spaces within have also been validated by them. While globalisation celebrates "developed cultures" relishing on its supremacy and insisting that, "it is the process whereby individual lives and local communities are affected by economic and cultural sources that operate world-wide" (Ashcroft, Griffiths and Tiffin, 2007, p. 100). It nonetheless appreciates the social relations and dominance of the Imperial Centre.

The contexts of globalisation extend to, and accommodate the following concepts, themes and sub-cultures. That:

(i) globalisation is characterised by changes in technology and the burgeoning capacity of electronic communications to compress both time and space;
(ii) globalisation has led to the rise of hegemonic languages, such as English, generating in the process after contact with indigenous languages of developing nation, linguistic identity conflicts; and
(iii) an increasingly borderless Europe represents an important signpost of globalisation (Oni, 2004, pp. 14-16).

The force or power of the Imperial Centre (Europeanism or Americanism) makes Reading (1996) cited in Iwara (2004, p. 21) to conclude that, "globalisation is not a neutral process in which Washington and Dakar participate equally". This unequal participation has indeed

affected global economy and politics. Certainly, the global culture "is a continuation of an imperial dynamism of influence, control, dissemination and hegemony that operates according to an already initiated structure of power" (Ashcroft, Griffiths and Tiffin, 2007, p. 103). Globalisation has thus created a global culture which is both progressive and retrogressive. To speak of a global culture is an attempt to allow people of the universe to have the same cultural behaviours and representations. Our reflection is to, therefore, see globalisation as a king and an unfortunate one without a crown. The various criticisms and condemnations of globalisation from Ghandi (1998) and Abdulrahman (2004) are sufficient grounds for us to reflect on the theoretical and practical weaknesses of globalisation.

Glocalisation is an attempt by the Periphery, oppressed by the Imperial Centre to look inward through two critical weapons. First is the weapon of tactical assimilation of progressive aspects of globalisation and the second of course, is the deliberate effort on the part of the Colonisedcountries to look inward and promote local economy, culture, philosophy, morality, ethics and ethos of their countries, attempting the commodification of culture in the process.

In fact, it has been confirmed that glocalisation is popularised by Roland Robertson and Zygmaunt Bauman. Certainly, the concept of glocalisation

> is important to post-colonial studies because it can be understood in terms of the *transcultural* relationships pertaining between colony and imperial centre in imperialism. As with classical imperialism, the impact of colonial incursion was not simply one-way, oppressive and hierarchical but reciprocal, transcultural and eventually transformative. This is perhaps most clearly demonstrated in the capacity of post-colonial literatures to appropriate the language, forms and genres of English literature and transform the discipline. Both literary writing and its transcultural scenario emphasise the *agency* of the local and of individual subjects and colonial communities to interpolate the discourses of imperial power (Ashcroft, Griffiths and Tiffin, 2007, p. 105).

Robertson (1995, p. 28) has reflected historically that:

> The terms 'glocal' and 'glocalisation' became aspects of business jargon during the 1980s, but their major locus of origin was in fact Japan, a country which has for a very long time strongly cultivated the spatio-cultural significance of Japan itself and where the general issue of the relationship between the particular and the universal.

Robertson's idea of glocalisation is also reflected in the Japanese's *dochakuka* (living on one's own land) evidently powered by "global localisation" in which the "local in the global" and the "global in the local" cannot be overemphasised within the "particularising" and "universalising" manifestoes. Robertson (2018) in "Glocalisation" has also submitted that, the term glocalisation is associated with a long tradition concerning binaries and antinomies, with strong cultural connotations and clearly relates to the current academic and everyday concern with invention and reinvention, intimately to the current and expanding interest in the universe as a whole.

Using the critical works of some selected scholars who have worked on the theoretical conjectures of glocalisation such as Hanne (1992), Appadurai (1996) and so on. Giulianotti and Robertson (2006, pp. 173-174) have examined the core concepts of glocalisation. These are:

(i) Indigenisation
(ii) Creolisation
(iii) Local imagination and creativity
(iv) Vernacularisation
(v) Hybridisation
(vi) Homogenisation – heterogenisation's praxis
(vii) Transcultural constructions
(viii) Synchronisation of local and global cultures

Indeed, the global and the local cultures cannot be isolated within the theoretical ambience ofglocalisation. This synergy accommodates the home-grown socio-political and religio-cultural issues with those of the global-western hemisphere. In reality, the researcher is in total support of the essence of glocalisation because it gives no room for the dominance of one culture against the other. Dialectically, cultural cosmopolitanism, cultural cross-generational superiority, cultural hegemony, Imperial Centre, and domination have no place under glocalisation. Certainly, glocalisation according to Robertson, R. and White K. E. is "a highly fruitful concept for analysing the socio-cultural dimensions of globalisation" (cited in Giuliannoti and Robertson, 2006, p. 192).

Towards the Poetics of Glocalisation

Any aesthetics or poetics, no matter its vibrancy has a life, a cycle which nonetheless defines its capability and engagement with the public through performance. Public performance itself, we should not forget relies heavily on the major thematic concerns and dominant styles to succeed. Otherwise, public performance will be corrosively unattractive and aesthetically uninviting. Indeed, the birth of a new poetics or aesthetics is not an evidence of the dysfunctionality of existing poetics or aesthetics, rather, such newly formed or created styles are response to the dynamic and

changing nature of culture, taste, invention, re-engineering and revival of man's social life within his immediate environment and outside of it.

The poetics of glocalisation is the dramatist's desire to fuse the local and the global cultures within one holistic performance motif. Indeed, the universal motif is not developed against the local or originating style. However, the synergy is a re-invention that accommodates interactions at social, political, economic, cultural and obviously, at artistic levels. The layer of the poetics of glocalisation is multidimensional, intercultural and at time, multicultural while condemning at the same time, sacred and mono-cultural theatrical leanings. In glocalisation, the diversified language, identity, vision, mission, heritage, tragedy, comedy and other unknown manifestoes of the world are celebrated.

In the performance of glocalisation, the Blackman must learn from the Whiteman and vice-versa. There is no room for hegemony, cultural domination or subjugation. This poetics speaks of a world in which artistic reincarnation is deliberately courted and in which the dramaturgy/ideological formations are not ignored but vigorously pursued.

The following are some of the tentative features of the poetics of glocalisation:

(a) theatrical networking of the local aesthetics with the dominant major styles;
(b) social realism and ethical reality are thematically synthesised;
(c) spacelessness of conversations or dialogues across borders;
(d) sameness or the relativity of intertextual rebranding; and
(e) aesthetics of borrowing from at least two or multiple sources invented to celebrate the culture of hybridism or the legacy of several cultures and works.

Certainly, refractions and infractions such as indigenisation, creolisation, local imagination and creativity/global imagination, vernaculisation, transculturality and so on, earlier referenced in this study are also part of the saturated poetics of glocalisation.

The First World: Willy Loman's American Family on the Nigerian Stage

In the last twenty-five years, Arthur Miller's *Death of a Salesman* has been a text that the researcher has used to teach Dramatic Literature, Dramatic Theory and Criticism Courses at the University of Ilorin, Nigeria. Due to its counter-discursive nature to the Aristotlean Classical Tragedy, its Colonial and Postcolonial tropes and essential literariness, this play-text has also been directed and supervised by me on several occasions for the Nigerian stage. If the genre of tragedy is placed on the front-burner of discourse, Arthur Miller's *Death of a Salesman* cannot be ignored. It is a play of diverse meanings in which no agreement can ever be reached on the graduated levels of its interpretations cannot be overemphasised. Several

readings and re-readings of the script have also made us to conclude that, the fascination of this international script will continue to resonate because of the problem of identity, lost dream, failure of life, betrayal, conspiracy of the state, economic inequality and social stratification thematised in the play. These thematic concerns wear global and local masks and their universality make the invention of the American world to be emulated by the African world.

This play is about the tragedy of the poor, caused and orchestrated by the sheer wizardry or ruthlessness of the Capitalist class ruling over the Capitalist economy and business empires. The play has fourteen characters with Willy Loman becoming the victim, paradoxically also, of his own failure. As a salesman, Loman works for a company for thirty-two years and he has nothing to show for this, living a fake life and killing his own dreams and that of the American in him in the process.

During the rehearsals of this play at the Performing Arts Theatre Auditorium, the sympathy for Willy Loman was high on the part of the Actors and Actresses. As the Artistic Director, we were certain that there was a Loman in us, our community, the state and the Nigerian nation. A focus study group that we organised actually made Performers whose Fathers have similar experiences to own up, discussing freely about the plights of the Nigerian workers, the failure of the Nigerian Governments at all levels and indeed, the failure of the dreams of their dads and mums. It was soul-touching that some of the Performers were still optimistic , living the illusion of the life of Biff in the play while a few condemned Linda for showing "too much love" when she, they reasoned, should have divorced Loman and start a new life! Indeed, the intercultural mix of the play cannot be overemphasised. Before the performance started in November, 2012, all the Performers agreed that, the real tragic heroes should be located among the poor of the poorest of the society and not those born great or leaders who might have enjoyed life before their sudden or self-inflicted downfall.

In the performance, the following features of the poetics of glocalisation were used to reinvent the dramaturgy of the play as we communicate its Nigerian nay African essence:

1. **The Flux of Nationalism and the Ego of Self-Pride**: The performance started with the American National Anthem, sung by the Performers. Members of the audience were enthusiastic while a few among them were happy for they were familiar with the American pride, dream, patriotism and courage catalogued in the Anthem. We deliberately switched this to the Nigerian National Anthem and the Auditorium was alive. Later, the two Anthems were running concurrently on two different flutes and the performance switched dramatically to the Salesman's house with carefully rendered dialogue between Linda and Willy below:

LINDA: … Willy!
WILLY: It's all right. I came back.
LINDA: Why? What happened? … Did something happen, Willy?
WILLY: No, nothing happened.
LINDA: You didn't smash the car, did you?
WILLY: … I said nothing happened. Didn't you hear me?
LINDA: Don't you feel well?
WILLY: I'm tired to the death ... (Miller, 1968, p. 2)

Nothing is alright in the play and the performance only signalled in the beginning, the flux of nationalism and the ego of self-pride which can be interpreted as local and at the same time, universal.

2. **Deconstructing Blackness for Whiteness**: Transformation of all the African Performers was made easier and effective through the correct application of make-up and costume and other paralinguistic aesthetics. The point on transculturality was, however, realised because blackmen and women were now transformed to become their American counterparts, a serious deconstruction of reality.
3. **The Dramatisation and Thematisation of Socio-political, Economic, Ethical and Unethical Realities**: The major and minor messages and themes of the play were re-enacted and the reality of globality and nativity were achieved. Songs and music from Euro-American and African on emotional trauma, suffering, love, repression and its depression, fake life and hopelessness were borrowed, adapted and re-created in the performance.
4. **Seamless American Accent Dialogue**: The major challenge in the performance was how the real American English with its fast pace delivery will be heard by members of the Nigerian audience who were used to the "Nigerian English" or the flawless European English. We tried all we could and communication across borders was achieved. This intercultural accentuation was indeed stylistically realised with occasional cuts in, jabbing, innuendoes, rhetoric and linguistic felicities common to the Nigerian and the American people. Home or abroad, the evil of Capitalism and the ruthlessness of Capitalists, labour exploitation and the failure of the States (America and Nigeria) to protect their citizens were re-enacted. Indeed, the unrestrained optimism from Linda was also encapsulated in a performance in which the tragedy of a salesman, Willy Loman represented the tragedy of the poor in the world.
5. **Hybridism or the Controversy of the Mixed Culture**: Majority of members of the audience agreed that they watched American performance while willingly suspending their disbelief. Few were contesting this, concluding that, all that the performance represented

were indeed, happenings that cannot be ignored in Nigeria. Thus, hybridism was achieved and a performance of the mixed culture was realised.

The Second World: Trans-Atlantic Slave Trade and the Conquest of Africa in *Tornadoes Full of Dreams*

Thematically, Bode Sowande's *Tornadoes Full of Dreams* (1990) is a re-creation of the 1789 French Revolution and it is indeed, a historical parody of disasters of the Trans-Atlantic Slave Trade in which the conspiracies of several continents against Africa are celebrated.

In the 2015 Unilorin Convocation Performance, African renaissance was used as a counter-discourse to Eurocentricism. Consequently, members of the audience were admonished *NOT* to be caught in the web of opinions and lingering controversies surrounding culture, colonialism, race, religion and technology *BUT* to think very critically about the lessons that can be learnt through the Trans-Atlantic Slave Trade.

In this case, we appealed to them that we are indeed reliving the reality of the Trans-Atlantic Slave Trade in our present chaotic postmodern age. This is because it has been confirmed that eleven million Africans were taken away to Europe to face the excruciating pains during this period and this singular inhumanity to man altered African history and development. More worrisome is the fact that almost 1 million Nigerians as at 2015 were in modern slavery in Nigeria and elsewhere while India has 14 million people. Modern slavery has thus taken different dimensions. Some are by choice and this is done through smart cum purported relaxed immigration policies in which Africans now continue to work as slaves where their forefathers stopped in Europe and the New World, America. The dangerous one is the slavery by force in which Africans, whose economies have collapsed at home as a result of maladministration, forced themselves into slavery through the Mediterranean Sea, dying on the route to greener pastures while the lucky ones end up as illegal immigrants. The last is the continuation of the booming sex trade in Italy and other European countries in which innocent African girls are lured into, and eventually destroyed. These forms of modern slavery have made us to be reliving the reality of history and of the sad Trans-Atlantic Slave Trade's episode.

Glocalisation poetics can be discovered in the performance through a micro three-world continuum. These micro worlds were the aesthetically beautiful African worlds where intersections were found in the Yoruba gods. The performance celebrated the undying myths of Ògún, the Yor6bá god of war and iron, and Xàngó, the Yor6bá god of Thunder and Lightning; the second continuum was the trans-religiousity between Islam (Abubakar, the ruthless Slave Merchant in the play) and Christianity

(Sidney, the dangerous pretender). The third continuum was the re-interpretation of superiority of mercantilism among Arabians, Europeans, Americans and Africans.

The echoes of this superiority of mercantilism in the play below were also theatricalised emotionally in the performance:

> AYINDE: (*Merry laugh*): Now Captain Sidney, what price? That of his own freedom, or that of his merchandise? You are a wild man, white Christian. And indeed, you are no trader. White man. You are a pirate. I should ask for his price? Captain Sidney, you are giving the trade a bad name. (*Drinks some rum.*)
>
> SIDNEY: A man of morals? Old man, are you now a man of morals? I shall under any flag, raid any open coast. When there are rules, I obey, only if it pays and I am not robbed of my fancy. Old man, in this dark corner of the world under whatever flag there is, we are all pirates. All in it for profit! (*To Akinlade)*. Jungle brute, what is your price?
>
> (*Akinlade is the tense tiger, holding his hostage, like a prey. Ayinde splutters into laughter*).
>
> AYINDE: White pirate, why don't you simply ask for the price of your man, the hostage?
>
> SIDNEY: I only need to give the order and the brute is down, but I want him alive, old man.
>
> AYINDE: We came here to trade, Captain Sidney. A trade is a trade.
>
> SIDNEY: And a fight is a fight. One shot or two to burn his shoulders. (*To his men*). Just to burn his shoulders. Take aim. Remember he is a fine horse, and I want him alive. (Sowande, 1990, pp. 25-26).

In business, the allure of profit in which morality has no place was relived. Transculturality was celebrated through Abubakar, Talbot, Magdalena, Sidney, Samson, Francois, Napoleon and Nkrumah, representing all the major blocks of the universe: Arabian, African, European, American and exhibiting, quite logically, the perspectives within those divides. Racism, religious intolerance, culture shock and dehumanisation were indeed, social realities which this performance dramatised.

The Third World: Socio-political and Religio-cultural Misnomers in *The Killers* (*A Social Drama*)

The Killers (*A Social Drama*) is a social play written by the researcher and it is set in Wazobia land. *The Killers* was directed through the Brechtian style encased in the African total theatre tradition of a fraction of the neo-alienation form. Violence, hatred, jealousy, terror and

other negative vices were condemned in the performance while endurance, love, unity and truth were celebrated in our country, Nigeria.

Life was replicated through series of overlapping violence – related dramatic events in the first ten minutes of this production. In the performance, dialogue was *tendered* and reduced to accommodate and embrace *theatre of performance* instead of *theatre of literature.* We were mostly concerned with pictures – aesthetic pictures, artistic pictures, dramatic pictures and eclectic pictures that take the place of spoken words. Pictures were used as a form of language and language which is the essence of the theatre.

In the performance of *The Killers*, "gestic songs and music" were creatively employed to foreground dramatic action. To bring the play closer to the audience, the present societal realities of insecurity and other vices were romanticised and the past, historicised. The songs used alternated between the old tune (and its fading legacy) and the sizzling contraptions of the pop-culture, new thoughts, ideas and feelings were used to activate what should be said and that which should not be said all for effective communication.

The physical theatre of dance was also explored maximally in the production. Its proximity to music was celebrated within the expanse of theatricality in the spatio-aesthetic communication of the traditional and the modern. The concept of dance-in-drama in the production was also used to expand the plot structure of the play, as spectacle for entertainment, as sustenance mode for cultural ethos, as instrument of competition and as a bridge between the protagonists and antagonists in the play.

The central theme of the performance was a clamour against violence, and that if we condemn violence of any form, perhaps we can still hold on to the dignity of humanity and we may then put a stop to the 21stcentury's end-time which is empowered by the closing boundary of the post-human. Importantly as well, there are three major worlds in Nigeria which the performance relayed. The first was the Yoruba world, the second was the Igbo world while the third was the Hausa world. These three worlds celebrated the theatre of performance and the poetics of glocalisation because violence, mistrust, betrayal and treachery were deployed in the play in which several killers were paraded. These themes are indeed, universal and this has glocalised the performance and brought to the fore, the social realities therein.

Conclusion

We can only talk confidently that there is an art if that art has relevance to the community or society that housed it. This is the age-long utilitarian value of art and the artist within the mantra of commitment. Indeed, committed art and artist, performer and performance are known for

dramatisation of societal realities which are often global or glocal and that which reflect the need for change as well as the adoration of the picture of development.

In the poetics of glocalisation, theatrical networking, social realism and ethical reality and their negations, spacelessness of conversations or dialogues across borders, intertextuality, aesthetics of borrowing and hybridism or the legacy of several cultures and worlds, and multicultural flexibilities are celebrated and thematised. Certainly, the manifesto of poetics of globalisation includes the embrace of refractions and infractions of indigenisation, creaolisation, local imagination and creativity/global imagination, vernaculisation, transculturality and so on.

It is our contention in this study that the various Imperial popular cultures and their thematic concerns represented by globalisation will continue to be sources of illusion to the Colonies except they embrace local cultures represented by the Colonies and vice-versa. That the three plays and their performances are creative sites of glocalisation because their thematic concerns are on societal realities and challenges of the 21st century in which insecurity, leadership problem, violence, economic and political exploitations, and so on, are examined. The paper recommends that the poetics of glocalisation remains a dominant trope that artistic directors should embrace and use to revolutionise the mind, as they fight the challenges of the 21st century. The study also concludes that; as cultures will continue to reinvent cultures, worlds will continue to reinvent worlds and that as we "go native", we must also "think globally" in a new metaphoric conception which we called "native globality" which is housed under the poetics of glocalisation.

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Fela Anikulapo Kuti's "Original Suffer Head" Music as a Reflection of Social Realities in Contemporary Nigeria

By

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Abstract

Fela Anikulapo Kuti was not only a known popular musician but also the originator of the famous afro-beat music genre in Nigeria. Though dead, the lyrics of his music still reflect social realities in contemporary Nigerian society. This paper therefore peruses the lyrics of "Original Suffer Head" of Fela Anikulapo Kuti and brings out some lessons as they reflect on Nigeria's economy and politics. We apply the content analysis method of the lyrics to interrogate this discourse. The theoretical framework for the paper is Ernst von Glasersfeld *Radical Constructivism*. This theory helps us to find out that Fela Anikulapo Kuti has used the lyrics of his music to radically engage the social realities of Nigeria right from the late 1960s even up till the present time. The paper concludes that Fela Anikulapo Kuti's music tried to tackle economic and political issues as social realities. The paper therefore recommends among others that more studies on his works be applied in the Nigerian society for better governance and economic emancipation.

Keywords: Music, Radical Constructivism, Social Realities, Fela Anikulapo, Theatre.

Introduction

Different aspects of the performing arts – dance, drama, and music have been used to interrogate societal and social realities. Music in particular has been used by different musicians to confront societal vices, the masses, leaders and the economy. Traditional and popular musicians have composed songs to satire people in order to teach them some basic lessons of life. Thus music had always been used as a medium of communication as elucidated by Ikibe and Ikibe (2008, p. 86). This paper however focuses on the lyrics of Fela's music with specific and particular reference to *Original Suffer Head* on how he lampoons the government of Nigeria in the 70s and 80s at his time and same still reflects what

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contemporary Nigerian society is. We have decided to use the *radical constructivism* theory to interrogate this discourse because of the radicalism of Fela's way of life.

Radical Constructivism Theory

Radical constructivism was propounded by a Russian. The notion "radical constructivism" (RC) was coined by Ernst von Glasersfeld in 1974 in order to emphasise that from an *epistemological* perspective any constructivism has to be complete (or "radical") in order not to relapse into some kind of fancy *realism*. This theory is based on two theories – radicalism and constructivism. This means that the people construct the meaning of certain things by assimilating and accommodating through their own experience. It tends to create the active people. While the constructivist *leaders* encourage and guide the *people* in order to assess the activities which help them to get the understanding. The way the *leader* guides the *people* can be conducted through questioning them in order it can create the situation in which the *people* construct the meaning of things by themselves.

On the other hand, the word "radical" is as used by members of a political movement in expressing their views to obtain their rights in a strong stance. Thus, Fela's lyrics are seen as having elements of radical constructivism because they are used in strong tones in ridiculing the society and government in order to propel the people to obtain good governance for their needs to be met.

Fela Anikulapo Kuti (1938–1997), a Nigerian singer, songwriter, and musician, was a strong proponent of African nationalism and ethnic identity. These portraits he showed in his music even as he attacked the society and government of the day through the lyrics of his music. Thus, Radical Constructivism is the extreme political change expected of politicians and the general populace.

Radical constructivism, thus, is radical because it breaks with conventions and develops a theory of knowledge in which knowledge does not reflect an objective" ontological reality, but exclusively an ordering and organization of a world constituted by our experience. The radical constructivist has relinquished "metaphysical realism" once and for all, and finds himself in full agreement with Piaget, who says: "Intelligence organises the world by organising itself". Fela Kuti organises his music in such a way that one can hardly find any fault in his instrumentation, performance and rendition. This is what we believe that Fela Kuti actually wanted to make the people to imbibe. The messages in the lyrics of Fela in these selected songs show the thoughts of Fela Kuti and what he expected the Nigerian populace to imbibe. This led to his forming a political party, named *Movement of the People* in 1979. I wonder what Nigeria could have

looked like if Fela had won the elections especially as he held Idi-Amin as his role model in politics!

The Lyrics of Fela's *Original Suffer Head*

Fela's "Original suffer head" song is as listed here for which we use the radical constructivism theory to interrogate.

1. **Original Suffer-Head**

Let's sing a nice song together
lalalalalalalalalalalalalalalala
Ojobodo Ojobodo Ojobodo Ojobodo Ojobodo Ojobodo
Mamrimarimamariririririririri..heyss

1. Water, Light, Food, House,
Water, Light, Food, House,
Yea, iparipa Ooo*** (exclamation)
*Wetin do dem? (What happened to them? Chorus)
Wetin do dem ehen?
You mean you no know
Wetin do dem? (Chorus Response)
I go tell you
Wetin do dem? (Chorus Response)
I go tell you
Wetin do dem? (Chorus Response)
When I tell you
Wetin do dem? (Chorus Response)
You go hear am
Wetin do dem? (Chorus Response)
You go hear am
Wetin do dem? (Chorus Response)
You go hear am
Wetin do dem? (Chorus Response)

You go hear am
Wetin do dem? (Chorus Response)
You go hear am
Wetin do dem? (Chorus Response)

2. That mean to say you no dey for Nigeria be that
You see yourself you no dey for Africa at all
You must dey come from London, From New York, from Brazil, from Germany, from Frankfurt, from Italy, from Morocco, from Spanish, from Portugal from Arabia, from Moscow and Chicago,
Plenty about Water, Light, Food, House,

That mean to say you no dey for Nigeria be that

You see yourself you no dey for Africa at all
If you dey for Africa where we dey, you go know
I go know wetin? (Chorus Response)
You go know (Call)
I go know wetin? (Chorus Response)
Plenty
I go know wetin? (Chorus Response)
You go know
I go know wetin? (Chorus Response)
You go know
I go know wetin? (Chorus Response)
You go know
I go know wetin? (Chorus Response)
Deydeydeydeydeydeydey

3. Nassoso water for Africa
   Plenty, plenty water for Africa
   I go know wetin? (Chorus Response)
   Na so-so water for Africa
   I go know wetin? (Chorus Response)
   Water underground, Water over-ground, water in the air
   I go know wetin? (Chorus Response)
   Na so-so water for Africa
   Ordinary water for man to drink nko** O? ***(so what?)
   E no dey(Chorus Response)
   Water for town
   E no dey (Chorus Response)
   Dem dey tell us now, na 1990
   Dem go give us water
   E no dey (Chorus Response)
   From United Nations,
   E no dey (Chorus Response)
   Special program
   E no dey (Chorus Response)
   For 3rd world countries
   E no dey (Chorus Response)
   Dem go give us water
   E no dey (Chorus Response)
   I want die…ooo
   E no dey (Chorus Response)
   Give me water drink
   E no dey (Chorus Response)

Dey dey dey dey dey dey dey dey.

4. Plenty plenty Sunlight for Africa
   E no dey (Chorus Response)
   Na soso energy for Africa
   E no dey (Chorus Response)
   Na the big big men dem dey get electric
   E no dey (Chorus Response)
   If dem no get light dem go get electricity
   E no dey (Chorus Response)
   If dem no get electricity
   E no dey (Chorus Response)
   Energy from sun, from moon, from oil
   Dem be big big people dem go dey get electric
   E dey go dey come
   E no dey (Chorus Response)
   E dey come dey go
   E no dey (Chorus Response)
   If dem no get plant Oooo
   Ordinary light for man nko Ooo
   E no dey E ye dey(Chorus Response)
5. We all know say plenty food for Africa We all know say plenty food for Africa Plenty plenty land food, plenty fertile land plenty plenty farm for Africa fertilize dey go and come
   Food underground, Food on the ground, food every where
   Na soso plenty food for Africa
   Operation Feed the Nation don come and go
   Ordinary food for man to chop nko Oooo
   Green Revolution himsef don start well
   E no dey (Chorus Response)
   Government self e dey
   Dodo nko?
   Ten ten kobo for one
   Akarano?
   Twenty kobo for one
   Orange nko?
   Na 30obo for one
   Bread nko?
   Forty kobo for one
   E no dey (Chorus Response)
   Na kongolo e be
   E no dey (Chorus Response)
   Government self e dey

6. House matter na different matter
   House matter na different matter
   Those wen dey for London dem dey live like Lords
   Those when dey for New York dem dey live like kings
   We wen dey for Africa, we dey live like servants
   United nation come get name for us
   Dem go call us underdeveloped nation
   We must be underdeveloped to dey stay
   Ten-ten-ten in one room Oooo
   First and second dey dem dey call us third world
   We must be third world to dey sleep inside dustbin
   Dem go call us Non-Align Nation
   We must dey craze for head to dey sleep under bridge Oooo
   We must dey craze for head to dey eat from inside dustbin Oooo

   Ordinary house for man to leave nkooo?
   E no dey (Chorus Response)
   Trouble..ooo
   E ye dey (Chorus Response)
   Light
   E no dey (Chorus Response)
   Trouble..ooo
   E ye dey (Chorus Response)
   Water
   E nodey (Chorus Response)
   Wahala
   E ye dey (Chorus Response)
   Food..oo
   E no dey (Chorus Response)

Fela's Musical Style/Genre

Genre and style are used in this paper to have the same meaning as explained by Emielu (2013, p. 220). Thus we see afrobeat as a style or genre of music evolved by Fela Anikulapo Kuti. He is the originator of the Afro-beat style and/or genre of music which he created in the late 1960s after he diverted/deviated from the medical studies for which he went for in England.FelaKuti combined American Jazz with African style of music to come up with his Afro-beat. Fela used the call and response style to render his songs as the chorus answers when he makes the calls. This he has used very well in this music. There were times when the instrumentalists respond to his vocal calls instead of the vocal chorus. Of course there were times when the instrumentalists respond to his instrumental solos, especially when he used the baritone saxophone to make the call.

Moreover, Fela would begin his music with a lengthy instrumentals in the form of *jazz* music before the text or lyrics is sung. In this particular album, "Original Suffer Head" he used the first 9 minutes on instrumentation before the song started. After he is done with the lyrics, Fela would normally end up the music with another section of instrumental music in which he leads with the saxophone, trumpet or the electric piano as the case may be.

Language Rendition

Fela used the pidgin language in nearly all his works, although he mixed them occasionally with Yoruba and correct Queen's English language. In this particular album he combined the Pidgin English with some Yoruba words to make his immediate audience to understand him better. Nigerian Pidgin language is very common among the masses in Nigerian major cities such as Lagos, Warri, Benin city, Ibadan, Kano, Kaduna Portharcourt, Enugu, Onitsha and many other towns of Southern Nigeria. Fela has kept using the Nigerian Pidgin English language as a way off maintaining his fans and audience of the lower class and at the same time capturing the middle class and the upper class for fun they derive from some of the jargons which might not have been possible in Queen's English.

Analysing the lyrics of Fela Kuti's "Original Suffer head" with Radical Constructivism theory

Radical constructivism theory has it that one criticizes and lampoons the behavior, habit and actions of a people or society or government in some hard languages in order to make the society change their attitude for better. The title of the album alone "Original Suffer head" suggests the suffering of a people whose government and leaders do not care for, nor bother to listen to their complains.FelaKuti started with an instruction: "Let's sing a nice song together" *lalalalalalalalalalalalalalalalala Ojobodo Ojobodo Ojobodo Ojobodo Ojobodo Ojobodo Mamarimarimamariririririririri…heyss*". The tune is played on his baritone saxophone in the key of F sharp major. It is after this that he went on to address the salient issues that had plagued Nigeria for years and up till now still plagues the Nigerian society – current social realities – water, light, food, house. These are issues that the Nigerian society and governments have not been able to surmount. Fela had lampooned the then Nigerian government and society for their gullibility and not being able to come out of her problems. What Fela sang about some 40 years ago is still relevant to Nigeria today.

In the album, Fela says Nigeria is called a third world country and he affirms it that Nigeria must be third world because some Nigerians have no home and as such they still sleep under bridge, some Nigerians have no food to eat thus, they eat from dust bin. Even though there is much water

around us, there is no portable water for the common man to drink. Food items have skyrocketed. In 1980 when the album was released, Bread was 40kobo and 60kobo. Now, that loaf of bread that was 40kobo is now N400.00 / N500:00. Akara that was 10kobo is now N10:00; Orange that was 20kobo is now N30:00.

And if I may quote Sunny Okosun in his album, "Which Way Nigeria?" produced in 1983, questions keep coming on when Nigeria would get out of the doldrums of lack of portable water to drink in the midst of water allover; epileptic power supply in spite of the billions of dollars spent in actualising electricity supply; hunger in the midst of plenty of food and some being wasted. There is so much land in Nigeria but people cannot afford it to build. There is lack of affordable accommodation as some Nigerian people still sleep under bridges in the cities. These are social realities still glaring at Nigerian people in present day Nigeria nearly four decades after Fela lampooned our leaders and populace with "Original Suffer Head". Nigeria is still among the underdeveloped nations of the world, Nigeria is still among the third world countries. In fact, Nigeria has degenerated so low that it is now rated as the poorest country in the world! Yet Nigeria has so much petroleum, natural and agricultural resources that could have made her one of the richest countries in the world.

And if we are to compare, countries such as India, Malaysia, and even Brazil which were grouped with Nigeria as underdeveloped, third world and nonaligned nations have all moved higher to the level of industrialised nations while Nigeria is sinking lower in corruption, having attained number one in the comity of *corrupt* nations. Until the issue of bad leadership is addressed as pointed out in Fela's lyrics, Nigeria may never come out of the doldrums of corruption and poverty.

Instrumental Usage

Fela used different kinds of musical instruments in performances. They are: the Baritone saxophone which he plays himself; the electric piano/keyboard, bass guitar, lead guitar, rhythm guitar, bass drum, conga drums, gong (*agogo*). In all, we observe that Fela uses a lot of the percussive instruments with the horns as he infuses both western and African musical instruments in a complex rhythmic mixture to stimulate his audience into frenzy and vigorous body movements. These musical instruments are only to make Fela realise his rhythmic and melodic accompaniments to his melodies that carry the wonderful lyrics to the ears of the people of Nigeria.

The structure of Fela's music had always been a pattern of an introduction of percussion musical instruments, the melody taken in the horns which herald the song before the main body of the song that carries the lyrics. A resolution of instrumentation after the song ends the music until it fades out completely. Fela religiously follows this pattern in all his

performances, whether live or recorded. The duration of Fela's pieces had always been between twenty and twenty five minutes. The first five minutes is instrumental, the song takes about fifteen minutes while the resolving instrumental music takes another five minutes. Thus, Fela's fans always have full satisfaction of time on any of his musical pieces.

Rhythmic Pattern in "Original Suffer Head"

Fela Kuti's music is characterized with hot rhythm, a feature of African music. Some of the rhythmic patterns used in *Original Suffer Head* are:



This is a sample of the opening saxophone tune he used to introduce the *Original Suffer Head* song.



Conclusion

We wish to conclude in this paper that Nigerians should look inwards in order to solve Nigeria's problems just as Fela Anikulapo Kuti has sung in the 1970s and 1980s. The social realities staring at Nigerians today can be fixed if Nigerians – both the leaders and the led, the governors and the governed, can begin to genuinely (not selectively) address the social realities in the aspect of corruption, indiscipline, covetousness, greed, tribalism, nepotism, and many other social vices.

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Social Realities and the Nigerian Lackluster Political Culture in Felix Akinsipe's *Pregnant King*

By

Tayo S. Arinde (Ph.D.)*

Abstract

This paper examines how Felix Akinsipe embodied the prevailing social realities in Nigeria politics in the metaphor of *Pregnant King*. The paper employs analytical and deductive methods of research. In which case, the selected play text is subjected to textual analysis while other methods of reasoning are also considered in presenting a lucid picture of what social realities are all about. The paper also espouses Emile Durkheim's theory of *Science of Social Facts* (1895) selected from his *Rules of Sociological methods* to interrogate the work. Findings in this paper reveal that in the Nigeria political activities are barrages of social realities orchestrated by political actors. The paper concludes that arising from man's daily interactions there is bound to be a soupcon of bruises, overtly or covertly, as we witness today in the Nigeria politics. It is only right that for the sake of development, our daily interaction should not result into chaos.

Keywords: Theatre, Social Realities, Political Culture, Sociology of the Theatre.

Introduction

Human interactions, because it manifest in physical and non-physical contact is bound to breed reactions and counter-reactions, especially that activities are involved. Combinations of individual opinions that are gathered from these activities are what we refer to as social realities. Attempting a deeper meaning of Social reality, describes 'social' as a concept that bothers on universality while reality can be considered as something that is real to oneself. Consequent upon this, the ubiquitous nature of social realities presents the concept as something that is really real, a product of ideas of many individual minds, an outcome of the

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collective opinions and on which a uniform judgement of a situation is adopted. Better still, social reality as something that actually exists, a product of the ideas of a collection of minds, an imagination that can be explained through logic and reason, a figment of your own imagination but shared among a bunch of your fellow mates, aiming at a certain goal towards the betterment of the society.

In attempting a historical overview of the Nigeria politics, one can describe Nigerian political history as a ding-dong affair. If you like call it a lacklustre political arrangement, a political dispensation that has been unstable, unpredictable and one that does not respect individual collective opinion. After the Nigeria independent in 1960, when the colonial masters handed over the reign of powers to the civilian Nigeria heaved a sigh of relieve. The regime proudly adopted the parliamentary system of government that it fashioned along its master's, the British system of government. Unfortunately, the dispensation short-lived as the military took over in 1966. It took Nigeria seventeen years after, precisely in 1983 before it could experience what can be described as the first true democratic process as arepublic. Alas, three months after the first four years of the first republic, the military struck again and did not hand over power until 2009.

Discussing politics in theatre study, to novices, may sound odd, but we make bold to submit here that politics and art (Theatre arts) are entwined. The two discipline deal with day to day human interaction. So, like Siamese twins, they co-exist. While one (politics) is a practical interaction, the other (Arts) by extension theatre, enacts the action. The entwined nature of the two concepts enumerated above leads us to another discipline; sociology, which is relevant to our discourse in this paper. By extension, we shall illuminate on socialisation and social realities which is the core of this paper.

The Nexus of Sociology, Socialisation and Social Realities

Because theatre deals with the society and the interactions therein, therefore, understanding sociology and its relevance to the society as contained in the above definition has further educated us on the aptness of the concept as the carrier of the hallmark of our existence and responsibility. Having been educated on what sociology means, it is also germane to understand the concept socialisation.

Socialisation is an act through which a group of individuals made up of the combination of various sub-groups, marked out by their norms, values, behaviours and attitudes shared common bond for the benefit of the group. In fact, Erinosho (2005, p. 56) submits that "Socialisation is a continuous process, starting from birth till death. It takes place in the family, within groups and in the society at large" while Haralambos and

Holborn (2000, p. 4) define socialisation as: "the process by which individuals learn the culture of their society"

Drawing from the above, it is clear that any society that does not have social bond is as good as non-existence. This is because social interaction promotes peaceful co-existence for the achievement of common benefit. If socialisation is an act of sharing common bond for the benefit of the society at large, then, social reality, which is coming to a common decision of mutual benefits to all members of the community, makes socialisation and social reality interlaced concepts for the achievement of an egalitarian society. The failure on the part of Nigerian political actors (leaders and the lead) to respect the concept of socialisation and repealing collective social realities is responsible for why we found ourselves in the political dungeon we are enmeshed in. The choice of the play: *Pregnant king*is to remind us of our political past and excite us to toll the right direction and embrace the right norms for the benefit ofall.

Theatre and Sociology

Sociology has become a strong and veritable instrument of artistic creation and production. Of course dramatists, either as playwright or director don't just create out of vacuum rather; they draw their inspirations from human activities, which is the hallmark of sociology. Reflecting again on Faris's submission earlier quoted in this paper, which for emphasis is repeated here. He says sociology "studies human societies, their interactions, and the processes that preserve and change them."On the other hand, theatre, in exploring its parasitic trait, draws its creation from barrage of social milieus for the edutainment pleasure of the society. This is the reason why Obafemi (2008, p.29) describes theatre as:" a reflection/refraction of society's response and anticipation." This interlink therefore became the precursor for the marriage of convenience between theatre and sociology.

Theoretical Framework

In interrogating this work, Emile Durkheim theory of*Science of Social Facts* (1895) selected from his Rules of Sociological methods is used. In the theory, social facts were distinguished, which he refers to as "states of the collective mind. The theory conceived sociology as scientific study of realities and clearly defined groups of phenomena. Social facts according to Durkheim is categories of facts that present very special characteristics such as, manners of acting, thinking, and feeling external to the individual, which are invested with a coercive power by virtue of which they exercise control over him.

Examining features of the theoryas it affects Nigeria politics, succinctly enumerates and reveals a perfect matchof the scenario about some of the social realities in the political activities that are prevalent in the Nigeria society, which have been jettisoned. It is in this direction

thatthis paper opines that the theory looks appropriate to be used to interrogate this work.

Synopsis of the Play

Pregnant King, as Okwori (2008, p. v) describes it in his forward to the play, is "deeply political, ideologically profoundly confounding. The play's clarion call is "change", a call in which the vicissitudes of the Nigerian political experience is summoned to the analysis and understanding of Nigerians anachronistic present".

The play revolves around the political panorama in Anjuwon community, where the Emergency Ruling Council otherwise referred to as "the Hunters" wrestle political power from the Royal Dynasty. The promises that are made by the new government are unfulfilled. Hence there are protests embarked upon by all sectors within Anjuwon community, spearheaded by women who sees the new government as gender biased as a result of non-inclusion of any female in the government. The new government results to arresting and detaining some of the protesters who are all females. This made the women to withdraw their services to their men. However, a lady, Hajia who has been taking the women on various tactics, who is heavily pregnant, puts to bed on the day of the planned final onslaught. The birth of a baby boy marks the end of the political crises as the ruling party releases all those detained as well as abrogates all the obnoxious laws earlier promulgated.

Analyses of Social Realities in *Pregnant King*

The *Pregnant king* is awash with political activities and power summersault in Anjuwon community, which is a metaphorical representation of Nigeria political conduct. Their activities, which manifest in unfulfilled promises, gender inequality, misdirection of state funds, obnoxious rules; legislation against gathering procession, strikes, settlement, indiscriminate arrest and detention of citizens etc.

Anjuwon community under the Royal Dynasty like Nigeria is likened to the period when the nation was under the rule of tyranny by the military, when everyone was groaning under their wicked governance. In the prologue, which the playwright artistically called 'Month One', present Mama as the Military junta and the daughter, Hajia, the community. The community initially is caressed by the military rulers on their arrival as contained in the stage direction ...*Hajia is seen being caressed by her mother, Mama*...until she finds out she is pregnant. The pregnancy here is a metaphor; an indication that a nation still being nurtured is now of age and could now assume the status of a mother. Subsequently, the rulers decide to unleash terror on the citizens, deviating from the normal norms of governance, thereby making life unbearable for the citizens. Mama's dialogue in reaction to the daughter's pregnancy confirms this:

MAMA:- Yeh, you? At this hard period, you are pregnant?

Normally, pregnancy should be a thing of joy but in this case, reverse is the case. An indication that could be literarily interpreted to mean that under a coercive leader, freedom of the led is limited. This became the situation until there is a take-over of the government. Obviously, the taken over of the government of terror came as a great relief to the citizens as shown in the dialogues below:

MAMA:- After a prolonged season, a new one must come. The tyrant cannot rule forever. So we now have a new king.(PK, 11)

WOMAN 1:- The change of Government came at the right time. Just before we begin to wither away like old banana leaves, so, I am delighted (PK, p.11)

WOMAN 2: That administration is more than worse. No food, no money and some are extraordinarily fat and comfortable. I whole-heartedly welcome this new government. (PK, p.12)

It is however interesting to note that the new Government did not live up to its promises as itrenege in all. Rather than bring relieve to the people of the community, it is unending hardship that manifest in: misdirection of state funds (PK, p.28), legislation against public gathering (PK, p.28),unfulfilled promises (PK, p.31), indiscriminate arrest of citizens (PK, p.34, 66), settlement (PK, p.34), imposition of fines and various act of wickedness. Government action is similar to action that Durkheim (1895) describes in his theory as "Manner of acting, thinking and feeling external to the individual, which are invested with coercive power by virtue of which they exercise control" These various acts put up by the government made the villagers, Market women, Teachers, Vendor, Lawyer, Journalist and Engineer to protest to the government. Unfortunately, their protest was not treated, as government failed to accede to the various requests put forward by the people. As Durkheim (1895) states in his theory rules of Sociological method, government: "Discard all preconceptions"

Consequently, the people of Anjuwon village, having noticed that the government's unwilling to accede to their demands, decide to concoct action that will make the government to do what is right. Arising from this, the women, who incidentally are all the characters that we enumerated above decide to withdraw their kitchen services, stating in addition that until the government, who are all males, meet their demands, conjugal relationships are put on hold.

The corruptible tendencies of government agents are brought to the fore by Akinsipe in play *Pregnant King*. Government sensing that the protesting women can only be subdued when they are intimidated sends

out their agents with to forcefully arrest the women as contained in the Chief for Education's suggests below:

> CHIEF OF EDUCATION: I think once their Leaders are arrested they will call off their protest. They don't have heads to think big. (PK, p.61)

Social Realities in Nigeria Political Dispensation Personified in Akinsipe's *Pregnant King*

Nigeria, with six decades of political life-journey cannot be said to be a toddler in the political practice amongst nations in Africa. Consequently, series of political problems in the Village of Anjuwon, presents a microcosm of Nigeria quagmire, which requires that rules of sociological method as recommended in Durkheim are applied. Obviously, the government and the governedwould always have scores to settle. In the same vein, a government that come into power, with votes of the electorate obviously would have what it intends to do for the citizens hence we regard them as a political team that is pregnant with ideas, which they sell to attract the electorate. Consequently too, the military, whenever they wrestle power, using force, for them to be acceptable, they x-ray the misdemeanour of the past administration and harp on it as the reason why they took over, obviously too to attract support of the citizens. Most unfortunately, neither of the two approaches provides the succour that the people look forward to. Arising from the renege, people then begin to conceive method to draw government attention to their political errors. For instance in *Pregnant King* there were such social manifestation, which are found in the manners of acting and thinking of the people groaning under coercive power. They manifested in form of Protests; women's' withdrawal of both kitchen and home services to their men in power as Hajia expresses it below:

> HAJIA: Mothers, this is an action worth taking. To remain silent is to remain slaves forever. Our destinies lie in our hands. Unless we realise this, we will not do a thing to shape them well. (PK, p.56)

As a result of the protest embarked upon by women in Anjuwon, government have no option than to surrender and agree not only to soft pedal but to abrogate all obnoxious laws and actions as the Chief for internal Development submits:

> CHIEF FOR INTERNAL DEVELOPMENT:-These people are too determined. Two wrongs cannot make one right. We have to come down a bit to pacify them.

Hajia, the pregnant daughter of Mama, who is initially chased by the mother because she is pregnant (PK,p.9) in her eight month of her pregnancy leads the final onslaught against the ruling government, having

been installed as the new king who takes the women to the training ground.Her submission thus:

HAJIA: (*After a long pause.*) I told you they will try to bribe us. We won't take it. The solution to our problems is almost at hand, fellow women. We shall stop this ceremony and put a final touch to our defence strategy. To the training ground everybody!

This action brings to the fore Berger and Luckmann's (1966, p. 65) postulation which describes social reality as "Knowledge and peoples conception and beliefs that become embedded in the institutional fabric of the society".

In the ninth month, when the women were to advance their onslaught, Hajia, the women appointed king, falls into labour and could therefore not lead the women. Panic gripped the women when the matching steps of the hunters (ruling party) were approaching. However, Woman I rises to the occasion, by assuring the other women that:

WOMAN I: I know all the trainings, I can...(*The hunters are now in sight)* Please, I can manage with the command.

In spite of the fact that other women's resolute to be led by the pregnant king, time and tides wait for nobody as the hunter's advancement seems not to give room for delay. However, the women's calmness and inactivity even in the face of the hunters close march did the trick as the ensure dialogues confirm:

KING: What type of strategy can this be?

CHIEF FOR PUBLIC COMPLAINTS: I can't come to think of one.

IMPLIMENTATION TASK OFFICER: I am quite sure it is a trick.

The action taken by the women is what we can refer to as 'silent resolute action'. More often than not, silence concocted in resolute can be effective than violent protest. The tactics of these women confirms this. It was when the women remained unmoved that beneficial resolution came thus:

KING: This is a mature protest. It is looking like magic.How do we fight our people, more so when they will not fight back? Sisters, we have been made to realise that power does not belong to us. All closed institutions are opened with immediate effect. All the detained leaders, agitators and representative are released immediately... We shall hand over power to the Royal Dynasty as soon as possible A Royal Electoral Committee shall be set up immediately to see us though the transition period …

This announcement is immediately greeted with the news that Hajia gave birth to a Bouncing baby boy. The birth of the child is an indication of a new dawn.

Giving the principle of social realities earlier quoted, which bothers on:

> An idea of coming to a certain decision or law in a community, taking the opinions of all the members in the same but keeping in mind the primary goal of achieving the welfare of the common mass on an equal judgement.

It clear that it is when we foreground a common goal, keeping in mind the primary objective of achieving collectiveness on an equal judgement that we can be better off in our society. Durkheim reminds us about: categories of facts that present very special characteristics such as, manners of acting, thinking, and feeling external to the individual, which are invested with a coercive power by virtue of which they exercise control over him. When the act of coerciveness is allowed, social interaction will be injured.

Conclusion

So far, the play, *Pregnant King* has exposed us to some injuries to social realities that arise in our political parlance and the approach that can be adopted to ameliorate them. Drawing from this, it is recommended that more literary works should evolve to serve as ameliorative device to resolving some of the social problems confronting our society just as Durkheim states his theory that: "all investigations must begin by defining the specific group of phenomena with which it is concerned"

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Politics, Power and Literary Imagination in Chris Iyimoga's *Son of a Chief*

By

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Abstract

From time immemorial, Playwrights have continued to play important roles in the management and sustenance of sanity, order and positive social change in the society. In contemporary Nigerian society for example, the art of playwriting has undoubtedly remained a satirical medium through which various strands of societal realities are analysed, evaluated and showcased. However, a critical analysis of these play-texts, whether published or unpublished, will often show that they are mostly bellowed by one socio-political craving or the other. Through textual analysis, this paper examines the intersections of power, politics and literary imagination in Chris Iyimoga's *Son of a Chief* (2010). The study reveals that, the play-text in view does not only entertain, educate or edify its readers and audience, but it also provides a significant commentary on the dialectics of politics and power in the society. The study concludes that, Iyimoga, the playwright examines life and indeed, existence within the organic hubs of culture, tradition and politics; marriage politics; modernity and politics; the place of love in politics, amongst other contending issues in the play.

Keywords: Politics, Power, Literary Imagination,

Introduction

Politics is an important issue in the physical makeup of any society, a concept that cuts across virtually all other aspects of life. As a concept, politics relates to the battery and arrays of similar and interrelated concepts. These concepts (like power and leadership) that deal with the very fabric of existence and sustenance are all linked either directly or

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indirectly to politics. The justification for this is that it provides the platform for all social cohabitation. This is why it is generally acclaimed that life is highly political, and whatever that man does, there are always elements of real or survival politics in it. Therefore, politics may simply be concerned with the relationship of individuals and persons within a particular family or community. The politics in this instance is the basic political game of survival which is needed by all. Whether consciously or unconsciously, man, by nature and character, is a political animal.

Politics and power affects all and sundry, and playwrights, like other members of the society, experience the overbearing effects of politics. Since most writers generally write based on social occurrences, the socio-political experiences and knowledge of playwrights habitually form the considerate part of the materials they usually use in their dramatic compositions.

However, it has come to our notice that, there is the need to identify and evaluate the political thrusts of most Nigerian and indeed, African play-texts beyond the usual retrospection on the thematic concerns of the play-texts. In doing this, the imperatives of power as well as the mechanics of literary imagination adopted in such plays are worthy of critical examination. These often discountenanced but significant details, border on the degenerating and consuming crisis relating to politics and leadership in Nigeria and Africa at large. This paper therefore, explores the political details in Iyimoga's *Son of a Chief* as well as the dramaturgical composition of the play with respect to power tussle and unabashed craving for leadership.

Literature Review

Playwrights, like many other writers, are very important in the human society owning to their socio-political relevancies in their respective societies. According to Asigbo and Okeke (2012, p. 4), "playwriting as an art deals with the intricacies involved in creatively putting on paper in the form of drama, ideas for the edification of man". The history of playwriting, and indeed other forms of writing, has consistently shown it as a potent weapon in addressing social anomalies. Aliyu-Ibrahim and Aliyu (2014, p. 143) observe that,

> The African poet [playwrights and the rest] from the oral literary period has in addition to entertaining his audience also served as agent of change. He employs his art in the service of the community, recording its history in its composition and also serving as its conscience in his criticism/ lampooning of ills in the society.

While writing does not wield the kind of power which is associated with the most sophisticated weapons of this world, it is enormously a

potent weapon in the face of social disasters. In as much as playwrights are artists, the aim of artists in the society is to address for the purpose of eliminating all forms of oppression. To achieve this, he identifies with the oppressed who are crystallised within the Spivakian metaphor as "Subalterns". The term, "Subalternism", according to Bhabha (1996, p. 191), is a term that describes a group as "oppressed minority group whose presence was crucial to the self-definition of the majority groups. The Subaltern social group was also in a position to subvert the authority of those who had hegemonic power". Writing about the role of the playwright in the theatre, Fasoranti (2011, p. 58) attests that "playwriting is a highly creative, meticulous and challenging art of theatre. It is a craft that gives the playwright and the director the license to create characters and present them like normal human beings".

Since playwrights are products of the society, their words must reflect their individual societies either in an affirmative or reactionary sense to the social realities. This is probably related to the reason why Asigbo and Okeke (2012, p. 49) assert that,

> Playwrights as products of society and as artists who are consciously aware of their environment are, most times, influenced by the ideological leanings of the society they belong to … they can propagate their own ideology and use it to influence the society.

Durotade (2014, pp. 170-171) asserts that "playwrights are aware and conscious of the happenings around them and they address them in their works". Nigerian playwrights, and by extension African playwrights, are richly informed about the socio-political and other issues in their societies. They tend to project this; some tragically, while some present it in a rather critical but satirical ways. These awareness and exploitation of the social issues of the society by the Nigerian playwrights explains the reason why the Nigerian theatre is much of a committed enterprise.

The Nigerian plays are more often than not social rhetorics which Onikoyi (2014, p. 265) perceives as that which "can be constructively used to deal with contemporary issues of policies and related matters that can help Nigeria progress as a nation". This could not be more right as Binebai (2013, p.427) affirms that "the significance of drama both as a weapon of social change, as an embodiment of the voice of vision and as a platform for cultural preservation and propagation is not in doubt". They have unique and progress-oriented roles to play in every human society. Boal (1979) in his popular *Theatre of the Oppressed*, as cited by Morelos (1999, pp.137 & 153) believes that, "those who try to separate theatre from politics try to lead us into error and this is a political attitude… All theatre is necessarily political, because all the activities of man are political and theatre is one of them".

If we are to rely on Boal's statement, it would be quite unfortunate to absolve theatre and drama of their political capability. As such, Ilah (2014, p.3) makes us to understand that "theatre allows everybody, old and young, boys and girls, to participate". Such call for wide participations in the affairs of the society is definitely to make political statements about the society. No wonder Ilah (2014, p. 3) subsequently makes us to reason that "what is put on stage, or watched "live" in the arena or market place, enables us to be part of a larger engagement and discussion that uplifts the community".

These ideas of "engagement and discussion" being referred to by Ilah above is practically political. This is because the masses, educated or not, old or young, are not mere dummies that could be fed with shafts without being carefully nurtured, through the arts of drama and theatre, into the path of wisdom. Drama and theatre in their commitment must necessarily attempt to defrost the condensed forms of social upheavals, so that the observers (audiences) can identify with the situations of their environments.

Drama and theatre ought to empower man to critique the society. The idea of the political stance of drama and theatre should be more or less similar to what Rafiu (2014, p. 1) sums up as:

> See, I don't hate or like anybody completely, when they do something wrong, I condemn them even if I like them, when they do something right, I commend them even if I hate them. I condemn or commend based on my perception of rightness or wrongness of the action, not based on my likeness or hatred for the person or his political party. There is no politician that is always right or always wrong. I believe in individuals, not political parties.

Having discussed the political nature of drama, it is expedient to briefly discuss power as a concept, being a key concept in this paper. In order to lay claim to power, that which preexisted is a game which is mostly played dirtily; and seldom played clean. Not minding the way the game is played, one of the individuals or parties involved in the game plan emerges stronger by wielding the power, leaving the defeated contender the alternatives of either accepting or protesting the outcome. Any likely protest of the outcome (peacefully or not) will obviously witness a stiff resistance from the party that wields the power, and by so doing, the struggles for power endlessly continue in a cyclical continuum.

Consequently, politics as a word is derived from the Greek word 'polis' which means city-state. Bagu (2015, p.124) defines politics in its broader sense as

> the activity through which people make, preserve and amend the general rule under which they live. It also deals with

> power . . . politics implies the activity through which individual members of the society seek ways of getting legitimate authority or power to rule and preside over the allocation of state resources.

Bagu's definition reveals politics as a state of acquiring power and authority to make a society work efficiently. However, the reverse is the case in the society described by Iyimoga in his play which talks about the 'godfatherism' system whereby one is forced to obey the elders even if they are working against the potential good leader. While the nature of the history, culture, social, economic, religious activities are most likely to determine the writer's choice of writing and language, politics has affected the work of Iyimoga. That is, the political environments and experiences of playwrights can also influence their creative imagination, and this is evident in Iyimoga's *Son of a Chief* as we shall be discussing below.

Synopsis of *Son of a Chief*

The play, *Son of a Chief*, written by Chris Iyimoga interrogates the power of change in a society that is going through transformation, modernization and globalisation. Amid intrigues and controversies in Eji kingdom,Ari, the king's son who aims at defying tradition and the decisions of the kingmakers, seeks supernatural power from Osedethe fortuneteller to enable him discard his late father's wivesin order to marry the woman, Azimi, who he loves dearly and also Cynthia, the alien of their culture.

However, the play succeeds in weaving culture with politics which presents the dangers involved in limiting change. Love, hatred, jealousy, over-ambitiousness, and the importance of tradition is showcased by the playwright who creates a web of intrigues and puzzles to be solved as readers continue to read till the end. A tragic play that shows man as a passer-by on earth whereby man with all his ambitions, needs and wants is definitely going to die one day.

Interrogating Politics and Culture in *Son of a Chief*

The setting of the play is Nigeria where cultural patriarchal structure is in place. The role and function of culture and politics cannot be underestimated in the smooth running of the society whereby both are interwoven. Culture as a social phenomenon, is that which embraces the past, the present and the future where the people's way of life becomes mobile. This shows that culture is not static as it helps to meet with the challenges of living in the environment which brings to limelight the social, traditional, economic, political and religious forms that affects the people's lives either directly or indirectly. Osaji (1987, p.13) says that, "culture is therefore man's interpretation of, or adaptation to, his environment". This shows that culture is a way of interrogating and interpreting values and norms in the society. However, culture influences

the way a writer uses language to express him/herself. While every culture has its own language of expression that can perfectly express the culture, the language of a writer is used to target the main audience/reader the work is meant for. This is what Iyimoga does with his play; *Son of a Chief,* to showcase a society where the political process is hindered.

While the writer uses language to express the material and non-material things that exist in his society, the socio-political issues are also discussed ironically.Iyimoga's play uses a female character, Azimi, to distabilise the political terrain of the people by killing Oboshi, who she considers as the main enemy of her husband to be. Unfortunately for Azimi, the poison she uses to kill Oboshi also kills her prince, Ari, who shares the same palmwine calabash with Oboshi as a sign of love that the rivalry and hatred between them is over.

> **AZIMI**: It is finished, my people, it is finished. For Ari, for Oboshi and for me, it is finished. I did it because I didn't know he was going to change his mind. You may weep for them both, but please, don't weep for me. I don't deserve your tears (p. 91).

Azimi's action to stop Oboshi from upholding archaic tradition is a breakthrough on one part, but at the other end, killing the three of them is a way of disturbing the existing peace and destroying the political harmony of the society. This paper queries Iyimoga's perspective of the female gender. Why is it that it is the female gender who eventually kill the three characters in the play? Why are the female characters at the mercy of the elders and tradition? However, the answer is not farfetched as Iyimoga is a male writer writing in a cultural patriarchal society where the female gender's life is determined by the male in their lives.

Since man is regarded as a political animal, man uses language as one of the tools to achieve it. The relationship between culture and politics is presented in Iyimoga's play which allows his language to be filled with in-depth meaning. This is also reflected in Ari's view during his argument with the Chiefs and the kingmakers who see him as rude and uncultured shows a lot about his nature,

> **ARI**: I will prove nothing. What brings you here? This is the proof. I saw through your schemes long before my father died.
>
> **OSORI**: More allegations. Young man, don't you have fear? And if you have nofear, don't you have shame? This is the most powerful elder in Eji land, and a kingmaker. And you want to be chief?
>
> **ARI:** Want to be chief? I am chief. . . (p.53).

Ari has no believe in the chiefs who wants him to marry the late king's wives including his mother. He does not see it as barbaric alone, but

because he has his own wife and lovers whom he believes are enough for him, his regards for the chiefs who want to force him to obey tradition and culture is limited.This mirrors Wicomb (2013, p. 179) assertion that 'to speak of the politics of a culture is to speak of the ways in which culture represents itself, the structures that privileges certain forms of representation and the means by which such forms are legitimated'. Thus, culture and politics are intertwined and makes a society progresses.

Perspectives on the Interface between Literary Imagination and Politics in *Son of a Chief*

Most often, writers only imagine and recreate the situations around them. The creative imagination of playwrights deals largely with their experiences and knowledge of the situations around them. One of such numerous experiences and knowledge which playwrights regularly draw from is politics because it does not merely affects several aspects of their life, but their entire life is based on it. *Son of a Chief* is a political tragedy, with elements of romantic misfortunes. In the play, the various political and romantic issues which the playwright advanced show that there is actually a very thin line between creative imagination and politics of power. Based on the synopsis, it is obvious that the play is about the traditional political set-up that relates to the monarchical systems of government and the intricacies of leadership.

Among other political issues in the play, is the derogatory and backward placement of women in the society. Iyimoga presents a kind of societal norms that relegates women to the background, a position which makes it almost impossible for them to be privy to major political issues, irrespective of whether the issue is directly related to the womenfolk or not. This is a political stand in the traditional monarchical setting of the Northern Nigerian society where the playwright draws his creative imagination from. One of the scenarios where Iyimoga (2010, pp. 22-23) presents a similar idea in the play is:

> **ADARA**: Attah, where is your wife?
>
> **ATTAH**: She is in the women's compound. I will bring her in once Aba'agah requires her presence.
>
> **ADARA**: But you were told to come together, or didn't Ari tell you so?
>
> **ATTAH:** What's the difference? I was only conscious of the fact you elders may be discussing issues that are not meant for a woman's ears, just as we were doing, or about to do before Aba'agah came in...
>
> **OMAKU**: Attah was right. Why should a man just bring his wife into the midst of men, and all elders for that matter.

The elders later on, and at other points in the play, agree that truly women should not be privy to certain information, and this leaves one to

begin to wonder if the issues on ground are truly sensitive types as claimed.

The playwright also presents a number of issues of political conflicts in many ways in the play. These conflicts exude backbiting and a high level of dishonesty and deceit. By this, the playwright shows that politics is naturally plagued with series of betrayal and counter betrayal of trusts. However, we are able to observe that the betrayal of trust and counter plotting are arguably salient features of politics of power. For instance, Aba'agah, the Chief in the play, wants the elders to assure him that they would install his only son on the throne immediately he joins his Alekwu (ancestors). The elders promised to abide by his wish by upholding the tradition and customs of the land, but this is not devoid of several political intricacies.

However, this customs and tradition which they vowed to uphold is in itself precisely political. The ancestral ghost of Chief Onah after death, advices Ari (his son) that "the tradition is the elders. They are the custodians, but some of them are selfish. They know the rites more than everybody else and they will perform it with little or no mistakes. Let them do everything for you" (p. 80). This could be interpreted as a political realignment even after death, confirming that the political struggles in life go beyond life. Chief Onah warns Ari to be very careful of Oboshi in Ari's dream, and the tragic deaths of Ari, Azimi and Oboshi at the end confirm the truthfulness of Chief Onah's concerns.

Chief Onah often disagrees with his brother, Omaku several times. Omaku and Chief Onah are brothers and the former or children also have the tendency of becoming the Chief of the "chiefdom". Thus, Chief Onah's suspicion grows in line with the apparent political calculation, albeit the actual reason for Omaku's continuous confrontation with Chief Onah is simply to be ultimately truthful to him about the real outlook of his government. In one of such instances, Omaku implores that: "Oba'agah, talk to this boy again. I know that you have tried but ... there is talk all over the place, that he neither controls his mouth nor his pants" (p. 24). In response to the purported insolence from his brother and the elders, Chief Onah asks that "Omaku, did you sleep yesterday dreaming of me? Or do you want me to vacate this stool for you (p. 24)?"

This is an example of political situations where genuine advices and concerns are misconstrued as possessing political scores and statements. One would have expected Chief Onah to receive Omaku's counsel in good spirit, but the chief only received it in the direct contest of the likely political undertones. The domestic rivalry in a polygamous home could also be partly attributable to the regular clash between Omaku and Chief Onah. Ruminating on the likely causes of the disagreement between the royal brothers, the elders discuss that:

> **ATTAH**: Many times I don't understand the chief and his brother.
> **OBOSHI**: You mean Omaku?
> **ATTAH**: Yes, many times they don't see eye to eye, as if they are not of the same father.
> **OBOSHI**: It is the traditional jealousy between co-wives that is transferred to the children… They are two different people. Aba'agah doesn't want the truth told to his face, but that is exactly what Omaku does. Which is why I like him anyway…He still loves his brother and thinks he should be the only one that can talk openly to him (pp. 30-31)

While Chief Onah's other wives understand the political establishment of the monarchical leadership which is male-centered, they would still have preferred any of Lami, Oteni or Oneshi's daughters becoming the next chief, instead of Ageji's Ari.

Conclusion

In the play, Iyimoga presents a circumstance where the entire situations in life bother on politics, power and the struggle for power. This clearly shows that life is eternally political; it is all about politics and power struggles in entirely everything that man does on earth. Therefore, readers are confronted with political intricacies that cut across individual interests and politics; culture, tradition and politics; marriage politics; modernity and politics; the place of love in politics; amongst other contending issues in the play. Towards his passage (as chiefs never die) to the ancestral home, Chief Onah acknowledges that "there can be no king without enemies. There is no one so good that is loved by all" (p. 33). The contemporary political realities and the authorial position of the playwright as regards the futility in attempting to please all agrees. According to the playwright, the most essential thing is to ensure "a set of people that understands each other and nurse no grudges against one another" (p. 36).

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Nollywood and the Burden of Postcolonial Heritage on Selected Nigeria Films

By

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Abstract

Nollywood film industry has received many accolades in the last few years. This has popularised Nigerian cultural entertainment around the world. However, Nigerian cinema was not designed to be a cultural channel at inception, but instead, as a tool of colonial propaganda. It is the burden of this postcolonial heritage that our paper intends to explore, as it examines the negative influence of colonial history on Nollywood. The paper employs an analytical method of research. By this, the study reviews some earliest Nigerian films among which are *Ti Oluwa Ni Ile*, *The figurine* and *Living in Bondage* and realise that the burden of postcolonial heritage on Nigerian cinema is pervasive and corrosive. Based on the above approach, our findings reveal that Nollywood's portrayal of young, upwardly mobile and selfish characters who sacrificed their families, communities and country to get rich and become wealthy is a burden inherited from the days of colonial cinema. It therefore, recommends Nollywood writers and producers use topical themes of positive role model characters to alleviate the burden.

Keywords: Nollywood, Postcolonial Heritage, Film Production, Cinema, Cinema Screening.

Background

The popularity of Nollywood films has enable some of the movie stars to gain fame and riches around the world, while also putting Nigeria on the global map of entertainment. However, Nigerian cinema was not designed to be a cultural channel at inception, but instead, as a tool of colonial propaganda.

Prior to the Nigerian filmmakers' effort at producing films in Nigeria, film exhibition was a popular means through which entertainment was made available to the people in cities like Lagos, Ibadan, Port

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Harcourt, Kano, Kaduna, Onitsha, Enugu and Jos. At that time films were exhibited in cinema halls, where films are shown for the entertainment of the audience. The popularity of this entertainment grew after independence when cities expanded due to migration of people from the rural areas to the urban centres in search of employment. Films shown then were imported into the country by business men, most of who were of Lebanese origin. Explaining the genesis of Nigerian cinema, Onuzulike (2010, p.9) highlights the first cinema screening in Nigeria. His record puts the date in 1903 at Glover Hall Lagos. This is contained in his submission that "the colonial era begins with the first exhibition of film in Nigeria in 1903, at the Glover Memorial Hall in Lagos". After that screening, the colonial administration began to use films for mass communications as well as propaganda. It is in the effort to set its own agenda through propaganda films that the colonial authorities in Nigeria deviate from the objective of film as a communication tool. This deviation has resulted in unintended consequences fifty years after Nigeria's independence. In the bid to find solutions to the burden created by the colonial influence on Nollywood, this paper attempts to examine the following:

- Has colonial impact on Nollywood been harmful?
- How does Nollywood continue to sustain bad colonial influence? and;
- What could be done to wean Nollywood off this negative trajectory?

In the effort to answer some of the above questions, this paper undertakes an historical review of the genesis of film in Nigeria and the subsequent emergence of Nollywood as the indigenous production base of Nigerian entertainment. It also reviews how the pungent influence of the colonial government still reverberates in Nollywood fifty years after independence. The paper also attempts to determine some of the elements that reinforce the colonial negative influence on Nollywood after decades of political independence. In this effort some Nollywood films are selected and analysed. The paper concludes with some helpful submissions and recommends how to remedy the situation.

The Beginning of Cinema Screening and the Cost of Colonial Free Cinema in Nigeria

This researcher as a young observer growing up in Lagos in the late 1960s, experience the watching of free films in public places like *Onala* and *Teku* playgrounds at night, especially on weekend. During the exhibition, the colonial officers and their Nigerian assistants would mount mobile film unit on a Land Rover truck showing Cowboys and Indian shoot out films while advertising Marlboro cigarettes. Using this ingenious marketing strategy in collaboration with colonial film office, foreign producers turned Nigeria into a dumping site for cheap unrated films

which has no beneficial value to the Nigerian populace, but that propagate the colonial's way of life as civilised and worthy of emulation. At the same time, these films showed the native's method as primitive and backward. Unfortunately, there was no way to counter this menace by the Nigerian society, whose only access to cinema is limited to screening.

At the end of slave trade, as one of the Europeans' tactics to attract Africans, they started showing films in their colonies for propaganda. Johns (2010, p.28) notes that "early in the twentieth century, films screened to potential workers in rural areas – with the assistance of mobile vans owned by the mining companies, equipped with generators exposed black audiences, often for the first time, to moving pictures". The rural urban migration was also a catalyst in the patronage that the European film exhibition enjoyed.

One of the things that encouraged the colonial masters to give priority attention to film is what Onuzulike (2010, p.10) observes that "during the beginning of the World War II in 1939, the Colonial Film Unit (CFU) was established due to the Colonial government's recognition of the possibility of using films as propaganda, particularly during the wartime stage". Omolola (2013, p.22) confirming the colonial government's use of films in Nigeria as propaganda tool before independence observes that "the British government used its movie production to propagate British values in all the colonies it governed directly or indirectly and to impress on the people of the colony that British ideas were superior". Diawara (1992, p.3) also attests to this in his submission that "in 1939 the British set up the Colonial Film Unit, with branches in different parts of Africa … and a West African branch for Nigeria and the Gold Coast (present-day Ghana)".

It is worthy to note that the rationale behind the establishment of the CFU was for a specific purpose. This means that Britain and France were selling themselves to their African colonies as good guys through these edited versions while also using the films as propaganda to enlist their African colonies' support to fight the Germans who were then waging war against them. No doubt, the films have negative influence on the psyche of African audience. Tekpetey's (2010, p. 2) work observes that "films which appeared on colonial African screens spread a pernicious influence and promoted harmful acculturation for Africans". This is because the films that were distributed by the colonialists glorifies the white protagonists as heroes who would at the nick of time rescue primitive Africans, whose intellect and abilities are too shallow to operate in their own environment. This is an irony, considering the fact that Africans have been living and thriving in this same environment for thousands of years before the arrival of the colonial lords. Diawara (1992, p. 4) validates this thus:

> The Bantu Cinema Experiment and the Colonial Film Unit were in many ways paternalistic and racist. They wanted to turn back film history and develop a different type of cinema for Africans because they considered the African mind too primitive to follow the sophisticated narrative techniques of mainstream cinema.

However, this researcher agrees with Diawara's observation that the CFU is a propaganda tool to discriminate against Africans, but disagree with the Europeans' line of thought on African's inferior minds to follow a good narrative in film.

The negative impact of the "free cinema" otherwise called *sinimó òfé* shown in villages and cities across Nigeria by foreign businessmen and government entities are enormous. Ukadike (1994, p.106) reacting to the effect of these films on Nigerian society laments that, "critics have found drawback to this rural foray, as there were no warnings of violence, sex, or obscene language on screen; also Sinimó Òfé has no age restrictions". It is common for products that are being promoted through these screenings to be offered freely to all the audience in attendance. Aside from the long term psychological effects of violence which the films had on younger minds, the effect of the advertised products like cigarette and hard liquor on a younger audience are immediate and systemic, which have brought permanent damages of a lifetime to the young Nigerians who patronised them.

Historical Development of Film Production in Nigeria

Shortly after independence in 1960, Nigeria was enmeshed in political turmoil that resulted in a civil war. However, by the end of the civil war in early 1970s, Nigeria's crude oil exports became stable and economic recovery initiatives intensified. The financial growth of the nation resulted in importation of many products including films into the country. Subsequently, film shows migrated from free cinema at the playgrounds to paid cinema at cinema halls like Sheila Cinema and Plaza Cinema in Lagos, Pen Cinema in Agege and Scala Cinema at Ibadan, to mention just a few. At that time, the Lebanese business men had started importing Indian love story films (Bollywood) and Chinese karate films (Kung Fu) into the country. During this period, the total control of importation and exhibition of films were carried out by foreigners. Shehu (1992, p. 24) informs that "with an effective distribution network by the multinational, the American Motion Picture Corporation of Africa, and the Lebanese dominated film exhibition houses, local appetite for Western and Indian films was cultivated and keenly whetted". This paper agrees with Shehu, because as Nigeria was getting an overload of foreign cultural bombardment, Lebanese business men were smiling to their banks.

To stem the tide of further erosion of Nigerian culture created by the importation of these foreign films, the military government promulgated the Indigenisation Decree of 1977. The decree was to get Nigerians involved in the production, importation and exhibition of films in Nigeria. However, this decree was of no serious consequence as the old trend continued unabated. Shehu (1992, p.25) underlies the failure of the Indigenisation Decree of 1977 when he states that:

> Although the Nigerian Enterprises Promotion Act 1977 (Indigenisation Decree) was aimed in parts at correcting these neo-colonial tendencies in our filmmaking and distribution, any serious investigation will reveal that many of our film exhibition centres are owned by Nigerian front on behalf of foreigners.

Feeble as this decree was, it was an eye opener for some enterprising Nigerians like Ọla Balogun of *Ajani Ogun* (1976), Jab Adu of *Bisi Daughter of the River* (1977) and Eddie Ugbomah of *The mask* (1979) to produce and direct some indigenous Nigerian films. Supporting the positive impact of the decree on the growth of Nigerian films, Diawara (1992, p.118) affirms that "Yorùbá cinema has emerged since the early seventies to become an original expression of directors like Ola Balogun and Bankole Bello and popular Yorùbá theatre stars". Subsequently, Ade "Love" Afolayan and Hubert Ogunde got their film debut from Balogun's directorial works. Their directing efforts thereafter, became a precursor to the widening production of Nigerian films.

It is pertinent to state that local film producers faced a lot of problems in having access to cinema hall where they could exhibit their films. This is because the Lebanese business men that owned most of the halls release it to Nigerian producers for use at exorbitant prices. However, succour came when the National Theatre was opened in Lagos in 1977 and that was the opportunity that filmmakers like Hubert Ogunde and Ade Afolayan explored.

The oil boom of 1970s and relative political stability which ushered in the second republic headed by President Shehu Shagari in 1979, encouraged film production, hence, the establishment of the Nigerian Film Corporation in 1979. Part of his administration's mission was to rescue indigenous producers from the distribution channels which were hitherto, the Lebanese business men's monopoly. The corporation also encouraged the development of cinematograph theatres by Nigerians with financial and other forms of assistance. The Nigerian Film Development Corporation (NFDC) was used to import and distribute some films and show same to Nigerians in many cinema halls including the National Theatre in Lagos. These two organizations were later replaced with National Film and Video Censors Board (NFVCB), which is now charged with rating of films and

videos, exhibition and distribution of same as well as creating an enabling environment for producers to grow the business of film and video production in Nigeria.

In a bid to stem the monopolistic tide and extortionist tendencies of the middlemen and overcome the prevailing security and economic challenges that were rampant in the late 1980s and early 1990s, the early video film producers began the production of films on VHS video tapes released directly to the audience. This eliminated the need to rent a cinema hall and the audiences were able to watch the locally produced films that have been hitherto shown in cinema halls, in the comfort of their homes with friends and families.

The video phenomenon also helped to keep the producers' film cost down. This is what the audience also benefited from as video films were almost the same price that the cinema ticket would cost. These video films are presently distributed in Video Compact Disk and Digital Video Disk, making them cheaper than the cost of a cinema ticket. The audience in response to the low VCD and DVD prices keep coming back for more until it got into what is now known as the Nigerian video film industry. This fact is stressed in a study by Udomisor and Sonuga (2012, p.4) when they state that "Nollywood uses the video cassette format and recently the Video Compact Disc (VCD). As a consequence, the films are not shown in Cinema houses since they are shot straight into video tapes, replicated and sold for home viewing hence the term home videos".

The many advantages of digital film production were also noted by Tunde Kelani (2015) when this researcher interviewed him at his office in Lagos. He also confirms that Nigerian films are shot digitally thus:

> There was a time when the likes of Ogunde, Ola Balogun were very active and we made the films not in video, but we made it in film. The technology may have changed because now mostly almost all over the world films are now shot digitally.

Kelani's statement is an affirmation of the world wide acceptance of the digital revolution that has taken place in film technology partly because it is cheaper to produce and is still ongoing presently. A recent closure of the last film processing lab in New York City is a confirmation of the wide acceptance of digital filmmaking. Frazer (2014, p.1) quotes Technicolor-Post Works New York COO Rob DeMartin on the reason for the closure when he states that:

> Working with Deluxe NY, we continued to provide laboratory services to our clients long after laboratories in most other regions had closed. We are sad to say that the demand for that service is no longer sufficient to sustain the lab and still maintain a world-class standard for quality.

With these positive effects of digital filmmaking, Nigerian filmmakers are now up to date with their contemporaries around the world in producing their art of filmmaking in digital technology. Digital film production trend is also catching on in America due to the improvements of digital video cameras that have made film production cheaper and almost indistinguishable from celluloid films. In view of these various technological advancements in digital filmmaking, it is no surprise that Nigerian filmmakers have become very active. These upsurge activities have however, exposed the hidden burden of colonial influence on Nigerian cinema.

Colonial Influence on Film Production in Nigeria

The colonial influence in Nigeria is massive. It permeates through all spheres of life in their colony such as religion, education, culture, language and trade to mention just a few. Our main concern in this section however, is the examination of negative colonial influence on film production in Nigeria. Some of these negative influences are disregard for the ancestral gods, corruption and nudity. Three randomly selected films from where we extract these negative influences as represented in the general Nollywood films population are:

- *Ti Oluwa Ni Ile*;
- *The Figurine*; and
- *Living in Bondage*.

The three films are selected from the population of Nollywood films and they suggest a wide range based on their dramaturgy. *Ti Oluwa Ni Ile* is a Yoruba language film from Nollywood which depicts the customs and traditions of the Yoruba people of Nigeria. *The Figurine* is an English speaking Nollywood film of which its contents represent any African town and villages, whereas *Living in Bondage* constitutes an Igbo cultural traditional ways of life in view of the names of the main characters and co-mixing of the English language spoken in the movie.

Ti Olúwa Ni Ilè (2003) (The Earth is the Lord's) is the beginning of a three part film. It is written by Kareem Adepoju who also plays the lead role of Otun, while directing and production is done by Tunde Kelani of Main Frame production. The main theme is about land (economic) issue, through which greed and corruption manifested. Chief Otun colludes with Sanya and Ajibade alias JP to sell the town's communal land on which worshipping and sacrifices are made to the town's deity. The town challenged this in the courts but lost, due to the bogus history fabricated by Otun. The king counselled the town with his philosophy that out of the loss, the town's youths would gain jobs from the land developer. This is the explicit content so far, until after the court's verdict when the perpetrators mysteriously start to die one after the other, evidence of the supernatural influence of the aggrieved deities worshiped on the stolen

land. The movie is a symbol of the fraudulent activities pervading the Nigerian society in the 1990s, which caused the "Obtaining under False Pretense Decree" to be promulgated in the late 1990s by the military government of that time.

In examining this movie, it is evident that corruption is like a cancer disease that turns body tissue and organs against the host body. The above parallel is due to the fact that the perpetration of the land fraud against the town could not have been successful but for the inside help received from chief Otun, an eminent citizen of the town. Chief Otun colludes with the masterminds and fabricates a story that could not be disputed by anybody alive for monetary gain, often, a major inducement that helps the growth of corruption.

All the meticulous plans to perfect the land scam worked out perfectly, with a final legal verdict in favour of the swindlers. What none of the plan executors bargained for however, is the wrath of the *Orisa* worshipped on the land and the god took the matter personal by passing its own type of grave judgement, a death sentence for all directly involved in the scam. No appeal, no defence, no mercy.

In the end, Otun's corruption is an analogy for the larger Nigerian society. Corruption became a Nigerian lexicon right after independence from colonial Britain in 1960. It was one of the major accusations of the first military coup planners of 1966. It was also used by General Murtala Mohammed when he overthrew General Gowon in 1975 and General Mohammadu Buhari when he overthrew the democratically elected government of President Shehu Shagari in 1983. The present government has severally accused the past government of President Goodluck Jonathan as corrupt, while that has counter the argument by pointing accusing fingers at elements of the present administration. With all these public corruption cases, Nollywood see a ready-made market for any corruption theme story and latch on to exploit it without thinking they may also be promoting it through its movies.

The Figurine (2009) on the other hand, is a love triangle and magic impact thematic film where the characters unwittingly invite horror into their own lives through blatant disregard for ancestral gods. It is also the story of a local deity. The god is physically represented by an effigy, which gives seven years of abundance and plenty to anybody who touches it and seven years of chaos and bloodletting thereafter. In the opening scene, we are introduced to the worshipping of the effigy and life's abundance in the olden period of Aráromiré town, signified by black and white shots, which is shortly followed by the death of the priest after seven years and the destruction of lives and properties in rapid succession. Thereafter, the citizens in horror and anger, burn the shrine with the effigy in it, after which they deserted the village.

Fast forward to the present day period now depicted in normal colour shooting, the main characters are the happy-go-lucky Sola the protagonist and Femi as the antagonist. On a physical exercise training one day by the youth corps members, Sola and Femi get lost and in the process of joining the others, they come upon the burnt down shrine of Aráromiré where Sola took the figurine against his friend's advice. After the service, Sola married his love Linda and Femi moves overseas for further studies. Having touched the figurine, they all had rapid growth and development all round and Femi eventually returns back home after his studies. By this time, his chronic asthma attack is gone and he is an eligible bachelor with a rising star profile at work.

Linda is heavy with her second child when she comes across the book on Aráromiré and becomes scared of the legend in the book. She threw the effigy away when she gets home, only to have it come back mysteriously and several times after that repeatedly. Her husband also burns the figurine to reassure her it is only a piece of wood, but her surviving son jumped to his death during the argument, while the effigy is still discovered in their home thereafter. Linda loses her mind after this and has to be medically sedated. Femi and Sola decide to take the effigy back to the original spot where they found it at Aráromiré but while in the forest, Femi kills his friend Sola in a jealous rage over Linda, thus starting the new seven year cycle chain of bloodletting as the curse of Aráromiré escalates.

In *The Figurine*, the protagonist signed his own death warrant through blatant disregard of his friend's warning and the environment under which the effigy is found. This he did wilfully, because he believes the world has become too civilised to be pandering to any myth about a wooden statue. The sad thing is, even the colonials that brought the Western education on which his believe stems from are more careful when dealing with unknown culture.

Living in Bondage (1993) is an Igbo film of Nollywood production where English language is spoken. Directed by Chris Rapu and written by Keneth Nnebue, it is one of the earliest Nollywood films that gave the industry name recognition. While the theme of the movie is about greed and criminality in the bid to get rich quick by all means, our focus on this movie is the first party scene where Andy is invited to a get-together with young rich men who made money from sacrificing their loved ones. At Ichie Million house, the young ladies at the party are scantily dressed, thereby suggesting a lax moral code that made Andy, a happily married man more determined to do whatever it takes to acquire wealth too.

In addition to the sumptuous flesh displays in this movie, the other western props such as flashy cars and wines also suggest to Andy that with money, he could fulfil all life's pursuits that make any man happy. To

accomplish his quest for wealth, he sacrificed his loving wife and becomes instantly wealthy. It is only after crossing the Rubicon that he realises his folly at how wrong he is.

Similarly, the scantily dressed ladies at Andy's first party attendance in *Living in Bondage* are a permanent fixture of several Nollywood productions. In the bid to reflect modernity in Nollywood films and copy their foreign counterparts, girls and young ladies dress provocatively as if their main and only aim is to seduce not only other cast members, but also the audience at home. When such films are marketed, you see the pictures of semi-nude ladies generously splashed over the DVD box of the films as if it is an erotic film.

Conclusion

In the course of this study, it has been established that Nollywood has become a popular means of entertainment not only in Nigeria, but also around the world. This popularity has empowers Nollywood to impact millions of its fans. However, by constantly exhibiting contents infused with corruption, nudity and blatant disregard for Nigerian customs and moral values, Nollywood continues to propagate the burden of colonialism in the name of civilisation.

The findings of this study reveal that colonial's exploitation of Nigerian audience through the exhibition of propaganda films and promotion of distasteful products in the name of free cinema has been disastrous for Nigeria. It also transformed into paid cinema where we had re-colonisation of the audience, through economic dependence on the Lebanese business men that controlled the means of pay cinema, as audience are bombarded with foreign ideologically base films of Bollywood and Chinatown that devalue Nigerian culture. Ultimately, this burden has cumulated in Nigerian film industry's unwitting participation of exploitation of the Nigerian audience. Nollywood does this by showing any and all that would make their films popular, regardless of how the content may have been perverted and debased.

Therefore, this study concludes that in-spite of the popularity of Nollywood films the colonial impact on film production has become a liability. In its quest to gain huge box office sales, Nollywood projects its contents in ways that are dishonest, dishonourable, unscrupulous and unethical with little semblance to Nigerian cultural values. These cultural distortions are some of the societal issues that need to be addressed by Nollywood. We suggest that the best way to correct this anomaly is for Nollywood to start devising means of showcasing stories of selfless characters as the protagonist, characters that adhere to the rules and norms of the larger society with regards for Nigerian cultural ways of life.

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God is Displeased: Resisting Misrule and Leadership Impunity in Christian Religious Music in Nigeria

By

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Abstract

This article discusses the musical works of some Idoma and Ebira gospel music artistes in Benue and Kogi states of Nigeria respectively who have challenged leadership ills like financial recklessness, impropriety, disloyalty, dictatorship etc within and outside religious circles. The paper is developed upon the theory of everyday resistance as propounded by James Scott in 1985. Data for this work was collected from recorded audio and video discs acquired from music marketing outlets, which enabled us to adopt the deductive method of research. The study observes that these music elicit group consciousness to misrule; hence it encourages group psychological resistance or acceptable forms of non-violent action. Religious piety notwithstanding, these artistes demonstrate that popular revolt through music is crucial in influencing the direction a society goes, and therefore should be encouraged.

Keywords: Resistance, Misrule, Impunity, Religious Music, Textual Contestations.

Introduction

The role of the musician as a social commentator has been identified as a very significant attribute of traditional African music. Endowed with a keen sense of observation, memory and communication skills, the musician observes and interprets developments in the community with precision and objectivity. Several features of the African musician help to fulfil this role: the text which can easily be comprehended or decoded by those who understand; the instrumentation which could reflect some historical facts about the people and their past; dances and

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costumes which could suggest past practices, warfare, cultural exchanges among others; the occasion and context of performance, which may suggest the mythological beliefs that form the basis for the performance; the participants (if not open to all), which points to age-held beliefs on social groupings within the society as prescribed by the culture.

Music performance provides for the musician a perfect and strategic space for personal expression, social commentaries, philosophical reflections and submissions, satirical comments, praise singing, political expressions and many other possibilities. Such performances are intended to address social realities that affect the lives of individuals, families or the community in general. Beyond just addressing such issues in songs, content of the songs are reflections of the musicians' belief and ideological stance. According to Ilari, Chen-Hafteck and Crawford (2013, p. 203), "singing is not only a powerful means of human communication, but is also an expression of lifestyles, values and belief systems." Therefore, the musician can rightly be seen as a worthy philosopher in his community. Placing *Igoru* music in this context, Idamoyibo (2016) writes that the music deals with oral narratives which objectively situate good socio-moral development and sustenance of ethical and moral values in proper perspectives for profitable living in the general functioning of the society.

The musician's role in Africa as a historian, commentator, watch dog and social critic, is not restricted to traditional music only. Contemporary African musicians also have assumed the same roles in their respective cultures regardless of the musical genre employed. Fela Anikulapo Kuti who evolved the *afro* beat was a classical representation of the musician as a watch dog, even though the government of the day did much to shut him up.For Fela, all forms of social injustice must be condemned and resisted through every non-violent platform in order to effect the desired change. Hence, Oladipo (2016, p. 44) writes:

> …his music has targeted corrupt social, political and religious practices as well as injustice, inequality, oppression, and exploitation in Nigeria, Africa and beyond. Thus, Olaniyan was right in asserting that Fela's music to a great extent exposed historical and contemporary Nigerian problems (since colonial rule) such as bribery, corruption, oil subsidy scandal, oppression by religious, social, and political leaders, as well as bombings/killings of political religious opponents in Nigeria today by those in power.

Contemporary gospel musicians also are not left behind in this respect. Many of them have boldly condemned social ills as well as actions of injustice, impunity, unfairness, hypocrisy, corruption and so many other unwholesome acts among leaders both in secular politics and within the church circle. Although these artistes seldom accent to being portrayed as

promoting resistance to constituted authority, Hollander and Einwohner (2004, p. 545) classify their musical works as "covert resistance" in tandem with the interpretations of other "culturally aware observers". Hence, these artistes demonstrate that the meaningfulness of gospel music in Nigeria is in contextualising it within the myriads of social problems in Nigeria, and how it can serve as an instrument for social rectitude and moral re-awakening.

Theoretical Framework

Thomas (1923) in Williams (2009, p. 21) reveal that symbolic interactionists believe power is achieved through the competition of individuals to define the situations surrounding their actions. Williams stated further that "Power shapes how we think, how we feel, and what we do, yet is at the same time an abstraction, a concept that humans have created to make sense of our unequal access to material, cultural, social, economic, emotional and psychological resources." The fluidity of time and situations, therefore, makes power to ever remain unfixed as perspectives of the actors constantly change. The actors here refer to the powerful or those who have power, who exert it explicitly or subtly through convincing the powerless that *their* definition of power is most natural and ideal. On the other end are those with less power or the powerless who are subjugated or impressed upon to think in ways other than their own whether voluntarily or involuntarily. The constant negotiation between these actors results in "exertion or resistance".

However, public and open confrontations as resistance is different from everyday resistance. Vinthagen and Johansson (2013, p.4) observe that the theoretical concept of "everyday resistance" was postulated by James Scott in 1985 as an umbrella for some forms of resistance, which are "not as dramatic and visible as rebellions, riots, demonstrations, revolutions, civil war or other such organised, collective or confrontational articulations of resistance". Other concepts used to represent this form of resistance include "embedded resistance, off-kilter resistance, worker resistance, or peasant resistance (Mihelich & Storrs, 2003, p. 419). According to Vinthagen and Johansson (2013, p. 10), everyday resistance could be understood as "such resistance that is done routinely, but which is not politically articulated or formally organised." They further argue that such resistance is a particular kind of act that is capable of undermining power.

Vinthagen and Johansson (2013) also stress the need to focus more on the nature of the resistance act rather than the consciousness and intention of the actors. This is because the intention of actors could be to survive, proffer practical solutions, meeting immediate needs, pursue a desire, establish personal status among peers or something else. Hence in agreement with Focault (1978), Vinthagen and Johansson (2013, p. 37)

reveal that everyday resistance is constant inter-relationship with power, rather than open resistance. "It resists only bits and pieces of the power, and is never fully outside of the network of powers. Therefore "everyday resistance" is necessarily contradictory – both subordinate and rebellious at the same time."

The musical works of two prominent gospel artistes (Owoicho Peter Otulu and Emma Rufus) are in focus in this study. Owoicho Peter Otulu is one of the founding fathers of gospel music among the Idoma people of Benue state in Nigeria. His works have spanned up to four decades, making him the oldest gospel music artiste still living in Idoma. Similarly, the second artiste is Emma Rufus, a gospel artiste among the Ebira people of Kogi state, whose popularity has consistently risen as one of the few focused gospel artistes in Ebira land. Idoma and Ebira are ethnic groups predominantly found in Benue and Kogi states respectively in the Mid-Central geo-political area of Nigeria. It is instructive to note that both artistes believe gospel singing must address religious, social and political ills without bias.

The two selected gospel artistes employ the indigenous language of their people as medium of expression, attesting to the fact that their primary audiences are the ordinary "man" who may not understand English. The data used in this work are songs collected from music produced by these artistes and marketed by music vendors in Idoma land and Ebira land. As an Idoma by ethnicity, the researcher translated Peter Otulu's song himself, but employed the service of an Ebira interpreter in order to translate Emma Rufus songs which were in Ebira language.

Textual Analysis and Contextualisation of the Songs

The style of presentation of the songs adapt them to the cultural preferences of the indigenous audiences. Although Otulu and Rufus are from two different ethnic groups, both of them adopt the Dialogic Drama Mode (DDM) as introduction to the songs used in this study. This is a performance style in which the artiste switches to an acting mode either at the beginning, middle or end of the musical performance. Such dramatic mode is generally intended to give further strength to the artiste's message by providing the audience with a more vivid and non-musical expression of the core message of his / her performance. As a rule, usually DDM is kept as short as possible, to demonstrate that it plays only a supportive role in the performance. Further still, DDM employs dialogue among actors, who are all part of the musical performance. In the songs selected for analysis in this discussion, the artistes adopted the DDMin the introduction, which simulates live situations where issues of concern are discussed in the community. Submissions, accusations, defence counter accusations, observations and conclusions in these acts contextualize the songs, thereby enhancing audience identity with the songs. DDM provides

a strong visual imagery in the psyche of the audience, it strengthens the audience capacity to practically relate the message of the song to his real life experience in the society.

Avarice

The insatiable quest for wealth and financial gains have been identified as one of the major undoing of leadership in many sectors of the society today. This is observed both within and outside religious circles. Peter Otulu's song *Ede* exposes the pre-occupation and undue emphasis on money-raising issues by many preachers and church leaders today.

Text in Idoma language	**English translation**
Ach' okėl' Ȯwȯicho	Ministers that preach the word of God,
Aa l'ȯkwȯik'ėla du moo:	Please tell me the truth of the matter:
Onduk'anȯwagėnnė?	Did the Lord say He will no longer come?
Ondul'ubayibuluȯha ta,	Has the Lord written another Bible
L'okėlakunupiyabȯnėė?	And changed His word?
Ȯdiyanėyik'ede ta kochėhȯ	Why has the high seat refused to deliver the message
Kowak'ȯkpani aa ke?	Of the return of the master?
Ėyik'edeka le pi' yȯbuk'ȯbalanda	The high seat has become the frontline For rumour mongering
Ijel'ȯkwȯyi nu gebioo	Money has driven truth away
Ɔ'eyik'ede	From the high seat
Ȯnaoo ta k'ijekw'ėyik'oowa	Announcements on money collection have replaced
K'Ȯpani	Proclamation of the Master's return.
Aj' odobul'edemiyėtabȯemini	Darkness has overwhelmed the high seat
Ede,Onduk'alȯiwaanana	High seat, our Lord is coming soon.

The artiste exposed a major shift in ministerial focus, which characterises church administration in many congregations today – the pre-occupation with raising funds and collection of money by ministers and church leaders in the church. He drew the attention of his audience to what should form the primary assignment of the pastor or minister in the church – proclaiming the second coming of Jesus Christ. In his view, the second coming of Jesus Christ is clearly stated in the Bible. It is, therefore, not out of reason to expect that the theme of Christ's second return should be a major theme for preaching in churches today. However, Otulu observes that the attention given to offertory, fund raising and donations in the church today has surpassed every other topic for preaching in the church. Spiritual privileges, exercises and requests have become commercialised through different approaches. In some cases, the laity is expected to pay a specified amount of money before he can see the minister either for

counselling or prayers. The laity's reason for seeking the minister's attention determines the amount he / she may pay.

Other preachers exploit the laity through convincing them that their success, miracles, prosperity or fruitfulness is dependent on "sowing a seed". Such ministers / clergies make the laity believe that the quality of seed sown determines the degree of prosperity or blessing they will receive from God. In some other quarters, sermons delivered in every meeting of that congregation is focused on money-making or prosperity. The amount of money or wealth a member of the congregation accumulates becomes an indices of his spirituality. This shifts the focus of the congregation from other spiritual virtues that moulds character and morals.

Closely associated with this is the lifestyle of the clergy in most churches today. Whereas the laity are impoverished and poor, the clergy or preachers live fat and ride the best cars in town. Their accommodation are paid for by the churches. They rob the poor congregation to enrich themselves. This is in absolute contrast with the life and teaching of Jesus Christ whom Christians believe gave His life for the salvation of the world. This is not different from what obtains in secular politics and governance. Political leaders enjoy all the privileges of their offices even when the masses are dying in want. The tax payer's money is used to pay for their travelling allowances, hospital bills outside Nigeria, gas for their power generators because of poor electricity power supply, maintenance of their vehicles owing to bad roads, wardrobe allowances among others. They become richer while the masses get poorer. Yet the masses idolise them, die for them through thuggery and violent clashes between opposing political parties. Therefore, the unholy pursuit for money and material wealth by church ministers negates the foundational principle of spirituality of the church, thereby wrongly refocusing the ideals of the church, sermons and the ordained assignment of the church minister.

Lack of Confidentiality

In the following excerpt, Otulu bemoans the failure of preachers and the clergy in keeping personal/private information about their congregant confidential.

Text in Idoma language	**English translation**
Ede, ede, ede, ohimlanyikokpakpa	High seat, some high seat havforgotten the truth
yAajek'okpakpagebiooŋ'ėyik'ede	Do you know that truth is lost from the high seat?
Onduk'alȯlunwalulė	The Lord says when we have problems
K'alȯg'ėg' anyakwȯchė	We should go to the elders
K'ayakwȯchėkoj'ikwul'Ȯwȯicholalȯ	For the elders to cry to God on our behalf

Unwaluọmapiika le piyọkak'ẹyik'ede	That same problem has become item of news on the high seat
E l'ọba mu l'ọnyakakagwo	They reconcile a man with his wife
e lọ bi jag'ẹyik'ede	They bring the subject still to the high seat
Ẹgbagechuwọnal'inyakwug'ẹg' ichọchi	If you are in need and you run to the church
Keka n bal'ọkayal'uwaeyik'ede	Pity, you have created a news for the high seat
E lẹl' ọinuwapo	They receive report on their brother / sister
Gbọbuked'ọinẹomaọka	Before they ask that brother / sister
E lich' edetul'ẹlaọmakat'ẹchẹl'ẹwa	They climb the high seat and make the report public

The clergy or church leadership is referred to here as "high seat". The clergy's responsibility of counselling and guiding the laity predisposes the laity to opening up personal sensitize information to the church leader. The church leader's responsibility over his congregation has been observed to include preaching to the congregant, counselling the congregant when necessary, providing personalized spiritual assistant to congregants in order to meet individual needs among others. Among so many other occasions that the clergy provides individualised assistance or counselling to the congregants, Otulu identifies the following:

a. Challenging times like sicknesses or other problems that may drive the laity to seek spiritual and moral support from the church leader;
b. Family crisis that necessitates church leader's intervention;
c. Financial or material needs that require help, charity or support from the church;
d. Negative information on a congregant brought to the church leadership by concerned congregants or someone else.

Situating his argument within biblical injunction, Otulu submits that the clergy has a moral and divine obligation of praying for the laity at such times. The passage of the Bible on which this argument is anchored is the following passage from the Holy Bible King James Version which states:

> Is any sick among you? Let him call for the elders of the church: and let them pray over him, anointing him with oil in the name of the Lord (James 5: 14)

The high seat (church leaders) is here reminded that the scriptural method for handling issues like the above-stated are primarily prayers to God for divine assistance and bible-based counselling. Surprisingly, whereas the laity often go to church leaders during occasions like that, most leaders fail the laity in the way and manner personal, confidential issues are treated. Although a leader's failure to provide personalised

counselling assistance or material help to congregants who desperately need such may be disappointing, it becomes more worrisome for the preacher to divulge such private information to the public through his preaching closely related to this is a clergy's failure to investigate received information on a congregant's manner of life that falls much below expected moral standard before making it public on the pulpit.

Further still, the inability of some to manage information and congregants confidential matters reveals the absence of basic ethical training required of anyone that would occupy such position. Many of the pastors and church leaders today do not have any theological training, neither do they develop themselves on the skills of information management and leading a congregation.

Leadership Perpetuation

The usefulness of a leader to the group of people he / she leads is sacrosanct with the purpose of leadership in every clime. Leadership must impact followers positively, else change in the leadership becomes inevitable. However, even in the face of policy failures, moral indictments and evident allegations of corruption, leaders in Nigeria and indeed Africa still hold on to power at all cost. In the following excerpt, Otulu draws the audience attention to the sit-tight practice of some leaders in the church.

Text in Idoma language	**English translation**
Ach' okėl' Ȯwȯichoimin'ȯyin'ayȯke	Preachers of God's word, where are your brethren?
Aa no bi ėlak'ȯinė le chȯchaėyik'ede	You that use a brother's report as news for the high seat
Owu k' Ȯwȯichonyėan'ot' ėyikaamė fa	If the Spirit of God departs your anointing is finished
Nana aa j'ėgal'ȯch'ȯhanoo	Yet you will not allow any other

Although the first two lines of the excerpt above indicts the preacher on using a congregant's misfortune as part of the bricks for developing his sermon, the last two lines are very instructive. The artiste submits that the relevance of a minister is a function of the spiritual anointing that the Spirit of God bestows on the minister. This serves as the source for inspiration and supernatural influence which helps the minister fulfil his ministerial mandate. Without this unction of the Spirit of God, his efforts will lack the support of the Spirit of God, thereby making him unfit to provide any form of spiritual nourishment for his congregation. The logical question, however, is: when a minister becomes unable to provide the required spiritual nourishment for his congregation, what business does he have in occupying the position of leadership of that congregation? This is the question Otulu is implying through his song. He expects such leader to voluntarily step aside so that a more effective minister could step into that position.

The politics, diplomacy, manipulations and power tussle that characterise many church leadership is clearly antithetical to the belief and ideals of the church. Owing to the social and financial privileges associated with the office of the church minister, some are observed to seek every possible means to perpetuate their stay in office regardless of their ministerial failings. Some go to lengths of making proselytes for themselves who would defend them against any perceived challenger in the church, while others allow the leadership tussle to culminate into the church breaking up into factions.

Text in Idoma language	**English translation**
Achohigbok'ėl' Ȯwȯicho	Some persons begin to preach the word of God
E k'ȯdobȯbit'ukwaya	They speak unwholesome words
E gėg'ach' ogbȯkȯ e l'obȯbik'uwaka	They speak evil of prayer warriors
Chėl'abȯ h'ach' ogbȯkȯiye	Discouraging the prayer warriors
Aa je k'owuk'Ochochalė	Do you know that if the spirit of God departs
Ȯch' ȯlamuch'ėy' de	Mere mortal is left on the high seat

The practice of self-perpetuation and silencing dissenting views in the congregation is very consistent with what is obtainable in the political terrain outside the church. Non-performing political office holders will neither step down nor allow any other person to attempt replacing them. The weapon of divide-and-rule is rife in our polity. The political elite deceive the masses by raising up an army of followers whose consciences and sense of reasoning are bought for peanuts, who in turn are ready to support such political leaders even to death. Nonetheless, their tenure of leadership do not benefit the masses. This song, therefore, seeks to reveal that under-performing leaders both in religious and political circles usually seek to perpetuate their leadership positions through intimidating the masses and anyone that may attempt to challenge them. Otulu's song, therefore, is emphatic on the fact that the welfare of masses should be prioritised above office holders' personal ambitions.

Insubordination and Disloyalty

Leadership is not viewed only from the level of the overall head of a congregation, but also from the level of subordinates and associate leaders who assist the overall head. The failure of these levels in the leadership echelon to provide support for the leadership of the church, based on selfish reasons equally tantamount to leadership failure. Their position and contributions should add value to the leadership in particular as well as the congregation in general. However, some key workers and leaders take advantage of their positions to undermine the leadership of the church. In the following excerpt, Otulu decries the manner in which church

workers abuse the opportunity to add value to the worship process by verbally confronting the leadership of the church.

Text in Idoma language	**English translation**
Ach'ohigb'ogwije e kėlal'aupastȯ	Some persons sing and address pastors
Ch'ulidaėchamla' chogbalak'ichȯchi	Casting aspersions on leaders and shepherds of the church
Ach' ogbȯkȯohigbȯkȯk'ulidakokwu du	Some prayer warriors even pray that the leader would die
Uwafofuwap'ėl' Ȯwȯichotiuwa	They believe they only are spiritual
ȮnyėyaėnenmuJisȯsi aa mėichȯchinė	Who made Jesus to be killed? It is the church
ȮnyėkojuJisȯsilaa, aikpoku nu nė	Who even sold Jesus? It was His disciple
ȮnyėbiOndug'ȯbuk'ach' okėpȯichȯchinė	Who brought the Lord before the judge? It is the church.

Church workers who function in the music ministry during worship are expected to perform music that would edify the audience as well as elevate the spiritual experiences of congregants to a level higher than when they came for the worship. Music section workers are central to the image and the general enlivening atmosphere of the worship. They function during worship occasions as choristers, songs leaders, instrumentalists, as well as during other socio-religious settings that are not strictly worship moments. These include naming ceremonies, wedding ceremonies, burials and the like. In all these, they perform entertainment as well as edification roles to the congregation. However, sometimes these same privileges are transformed into an attack-launching platform where church leaders become the object of subtle verbal assault.

In the same vein, those who function in the prayer unit of the church sometimes perceive the leadership of the church as the enemy of the church, thereby making such leaders the subject of their prayer. Some prayer workers may go as far as praying for the death of such leaders. The un-cooperating posture of some church workers undermines church leadership, thereby causing internal fragmentations and weakness. Disunity between some sections of the church and the leadership distorts the mission of the church. The last three lines of the excerpt above reveal that Jesus Christ was betrayed and suffered in the hands of religious leaders of His time. Jesus was sold to the religious Pharisee by one of His disciples – Judas Iscariot. As a disciple, Judas had followed and heard Jesus teach the people wherever He went. Yet Judas betrayed Him by covenanting with the Jewish religious leaders for monetary rewards to lead them to where He was. Individuals who choose to frustrate a given leader could sponsor some church workers to make his ordained responsibility a difficult task.

Political Discrimination

Emma Rufus touched on the imbalance that exists in the political terrain of the Ebira people. He is of the opinion that discriminatory tendencies based on family background and religion have characterised the choice of persons for elective positions in the land. The following excerpt give insight into some of the identified areas:

Text in Ebira language	**English translation**
Enhukataoryishoza to di anayiete Ebiraoche	When we examine politics in Ebira land, we see
Ayichama, Ayemuku, Evaya, Ereyiaheke	Discrimination, wickedness, oppression, religious. issues
Ayichama: Okengweanavieteadami	Discrimination: Okengwe my father land
Ijoviezeteoni Okovioniri Agadaametuewuh	The Local Government chairmanship is rotated between Okovi and Agada
EziAgadaemeyaehideyameatuewutuewuh	The clans in Agada who are five in number. Appropriated the position
AmaometuoziOkovianaviihimba	But when its Okovi's turn who are seven
Oza eyes eke metuewu	They are denied the position
Anasivekasozeimentuewu	In this case, the rotational system is incomplete
Ereyiaheke: Ahabeanaorooniazekorsuvozude	Religious issues: Religion who are in the. Majority are not allowed to occupy political 'positions

Rufus' revelation through his song decries the political marginalisation in Ebira land. He cited cases of discrimination, wickedness, oppression and religious bias as some of the bane of Ebira politics. Political office holders of Ebira extraction (just as is obtainable everywhere in Nigeria) largely determine political candidates that are elected in offices either to replace themselves or to occupy other positions. Their influence in this respect is driven by the power of their money or the use of force. In many cases, opponents are eliminated or forced to withdraw in order to save their lives and that of family members.

Beside this, the choice of the preferred candidate is further determined by factors like the clan he/she belongs, and the religion he practices. Most Local Government chairmen in Ebira have always come from a particular religious group. According to Rufus, this is gross marginalisation since adherents of the ruling religion do not constitute majority in the population. Citing a system of rotational principle agreed upon between Agada and Okovi lineages in Okengwe, Rufus observed that

the agreement is not always kept. Curiously, the Agada group who have five clans in their lineage always make the arrangement to fail even when the Okovi lineage has seven clans. These clear cases of marginalisation, discrimination and oppression perpetuated by individuals who are in political positions, in order to favour their own choices. All these negate the spirit and principle of democracy. More so, this increases the feeling of exclusion, distrust and disunity.

Liberating the Voice and the Mind

Williams (2009, p. 22) suggested that resistance could be viewed from three dimensions: *Passive – Active, Micro – Macro* and *Overt – Covert*. Peter Otulu and Emma Rufus' work discussed above fits into the *Overt – Covert* dimension. According to Hollander and Einwohner (2004) as follows:

> …Overt resistance is behaviour that is visible and readily recognised by both targets and observers as resistance and, further, is intended to be recognized as such. This category includes collective acts such as social movements … as well as individual acts of refusal … We use the term covert resistance to refer to acts that are intentional yet go unnoticed (and, therefore, unpunished) by their targets, although they are recognised as resistance by other, culturally aware observers (p. 545).

The songs herein discussed are intentionally crafted to address the issues discussed above. As gospel artistes, they perform within and outside the church. Outside the church, some of their targets even form part of their audience. In attempts to avoid unintended friction in the church, some of the songs are not performed in the church as part of worship program. Nonetheless, some of their targets still hear the songs from outside. Veiling their targets by the use of anonymous personalities, they often go unpunished by their targets even in the church. In effect, these songs and others of this kind could be categorised as *covert resistance*. The philosophy behind their songs is neither open rebellion nor instigating active movements directed at upsetting the system. On the contrary, they seek to expose misrule and unwholesome leadership within the church and the society in general. It is important to note that their audiences may not enjoy the immunity enjoyed by artistes, therefore the artistes serve as mouthpieces for their audiences. Such provides vents for the bottled-up questions and expressions in the minds of the audience. This explains why these artistes enjoy much popularity among their audiences who express satisfaction and agreement with the themes of the songs. As stated earlier, the audience do not engage in visible rebellion or resistance but believe that the messages of the songs would challenge such leaders to reform their ways and leadership styles.

Curiously, it must be stated that some artistes play on the borders of their audience minds through songs like these for the purpose of increasing their popularity profile. Songs of these types endear the artiste to the audience who believe that the artiste is stating the obvious which they are unable to speak up to the concerned leaders. Nonetheless, the artiste is driven by other motivations than genuine ethical turnaround in the society. Economic and popularity gains are often very strong as subtle underlying factors. When the songs are popular, they will be higher patronage and sales, leading to good economic turnover. The question that should be asked then is: if the clergy / minister should discharge his religious duties without consciously seeking for monetary gain, should the gospel artiste who claims he is God's mouthpiece desire gains from his music?

Conclusion

Otulu and Rufus have provided a voice for the common man through their musical works. For some, gospel music should have nothing to do with secular politics or religious politics. That point of view falls short of the broader perspectives of some of the contemporary gospel artistes. For them, gospel music should address the totality of man, as well as truly declare the totality of God's word. Therefore, the position of the word of God on some of the issues discussed above falls within the purview of gospel music. The issues addressed in these songs have provided a voice for the oppressed masses, who ordinarily may never be heard. However, as these songs are aired over the media, they are transmitted far and wide into ears and homes the artistes themselves may never be privileged to enter. The songs expose the rot and impunity that holds sway at leadership level both in the church and secular politics, which the congregation and masses feel incapable to confront themselves.

Further still, these songs demonstrate to these leaders that it is not only God that is watching their misdemeanour, but that the people around are aware and watching too. These observers are not just watching for the fun of it, but that the common man knows the ideal that can make the society progress. Also, this equally suggests that someday, somehow, somewhere leaders in the church and outside the church will have to give account of their actions.

These songs also embolden the masses to speak out. Evil and oppression shall not triumph forever. As the audience and fans sing these songs regularly, they become gradually more aware of the leadership ills around them, and begin to critically discuss these issues among themselves. This transforms their political unconsciousness, as they begin to ask questions that demonstrate their dissatisfaction with the prevailing circumstance and actively seeking for positive changes.

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Costume Art as Cultural Aesthetics in Udiroko Festival of Ado-Ekiti

By

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and

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Abstract

This paper expounds on costume art as cultural aesthetics in Udiroko festival. Using the participant-observation method, the paper anaylses the designs of costumes used in Udiroko festival; the reasons for their usage and the inherent cultural aesthetics in the costumes and also how it has helped as a medium of communication from the performers to the viewers and participants. Our findings reveal that costume remains the global cultural ambassador of every traditional festival amongst which Udiroko festival is not an exemption. The paper also reveals that values and cultural heritage of Ekiti and the Yoruba people is well represented in the festival. Therefore, the paper concludes that Udiroko festival is an endowed cultural festival that celebrates Ado-Ekiti/Yoruba cultural costumes globally and it has enhanced the festival to be a celebration of cultural heritage.

Keywords: Costume, Culture, Aesthetics, Udiroko Festival

Introduction

Costume as an integral part of culture has various interpretations. Dani Lyndersay (2011, p. 50) defines it as "clothes, dress, or body covering". These interpretations vary because of different views of costume. Barbara and Cletus Anderson (1984, p. 20) see "costume as anything worn by actors, be it layers of clothes or nothing at all". This is to say that nudity is part of costume so far as it helps to interpret the character.

Costume is a general term used in the arts, especially in the theatre. It is a sensitive aspect of a production process that unifies every important message in a play with the actions of the actors. When a director thinks about how to make a performance meaningful, one of the arts of the theatre he considers is the costume and make-up for performers. This is because costumes and performers are therefore perceived as one because they merge into a single image for performance.

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This paper therefore, examines costume art as cultural aesthetics in Udiroko festival. The paper also laid focus on costume as a vital element of culture. Culture thus consists of dressing, language, ideas, beliefs, customs, taboos, works of art, rituals, ceremonies, and symbols which allow human beings to adapt their environment. At this point, culture goes beyond communication between people, but also creates a feeling of belonging and togetherness among people in the society. As part of the discourse, we attempt to see how culture influenced the costumes used in this festival. How culture determines the designs, patterns and colours of these costumes.

Consequently, Ado Ekiti people, for example, have their cultural aesthetics and creative wisdom in the use of traditional fabrics which blends into the contemporary times. They combine aso-oke with other machine woven or factory printed fabrics for important functions. For example the indigenes combine aso-oke with damask or lace to complete the formal way of dressing traditionally during the Udiroko festival.

History of Udiroko Festival

Udiroko festival is Ado-Ekiti yearly festival when and where Ado indigenes joyfully come together to celebrate the ancient past and to showcase the rich cultural heritage of the people. The festival also marks the beginning of the people's traditional calendar of a new year which they appreciate God for his protection and praying for his guidance in the ensuring year. The festival essentially is a product of "AJASE EWI'' the Ewi's supernatural power of conquest. Whenever the warlords arrive from war, it is mandatory for them to report their achievements to EWI. The arrival of each successful War –Chief was normally greeted with joy and various traditional songs among which was "ERUKULELE OMO ADO DE" Raise the dust high, Ado son is back. Ado people would assemble under Iroko tree in EWI'S Palace to welcome the warlords. The iroko tree stands as shed for people to stand under it. The assemblage of people and warlords was once in a year on "OLORUNBORUN" ceremony which was in existence before "ODUN UDI ROKO" from which UDIROKO was now abbreviated.

On the ancient Udiroko day, the assemblage of people under the Iroko tree included the following:

- Ado Ekiti Indigenes
- The returning military leaders of Ewi-Army
- Other military commanders and mercenaries
- Emissaries from subordinate kings and Chiefs
- Messengers carryings different gifts and food items

On the Olorunborun day, prayers were said in every home in the town. In the evening of the same day, the entire members of Ado

community would dress in their beautiful regalia and assemble in EWI'S palace to receive blessings believing that EWI have the power to make prayers accepted by the Heavens.

The following are some of EWI'S activities on UDIROKO day:

- Offering prayers at various traditional points in Ado-Ekiti before the evening
- Appearing in the most sophisticated royal regalia
- Exhibition of beautiful beaded crowns of different shapes and sizes
- Receiving greetings from the OLORIS(Queens), The EFA'S (Traditional policemen in Ado), Traditional Chiefs, Princes and princesses, Ado indigenes either in groups or collectively
- Receiving greetings and messages from each traditional war chief gorgeously dressed in beautiful traditional wear with diverse of dances and traditional songs.
- Receiving war gifts from Chief Bafon

In the olden days messages received from Chief Bafon included materials and captives. Udiroko is usually occasion of happiness an merriments in Ado Kingdom to rejoice that another milestone has been reached or covered in their life's journey within Ado Kingdom. No deity is worshipped in Udiroko. It is a ritual free annual ceremony in the corporate existence and life of Ado kingdom which normally attract a great number of people or multitude of spectators from far and near to celebrate the day. Udiroko was still and a crowd –pulling festival that showcases Ado's cultural values and heritage.

Tools of Cultural Aesthetics in Udiroko Festival

Udiroko festival has a major cultural aesthetics which is costume that stands as a projection of culture of Ado-Ekiti indigene. This also involves costume design for the festival. Costume design in traditional festival worldview does not only reflect the designer's activity, but also reveals the tradition and culture of the people. Musa (2004, p.65) states that:

> Culture is the chord of the society which binds man and the materials under him together. It is a didactic attraction that celebrates social values, ethical standard and norms of the people, the profundity of human essence.

To a large extent, cultural aesthetics can and does utilize every sphere of a nation's culture. Every culture creates art, and they have their own standards of representation, their own cultural context, and their own aesthetic conventions.Berleant(2018, p.22) asserts that:

> Cultural aesthetic is, then, the characteristic sensory, conceptual, and ideational matrix that constitutes the perceptual environment of a culture. It encompasses the typical qualities and configurations of color, sound, texture, light, movement, smell,

taste, perceptual pattern, space, temporal sensibility, and size in juxtaposition with the human body, and the influence of traditional patterns of belief and practice on the creation and apprehension of these qualities.

Udiroko involves the following arts:

- Dance
- Costume
- Music
- Sculpture



Beautiful crowns on display lead by the highest olori



Olori possession,



Sango performance



The local police men



The Ewi in beautiful regalia made of Alaari

Costume Usage in Udiroko Festival

One of the major attractions in Udiroko festival is the costume and colours that are combined to make the appearance of the wearer standout. Amali (2014, p.186) describes colour and costumes as two inseparable because there cannot be a costume without its own colour. It is the colour that becomes the trademark of the costume.

During the Udiroko traditional festival which is a special outing for the Ado indigenes. The men usually wear pinkish and wine Asooke as big trousers, kembe, flowing agbada, yepe. They also wear caps of different bright colourssuch as abetiaja, fijaonide, ikiro, adiro. Women on the other hand use these fabrics as iro and buba, wraper and blouse. They also use asooke for bags, shoes and purses, as headgear and shawl, gele and iborun. ipele to complement their expensive contemporary fabrics, such as lace materials like jacquard and damask.

These traditional outfits are highly favoured during the Udiroko festival ceremony. Their presence creates awe and veneration in the minds of the people. An example is seen on women tying wrapper from the waist downwards with heavy beads covering the neck worn on blouse known as buba. Oloris, (kings' wives) often dress in this form, tying asooke over the breasts with beads flamboyantly worn on the neck, at the wrists and ankles. Men may put on kembe, and buba, the radiance kit gives the wearer the social relevance of the wearer either as crowned Prince or Princess, Olori or Chief. The King as well dresses flamboyantly in full embroidery designed on long overall known as agbada. It is also called asooke , it can either be Sanyan or Alaari, the dressing is complemented with a crown, horsetail and coral beads of different sizes which symbolises authority.

In making costumes relevant for traditional festival purposes, design is an essential ingredient that makes costume beautiful which is apparent in Udirokofestival.Design is a skillful works that passes through artistic innovation. Design can also be seen as a peculiar word in the

technical aspect of theatre, it is used to compose and present all technical aspects of production. Lawal (2010, p. 127) describes design as "the art of relating or unifying contrasting elements, structures, form, composition and art of creating interesting units".

When we talk of design which is a major element of cultural aesthetics, colour must be put into consideration. This is the reason the participants in Udiroko festival combined the essential elements of design – line ,mass, colours, texture and ornament and beautiful coloursto design the costumes used in the festival performances showcasing the cultural heritage. The elements were used harmoniously for aesthetic presence to create color and visual excitement. This can be accessed from costume designed for Sango the god of thunder and his acolytes, who wore red materials embellished with traditional accessories which aid the aesthetics of their dances. The traditional police known as EFA are not left out; their costumes are embellished with cowries which symbolize wealth, their white apparel symbolizes peace, while their black horsetail represents the authority given to them to protect Ado as a town. One of the most fasinating cultural aesthetics in the festival is the diplay of the crowns which includes that of the pass kings and present. This is done to pay homage to the monarch and to showcase the beauty of the crown of their ancestors. Moreover, there are some performers who wear some garments that have accesssories like bells, rattle that normally ring or jingle with high capability of producing sound.

Aims of Costumes as Cultural Aesthetics

Primarily, the objective of costume as cultural aesthetics is to harness and celebrate our cultural heritage rather than promoting foreign culture which is about to take away our cultural habits that has been built over the years. It has also been discovered that certain features in peoples activities and experiences with the many artistic forms, occasions is what we can call aesthetic. Moreover,costume as a cultural aesthetics is to have a positive view of our dress culture which project our cultural values and induce the cultural ethics in the mind of citizens and nations to learn from our culture.

Conclusion and Recommendation

From the foregoing, the paper therefore, concludes that costumes in Udiroko festival has depict beauty and culture of the Ado people. The study further concludes that understanding the essence of culture in the festival hasbeenaided by costumes used. This makes it apparent that costume is important to enhance characters, projecting their roles. Again it becomes clear that the use of appropriate costumes contributes significantly to the qualityof the performances showcased during the festival in terms of beauty and cultural aesthetics. Therefore, the paper recommends that issue of orientation is important especially for the youths

who will carry on with the traditionofUdiroko festival. It has also been discovered that most of the youths that attend the Udiroko festival are found of dressing in a contemporary dress like jeans and others which should be addressed in order to make the festival pure cultural festival. This could also be curtailed through parental monitoring by guiding their wards properly on what to wear to the festival. Though modernism has set in, but our local materials like tie and dye (adire), Ankara and ofi can be used to design wears in a contemporary style to make the occasion colorful and still maintain part of the original culture. The festival has foster unity among the people living in Ado-Ekiti. The festival do bring together all the tribes who are sojourn in the land to pay homage to the king wearing their traditional dresses that are prominent in their areas to celebrate the great day with the king. Moreover, government at Federal, State or Local levels should support financially and encourage the arts especially traditional festivals. When there is a commendable level of support from the Government, a sense of belonging and artistic eagerness towards traditional festivals like Udiroko would continue to boom up consciously.

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Cultural Implication of Peaceful Religious Co-Existence in the Nigerian Pluralistic Society

By

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Abstract

The age of the Anthropocene can be said to be characterised by religion. Consequently, this study examines the cultural implications of peaceful religious co-existence in the Nigerian pluralistic society. The methodology for this work stems from experiential, observatory and participatory in addition to the use of secondary sources.

Keywords*:* Peaceful Co-existence, Religious Harmony, Culture, Value Placement.

Introduction

According to Toyin Falola, (2018, p.41), the humanities are key to the development of nations, giving development the face of humanism and focusing on the needs of people before business or politics. This assertion in*sitzimleben* (life context) is paradigmatic of the Nigeria religio-cultural milieu and social realities; especially as it relates to the co-existence of one another. He prods further that, Art and literature promote creative ideas and innovative solutions for pressing problems. And the vast fields of religious studies, literature, translation, and cultural studies promote cross-cultural understanding (Falola, 2018, p.41). Consequently, *inter alia*, the humanities as Falola suggests, provide the perspectives, tools, and direction to overcome Africa's unique challenges.

This is the foci of this discourse as we take a horizontal survey at religious peaceful co-existence in a pluralistic society within the confines of a multi-ethnic, multi-lingua and multi religious State. This horizontal dimension behoves us to take a swipe at value placement on each other's religion profession and netting it in our socio-cultural life as the potentials that can defines the social realities of a pluralistic conglomerate. It is to be bore in mind as Asaju (1988, p.130) rightly noted, that rivalries and argumentations are carried out mostly by the elite class of the respective religions. Contrary to this disposition, the ordinary citizens normally live

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together in harmony despite their differences in religious loyalties. No doubt, it is not a strange thing in Nigeria particularly in Yoruba land where one see families composition comprising of people with different religious beliefs. In most cases many people who are either of any religions attends or attended schools and higher institutions of learning owned by different religious groups. In this nexus, blood and communal relationships are nurtured, cherished and strongly maintained in Africa traditions, over and above religious particularities. (Asaju: 1988, p.130). Hence, this paper advocates for a strong cultural nurturing of value placement on each other's religions so as to demean any form of rivalry thereby accommodating oneself in a peaceful atmosphere.

The Development of Man's Religious Consciousness

Man's religious consciousness began as far back as the period of the New Stone Age. Balogun (1981, p. 2) pointed out that, the Old and Middle Stone Ages witnessed man's struggles for survival against the onslaught of stronger mammals around him, with the result that he had little or no time for any consideration of religious matters. However, subsequent to man's discovery of agriculture, settled communities evolved, populations increased much more than expected, and the supply of life necessities became more abundant. It was at this point, according to Balogun (1981, p.2), human beings created enough time to reflect on things around them and were able to give due consideration to religious matters, hence, the development of his religious consciousness began. Ordinarily, man is naturally endowed with religious instinct that will always make him long for his benefactor.

From the aforesaid, it is apparent, that man's religious consciousness developed through his experience of a higher realm or force that controls the 'beneath' that he finds himself. The point we are making here is that, at a critical and complex order of man's life, his experience made him to know that there is yet another higher order.

Apparently, this realisation increased his tendency to worship and propitiate the manifestations of such powers which he considered supernatural. The religious consciousness of man has from the out-set implanted a notion of the Ultimate Reality in man and he is longing to satisfy or worship his benefactor (God). Thus, the process of the development of man's religious consciousness was not a discovery made by man, or an invention of his. Rather, it indicates how God had progressively revealed Himself to mankind by stages according to human capacities for abstract ideas and understanding.

A Conceptual Inquiry into the Notion of Religion

The issue of religion has engaged the attention of scholars for a while now. From the medieval ages, explanations to social phenomenon were based on religious consideration. Indeed, religion permeates all facets

and fabrics of society. It brings about an awakening and some kind of consciousness of reality of a super-force that interferes in the affairs of man. Religion is very much and has always been with us.

'Religion', a European word from the Latin *religio*; as a concept according to Idowu, (1975, p.1) "is based upon an observed, observable fact of a particular sphere of human activity" (Idowu, 1975, p.32). Hence, as stated earlier, it is a fact which must not be ignored in our society. Religion, as Idowu further assets, is phenomenological; that is, it involves inner reality of faith, as well as the rituals and ceremonies which basically, are means of communion and communication with deity. It is an undeniable tool in the stability and development of societies.

Further, in engaging a conceptual inquiry from the philosophical view point, it is given a broad definition which is articulated from two perspectives. One sort of definition is "substantial or doctrinal". In order words, any given religion is defined in terms of the beliefs its adherents accept that make them adherents of that religion. (Yandell, Keith E, 1999, p.16). Religion can be said to hinge on sets of beliefs (doctrines) that any group or sets agreed on to their guiding tenets. However, for our purpose in this write-up, a substantial and functional definition of religion will be more appropriate in our bid to forge a peaceful co-existence in the society.

Man thus realises from the beginning that he has a dual nature: his common place life is here on earth; but there is a living Being to whom he is linked by reason of his essential personality. In short, man is so (constituted and) conditioned that he must be dependent upon God if his life is to be real, full, and harmonious. His life is really worthwhile only in accordance as it is controlled and sustained by God.

> Religion in its essence is the means by which God as Spirit and man's essential self-communicate. It is something resulting from the relationship which God established from the beginning of (human) life between himself and man (Idowu, 1975, p.75).

The Concept of Peace

Chambers 20th Century Dictionary defines 'peace' as freedom from hostilities, freedom from civil commotion, freedom from disorder, freedom from mental or spiritual disturbance or confusion or conflict arising from passion or sense of guilt, freedom from war, cessation or war. These are the general meanings given to understand, to aid our understanding of the concept of peace from the dictionary. Dzurgba (2007, p. 38), corroborates this definition of peace. According to him, peace means freedom from quarrel, strife, conflict, rioting, disorder, hostility, violence or war. It is also freedom from fear, anxiety, uncertainty, disturbance or tension. It is an atmosphere of calmness, security and safety. Dzurgba's adjectives are

suggestive of an atmosphere of serenity and tranquillity devoid of commotion and apprehension.

However, Dime in Mala (1984, p.7), also attempts a more acceptable description of the concept of peace. In this process, he opines that in this present world, peace is what everybody is clamouring for, because people need it and desire it. Unfortunately it is not readily available, 'for we do not have it'. Nevertheless, he presented a negative and positive definition of peace.

Hence, Kant asserts that, peace is morally and rationally imperative, whether peace is formulated in terms of rational autonomy, or universalisation of values, or the ultimate value of mankind (Dzurgba, p. 61). Apparently, the concept of peace from the aforementioned can be clearly stated from ethical point of view, as a non-destructive attitude which should be enshrined in an ideal society and inculcated in the fibre of every sane human person.

Having highlighted the concept of peace and the centrality of religion in human society, one wonders why the apprehensions on religion and issues relating to religious matters? One may also wish to understand the reason why peace is eluding humanity in his socio-cultural milieu? It is in the light of this conjecture that we shall assess the conflicting truth claims of the religions. All the religions make claims to exclusivism, how can this be addressed in a pluralistic society like Nigeria especially considering the cultural implication of communal life in terms of the intra and inter-human relations.

Conflicting Truth Claims of Different Religions in Nigeria

On a general note, Idowu (1975, p. 30), opines that, the exclusivist has always found his refuge in particularity. The concept of particularity in the sense it is used here, connotes a safeguard to the integrity of the faith. This assertion portrays a situation of protecting the interest of one's own religion not minding the existence of other religions. Unlike pluralism, which seek to underscores a paradigm that allows for the existence of all religions with none taking no centre stage.

It is therefore an observable fact that the conflicting truth claim of different religions in Nigeria has been one of the causes of divisions in Nigerian society. And it is quite obvious to remain a problem so far it has continued to generate tensions, persecution, wars, militancy and until recently, insurgency and terrorism. But the fulcrum of our discourse here is centred on the claims Christians and Muslims make to the truth. This painstaking position has global acceptance among Christians. It is on account of this that Akanmidu (2012, p.37) in Sulaiman & Akanmidu (2012) quoting D'Costa says,

> Salvation in Christ is potentially universal, we do not know ultimate truth and do not know other faith traditions from the

> inside, but we do know that they are worthy of respect and that we can learn from them, while engaged in a friendly wager concerning the centrality we see for Jesus in history.

The import of the above rendition is in-depth and persuasive. Indeed, it is a conviction that is built on the pedestal of exclusivism but with monopolistic tendency which Christians' acceptance of respect for other religions but maintains the ultimate essence of religion which is attainment of salvation and this can only be accomplished through Christ. (Akanmidu in Sulaiman & Akanmidu, 2012, p.37).

Glaringly, there is a sustainable parallel platform that exists in Islam. Muslims make similar claims when they declare that Mohammed is the final prophet to whom God has entrusted the perfect and definitive form of His message for mankind. The Qur'an says that:

> If anyone desires a religion other than Islam (submission to Allah) never will he be accepted of Him and in the hereafter he will be in the ranks of those who have lost. (Q3:85).

Apparently, there is a noticeable divides and religious reluctance and perhaps, as Akanmidu (2012, p.37) puts it, a subtle disagreement on the authority of the two scripture(s). This endearment on the part of each religion has hampered Christian experience in engaging in evangelism, i.e. reaching out to those who are yet to accept Jesus Christ who to Christians is the symbol of salvation. This is the fulcrum of the two main rhetorical issues; namely, which religion is the truth and which one has salvific content?

Our task therefore is to ensure that the tension is alienated. That is why a common ground must be engendered. In this context, our understanding of what elements of social realities sub-sets is put forward in the subsequent section as what be annexed to foster unity, and peaceful co-existence and ultimately achieve the notion of value placement on the religion and beliefs of one another.

Engendering Social Realities as our Common Denominator

It was Wilfred Cantwell Smith in Hick & Brian (1980, p.94), who posits that, religious diversity poses a general human problem because it disrupts community. And this it does, with new force in the modern world. The reason being that, as Wilfred Smith (1980, p.94) observes, divergent traditions that in the past did and could develop separately and insouciantly are today face to face; and perhaps even more important and radical, are for the first time are side by side each other. Furthermore, different civilizations have in the past either ignored each other or fought each other; very occasionally in tiny ways peradventure they met each other. In our contemporary time and particularly in this global age, they not only meet but interpenetrate; they meet not only each other, but jointly meet joint problems, and must jointly try to solve them (Smith, 1980, pp. 94-

95). They must collaborate in order to foster peaceful co-existence. Perhaps, the single most important challenge that mankind faces in our day is the need to turn our world society into a world community where we see ourselves relating at the communal level.

Nigeria as a pluralistic society is faced with myriads of problems ranging from socio-political to religio-cultural. In so many instances some of these problems have been attributed to having religious undertone. This is so because of mistrust, distrust or lack of trust. Hence, every adherent of religions is poised to protect their various religious views. For instance, Asaju in Balogun (1988, p. 129) gave an important insight into one of the disturbing problem militating against the development of Nigeria. In his estimation, religious intolerance which is exhibited in unwarranted rivalry and conflicts between Christians and Muslims has remained a disturbing threat for the peaceful co-existence of every citizen. But how can living together peacefully be sustained? The need to engender certain social realities as what binds us together is germane here.

Firstly, there is the need to explore aspect of "the human being and its social-cultural environment. A human being is located in a social cultural setting and this extends and broadens increasingly to different dimensions. In this social-cultural environment, human beings are called to their self-realisation, and daily engagement. (Giuseppe Scattolin, 2008, p.101). Secondly, "the human being and his ultimate foundation which is God", is another pivotal area of commonness that should be explored in broadening peaceful co-existence in the Nigerian society. The above statements from a bird eye view can truly be seen as central to engendering a world community at the social relation clime. But how can it be actualized? Human beings have yet to learn that it is a task that mankind must just have to live together as partners in a world of religious and cultural plurality. Unfortunately, despite the desperations in technologically advancement and political stability, the ideological and cultural question of human cohesion, on the other hand, Smith noted, has received little attention. And the crucial thin line here is symptomatic of valuing one another.

Cultural Implication of Peaceful Co-Existence in a Pluralistic Society

It is Falola (2018, p.42), that maintained that, peace and conflict studies is a multidisciplinary field that relies on the humanities. The humanities provide achievable definitions of sustainable peace. The duty to entrenching lasting peace hinges on how we value our co-existence, communal sharing and how well we are able to accommodate ourselves. Peace, in this sense as Falola (2018, p. 42) further highlighted, can be divided into positive and negative meanings. Many politicians would rather refer to peace in a negative sense, defining it as the lack of conflict. And this understanding has been undermining the aim of achieving lasting

peace in our society. But the positive definition of peace according him is the presence of diverse voices, maintaining a resounding equality. It is more than a simple lack of conflict; positive peace is a sense of equality and justice, in which all voices in society are heard.

In order for members of the society to live in peace and harmony, the cultural implication hinges on the necessity for a value placement on the religion that everyone chooses to adhere to. Culturally speaking, traditional religion has been in existence before the influx of Christianity and Islam. And in this cultural setting, songs are used to convey messages, maintain order and encouraged members of the society to live in peace. (Titus in Ayantayo & Fatokun, 2015, pp. 338-339).This song below captured the tone of this discussion:

> *Awa yosoroilewa o awayio so rile wa o, esinkanosi e o, esinkanonikawamasoroawayiosoroilewa o.*

Meaning

> We will be devoted to our traditional religion, Islam and Christianity does not hinder us from our traditional religion so, we will be devoted to our traditional rituals and festivals. (Titus, 2015, p.339).

This is a clear manifestation of the spirit of togetherness in Yoruba worldview and the principle behind the idea of value placement on peaceful religious co-existence as the elixir for harmonious relations and preservation of our common cultural heritage. From the above, it is evidence that traditional songs as a cultural heritage is germane in fostering peaceful co-existence.

Conclusion

In sum, a good example of the cultural implication of peaceful religious co-existence can be alluded to here. This was the first Christian Timi of Ede town, in Yoruba land, who after successfully completing the Sango festival, went to the church to do thanksgiving. This is evident in some of the traditional religions when both Christians and Muslims join in celebrating the festivals of the traditional religion (Titus, 2015, p.339). Stemming from the aforesaid, Paden John N (1986), posits that an oral tradition has it that in the mid-1960s, Dr. Azikwe met with Sir Ahmadu Bello and said, "Let us forget our differences…" to which Ahmadu Bello replied, "No, let us understand our differences, I am a Muslim and a northerner, you are a Christian and an easterner. By understanding our differences, we can build unity in our country" (Paden, 1986). This is a crucial issue which must be understood by all Nigerians within the enclave of our pluralistic setting. There is the need for us to understand the fact that Nigeria is a multi-cultural and multi-religious entity and being a pluralistic society, it is infinitesimally, a fusion of many ethnic groups, each with its own cultural values and religious persuasions. In our interactions,

therefore, our differences both culturally and on a religious plane should be taken into consideration. (Akano, E.K &Oke T, 2017, pp.13-14). These scenarios which defines our social realities elucidates our cultural values and this impinges greatly on our unity, oneness and respect for religion of one another. To live in peace and harmony for mutual co-existence, the elixir is in valuing the religion of one another and learning to appreciate the tenets of each religion.

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Realities of the Nigerian Theatre within the Global Space

By

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Abstract

The increasing interconnectivity among people via social and cultural interaction and integration has made global space a suitable locale for modification and unification of knowledge. However, this paper is built on the contention that globalisation has not been fair to Nigerian theatre with the presupposition that it has brought more harm than gain to the relationship that existed between Nigerians and their theatre. Consequently, the aim of the paper is to scrutinise the negative impacts of globalisation on Nigerian theatre in order to rejuvenate the theatre that Nigerians can relatively relate.Using the neo-colonialism theory, this paper interrogates the influence of the instruments of globalisation on the development of indigenous practices in Nigerian theatre. In conclusion, this paper recommends that in as much as theatre practitioners would like to incorporate western ideologies in theatre productions, they should be cautious of indigenous practices subjugation.

Keywords: Nigerian Theatre, Colonialism, Cultural Colonialism, Neo-colonialism, Glocalisation.

Introduction

Nigeria being a multiculturalstate with over 500 cultures is occupied by people who are religiously guided by their various unique cultural practices. Prior to colonialism, the cultural practices of the people defines their ways of life, manners of living, mode of interaction, dressings and commerce among others. Giving a broader definition to culture, Boas (1963, p.149) states that culture is:

> the totality of the mental and physical reactions and activities that characterize the behaviour of the individuals composing a social groups collectively or individually in relation to their natural environment, to other groups, to

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members of the group itself, and of each individual to himself.

An individual belongs to a cultural group which directly or indirectly influence his or her character. The overall behaviour and interaction of people amongst themselves is a reflection of their culture. Before the arrival of the imperialists, the Nigerian culture played immense roles in defining each individual such that one can easily tell where an individual hails from through his behavioural and interactive pattern. However, upon the arrival of the colonialists to Africa and Nigeria in particular, the Nigerian culture began to experience gradual changes as perpetuated by the Europeans. The colonised countries with Nigeria as example began to dance to the tune of the colonial masters.

The indoctrination and assimilation of western mode of interaction, dressing, arts, education and general ways of life became preeminent in virtually all aspects of the people's activities. The western dictate radiated in virtually all sectors of Nigeria economy such as education, agriculture, economic, arts and sculptures, entertainment among others. The acceptance of foreign education and manners led to the overriding of indigenous practices as Africans began to see their forefathers' traditions as archaic and barbaric. The embracement of western ideologies by Africans ushered their journey to psychological and physiological colonisation. Cultural colonialism became the order of the day. The superior powers began to control the powerless nations' cultural perceptions by disproportionately imposing their own cultures through cultural means such as education, media, and language among others.

However, sometimes around 1960s, the colonised began to realize the negative effects of the foreign assimilation on the development of their customs and traditions thus began the agitation for freedom. The fight for independence from colonial dictate and direction brought about the end of old and direct colonialism and birth of new and indirect colonialism. Young (2003) cited in Aftab & Jamil (2015, p.3) states that colonialism is not fully ended rather "it gives the guarantee of false freedom and shifts the government in the hands of local elite class the bourgeoisie who are foreign qualified and are less inclined to the promotion of local culture and political independence". The colonisers, who are fully aware of the strength and weaknesses of the Africans developed another strategies to achieve a re-colonisation and came up with the idea and practices linked with globalisation and other new forms of indirect imperialism to continue their control of their former colonies politically, socially and culturally. The new method of colonialism, new ideas of exploitation, and new forms of cultural relationship between the Europeans and Africans after the abolition of colonialism is what Kwame Nkrumah, the Ghanaian freedom fighter called Neo-colonialism.

Neo-colonialism is described as the new form of European countries exploitations of their former colonies. In 1963, the Ghanaian politician, Kwame Nkrumah coined the word "neo-colonialism" to describe the cultural relationship that continued to exist between the European countries and their former colonies such as Africa. `In the context of Western continued cultural relationship with Africans during the post colonial era, Kwame Nkrumah coined the word to describe the re-colonisation of Africans. In his words as transcribed byTweedie (1966, p.1), he describes neo-colonialism as "imperialism in its final and perhaps its most dangerous stage".

The Europe continue to spearhead the underdevelopment of less developed countries by keeping them handicap intellectually, psychologically, and religiously to mention but a few. Africans are so dependent even after independence on the European countries ideologies for survival in all aspect of their economy. Indigenous practices of the Africans and Nigerians to be specific are being swept under the carpet, giving more strength and room for the promotion of foreign culture thus enhancing the continuous development of alien culture. Nigerian theatre is not exempted from the organisations experiencing oppression from the colonialists. Nigerian theatre today is in actuality the celebrant of foreign practices and ideologies. Having identified the lacuna created by the post-colonialists on the development of indigenous practices in Nigeria theatre and also observed how globalisation has being cleverly adopted as a tool for recolonisation by the developed countries, this paper discusses the effects of globalisation on the development of indigenous practice in the Nigerian theatre.

Theoretical Framework: Neo-colonialism

Thefirst appearance of the word "Neo-colonialism" in Africa was in 1963 when Kwame Nkrumah, aGhanaian politician cum freedom fighter wrote his book,*Neo-colonialism, the last stage of Imperialism*. Although, subsequently, scholars such as Sarte (2006), Young (2003), Bhaba (1994) among others have developed revised theoretical postulations on Neo-colonialism, this paper's choice of Nkrumah's submission for the interrogation is borne out of the fact that his analysis gives concise caption to the subject of the paper. Nkrumah's book explores the re-colonisation of Africans by their former colonisers. It analyses how Africans are still stylishly being colonised by the Europeans. How the Europeans are indirectly stimulating the underdevelopment of indigenous practices of the Africans to pave ways for the development of their own cultures thus promoting the superiority of their cultural practices at the expenses of Africa's. Nkrumah states the desire of the European nations to continue to control developing countries'value and perceptions through cultural means such as media, language, education, religion among others. Kwame

Nkrumah discussed the developed nations' zeal to continuously promote their foreign culture and mask Africans' identity.Explaining the mechanisms of neo-colonialism, Nkrumah (transcribed by Tweedie 1966, p.10) surmises that:

> Faced with the militant peoples of the ex-colonial territories in Asia, Africa, the Caribbean and Latin America, imperialism simply switches tactics. Without a qualm it dispenses with its flags, and even with certain of its more hated expatriate officials.

The colonialist are aware of Africa unity in diversity and they know that this unity in diversity is a stronghold for Africans thus they devise mechanism to ensure the African countries discordant. The lack of agreement to come together with a voice in the fight against colonialism in its disguise continues to strengthen the colonialist power of oppression. Nkrumah cited in Tweedie (1966, p. 9) states that:

> I propose to analyse neo-colonialism,first by examining the state of the African continent and showing how neo-colonialism at the moment keeps it artificially poor. Next, I propose to show how in practice African Unity, which in itself can only be established by the defeat of neo-colonialism, could immensely raise African living standards.

Succinctly, Neo-colonialism has been identified as the strategies in disguise devised by the European nations to recolonise its former colonies. The main purpose of the neo-colonialism is to make people unchained slaves to the imperialistic powers and to create situations more difficult for the colonised countries where they will never be able to get freedom (Young, 1995, p.7). This form of re-colonisation varies from one form to the other. The re-colonisation occurs not only culturally, but also socially, politically, economically, religiously among others.

Nigerian Theatre in the Neo-Colonial Era

Nigerian theatre has gone through several stages of transformation. These stages of transformation are influenced by various reasons and for specific purposes. Although one cannot give a definite description for the Nigerian theatre, but we can say that the first identified form of theatre in Nigeria is the traditional theatre, a theatrical tradition that is deeply rooted in the people's ritual, festivals as well as rites. Adelugba et al (2004, p.139) opines that:

> Even from the perspectives of the more known, being documented, of the indigenous, traditional theatres in Nigeria, there are no consistent or uniform modes of description for a 'Nigerian theatre'. However, it has been

established that a popular theatre tradition existed before colonial intervention on the Nigerian artistic scene.

Before the colonial intervention there was a theatre that was of popular demand among the people. A theatre that accommodate mass participation and equal involvement of all stakeholders (producer, director, actor and the audience)in the production process as well as the performance proper existed in Nigeria.

The theatre after colonialism took another form and dimension. Nigerian theatre, according to Adedeji et al. cited in Amodu (2005, p.133) emerged in two forms:

> The Theatre in Yoruba which can be traced back to the period before the amalgamation of the protectorates of the Northern and Southern Nigeria with the Colony of Lagos in 1914, and the Theatre in English which is traceable to the education introduced by the British Colonialist and the political activities around 1960.

Prior to the invasion of the Europeans, African theatre which is deeply rooted in their cultural practices such as festivals, rituals, storytelling and enactment projected the cultural identity of its people. The theatre reflected the custom and tradition of thepeople. It is a theatre by the Nigerians that speaks about Nigerians for the betterment of Nigeria. Adelugba et al (2014, p.138) avers that:

> Nigeria has a long theatre history, reaching back to the numerous ceremonies, religious rituals and community festivals that define the existence of the people. The cycle of human life is marked by a succession of these events, from domestic occasions to the elaborate procession of ritual forms.

Sooner than the colonisers' invasion, there used to be a cordial relationship between the Nigerian theatre and its audience. The theatre related effectively in languages that were easily comprehended. The Nigerian theatre audience could relate with the theatre without much difficulty. The verbal and non-verbal means of communication were not strange to the people. Any theatre that takes into cognisant the societal problems affecting its environment and seeks to communicate the solutions in language the audience can easily understand has solved half of the society's problem.

However, the introduction of western education brought about changes in the means and mode of communication in the Nigerian theatre. The colonialists brought new ideas and new methods of communication to Nigeria and Africa at large. The colonial era was a period of forceful imposition of western ideologies on all activities in the colonised territories. The colonialists brought and dumped their ways of doing things

on Africans. They condemned the "Africanity of Africans", opposed the "africanised" traditions and presented western ideologies to us in form of education, religion, language and their general ways of life.

Paradoxically, the Europeans devised new means to continue controlling their former colonies. After independence, new and indirect colonialism surfaced in different forms. One of the methods the super powers are still using to control the less developed countries is globalisation. Abdi (2010, p.5) describes globalisation as:

> A mostly profit-driven, historically de-conscientizing, selectively enriching, culturally alienating, politically dominating and economically attempting to create an amalgam of world economies and related life systems, all for the purpose of maintaining, mainly by design but occasionally by default, the ideological and institutional supremacy of the West over the rest.

The voluntary embracement of foreign culture in the Nigerian theatre is beginning to affect the relationship that exists between the Nigerian theatre and its immediate environment. The audience of the Nigerian theatre now come to the theatre to see the opposite of their culture, listen to languages that are alien to them as they watch the celebration of western hegemony. The effect of globalisation on the relationship that existed between the Nigerian theatre and its audience can be captured not only in the language but virtually the entire process of its production. Affected areas include but not limited to the theatre structure, adopted stage, medium of marketing/advertisement among others.

Theatre Structure

Today, theatre houses are being built to satisfy not more than aesthetics purposes. Theatre practitioners do not see the need for the propagation of African culture through the minute element of the theatre. Theatre building can help without any other information relates the culture of the people to a stranger just coming across the people and their theatre for the first time. The National theatre is a house saddle with the responsibilities of promoting, presenting and preserving the Nigerian culture. Therefore, it is expected that it should be an embodiment of Nigerian arts and culture. The expectation from National theatre is for every detail of its structure to speak about Nigeria and its culture. The truth facing us today without mincing words is that National theatre has failed in his duties from inception.

Critically, one can say that the design and construction of the National Theatre building is a form of cultural colonialism. To accept that the initiative for the construction was aimed at designing a creatively endowed building is not a crime but to see that the building is a replica of the Palace of Culture and Sports in Varna, Bulgaria (a country in the

south-eastern Europe) is what should make us worried. The Bulgarian construction company that designed and constructed the National Theatre building has indirectly imprinted their culture and signature on our land. The National theatre, Iganmu-Lagos is the face of Nigerian art and culture, why then should it physically give an interpretation or representation of another country's environment. Nkrumah cited in Tweedie (1965, p.10) asserts that:

> In order to halt foreign interference in the affairs of developing countries it is necessary to study, understand, expose and actively combat neo-colonialism in whatever guise it may appear. For the methods of neo-colonialists are subtle and varied. They operate not only in the economic field, but also in the political, religious, ideological and cultural spheres.

The more we continue to allow foreign interference, the less we will work towards achieving the main purpose for the creation of the National theatre. The National theatre was established in 1977 to enhance the promotion, presentation and preservation of Nigerian culture and not for revenue generation. Some citizens are advocating for the sale of the National theatre with the major reason that it is no longer economy viable. The economic value of National theatre cannot be ascertained outside the role it is suppose to play. The National theatre will continue to fail theatre economists/capitalist still the moment they realised that the National theatre is not money making venture and begin to see it as avenue or means to establish money making ideas. What the theatre entrepreneurs should be working on is how the National theatre can be refurbished to its initial stage of productivity. In other parts of the World, National theatre has never fund itself from the return of its box office. Other adopted strategies of fundraising such as registering the theatre with a fundraising regulator thus making their theatre a registered fundraising charity has been the source of funding of theatre in some parts of world.

While looking at the fundraising charity option, theatre business managers should endeavour to begin to draft proposals that can accommodate partnership with investors who have the fund and theatre entrepreneurs who are knowledgeable on how to turn the theatre around gearing it towards achieving its purpose of creation which include presentation, promotion and preservation of the Nigerian cultures. The more the theatre inspires its prospective and returning audiences through their world-class productions while still maintaining low ticket prices, the more the chances of rejuvenating live theatre in Nigeria.

Stage

During the pre-colonial era, before the introduction of technology, modernism and globalisation, Nigerians to be specific and Africans at

large have their own form of staging performance. The types of stage popular among the people were arena, theatre-in-the-round, and thrust stage. These stages were very flexible and it accommodates improvisation from the directors, actors as well as their audience at any point in time. The stage created a very intimate bond between the actors and the audience. However, upon the arrival of the colonialist, a new type of stage was introduced to the Nigerians. The establishment of the Glover memorial hall ushered in the proscenium stage.

The Nigerian theatre practitioners in an attempt to move with the moving train of globalisation adopted the proscenium stage of the western countries in place of the indigenous theatre-in-the-round. As innocent as it may look, the proscenium stage has succeeded in creating barrier between the theatre performers and its audience. The indigenous theatre-in-the-round which breeds and promotes familiarity among the audience and the performers is gradually fading off the Nigerian theatre. Proscenium stage does not only limit the relationship between the Nigerian theatre and its audience but also limit actor's movement on stage. Conventions and rules abounding the use of the proscenium stage unlike the theatre-in-the-round does not give the director and actors'freedom to explore the stage the way they like because they need to put these conventions and rules into consideration before movement directions can be given by the directors. Since the introduction of proscenium stage, the intimacy that existed between the audience and the performer has being reduced.

Marketing

Marketing is an integral part of theatre management and administration. Theatre business management deals with all financial and business aspect of the theatre, hence, it is refers to as the livewire of a theatre. Marketing is an aspect of theatre business management that determines to a large extent the success of a production. This aspect involves advertisement, public relation, publicity, sales of tickets among others. The more success you achieve with your marketing strategies, the more the chances of your theatre survivability. A director might have packaged an aesthetically satisfying play with the actors' readiness to present a thought provoking representation of their character, the production cannot be said to be completed or successful without the presence of an encouraging number of audience in the theatre.

Today, we have different methods of theatrical marketing such that indigenous methods of advertising the theatre are been wipe off by the new globalise trends. The guerrilla marketing that gives room for physical contact with the theatre prospective audience has been replaced with e-marketing which more often than not do not make provision for the prospective audience spontaneous feedback. The guerrilla marketing that creates opportunities for the performers to directly sell himself and its

products to the prospective audience is being replaced with social media advertisement. The local method of advertisement that allows the producer, performers, and other crew have a one on one discussion with their prospective audience has been replaced with billboards and hand bills.

Language

The diverse human languages can be regarded as significant feature in Nigeria apart from itshuman and natural resources. Nigeria is not only rich in cultural practices; it is also blessed with variances of languages. It is quite interesting to note that Nigeria has a record of over 650 spoken languages. The languages include but not limited to Abanyom, Baatonum, Cori, Dghwede, Ebira, Fulfulde, Gade, Hausa, Ibibio, Jju, Kalabari, Legbo, Miya, Nupe, Ogbah, Pa'a, Reshe, Sasaru, Tiv, Urhobo, Vute, Wannu, Yoruba, and Zarma.It is scandalous to think English language is the most suitable official language for Nigeria. It is demoralising to believe that none of the numerous Nigerian languages could pass for de jure official language except English, a total alien language. A change in any aspect of a people's way of life should put the people into consideration. Akoh (2011, p.302) avers that:

> Development is not a natural process or endowment; it is a human-induced experience. However, it appears that this human angle has made development discourse a singular myth of a metropolitan culture.

The British that made English language the official language of the colonies are yet to recognise English language legally as an official language. The de facto official language of the United Kingdom is English. The imposition of the foreign language has its negative and positive effects on the development of Nigerian theatre. It can be said, then, that the earliest and longest encounter with theatre in African countries is theatre and performance in the indigenous languages and in the indigenous environment Omotosho (2004, p. 4). One of the negative effects of use of alien language in the Nigerian theatre is the limitation of audience. English language creates class in the theatre, builds disparity between the educated and the illiterate. Nigerian theatre of today appeals more to the English speaking audience with less concern for the non-English speakers.

Conclusion

Globalisation has been identified to be a tool used by the Europeans to enforce their culture on Africans. It is noteworthy to state that this paper is not against multi-cultural co-existence, the advocacy is for localism. Localism will give room for hybridism of cultures without giving superiority to one. The implication of localism is that indigenous practices will not be subverted while intermingling with global practices. Concrete efforts should be made to put an end to the disappearance of local

practices in our theatre. This paper advocates that theatre practitioners should look beyond globalisation and see the need for glocalisation of local practices. To put a stop to foreign interference, we should be ready to repackage our local/indigenous practices in such a way that they will be able to compete favourably with their contemporary counterparts.

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Representing Social Realities in Dance Theatre: A Study of Bayero University Kano Maiden Induction Performance

By

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Abstract

A dance theatre is a live performance purposefully choreographed to depict and enlightening audience on certain issues. Communication in dance theatre is conveyed through synchronization of signs which address the performance concern. Hence, from the chorographer's perspective, this paper discusses dance theatre as a medium for reflecting social realities using the performance of *The Cooking Pot*. *The Cooking Pot* is a dance libretto written by Ufford-Azorbo Ifure *and* choreographed by Hairat Bukola Yusuf for 2017/2018 Maiden Induction Performance at the Department of Theatre and Performing Arts, Faculty of Communication, Bayero University, Kano. It relies on Charles Sander Peirce's semiotic propounded in 1931. Findings reveal that the choreographer focuses on the communicative potential of dance theatre to reflect celebration of culture, occupation, leadership, conflict, sobered reflection and peace building intervention as pertinent social realities. The paper concludes that reflecting social realities in dance theatre requires an organised dance composition which gives adequate information on realities the choreographer portrays.

Key words: Choreographer, Dance Theatre, Induction, Libretto, Social Reality.

Introduction

Dance theatre is an elaborate artistic form which comprises of different dances composed by the choreographer in charge of the performance. It is a physical and visual expression which theatrical elements complement to disseminate information to audience in a live performance. Ugolo (2007, p. 40) explains that "Dance theatre is a dance production in which a number of theatrical elements such as costume,

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props, lighting, make-up, sound effect and music are employed in its realization".

The Cooking Pot induction is a live performance which deploys dance as a medium of communication to reflect social realities in company of other theatrical elements. The induction or initiation training in Theatre and Performing Arts Department introduces students to the nitty-gritty of arts and it is compulsory for all students. This is with the intention of making students benefit from the exercise. Equally important, a choreographer plays a vital role in dance theatre. The choreographer is in charge of selecting a libretto and creative compositions of dances. One of the qualities of any choreographer is creativity. Bakare (2004, p. 54) affirms that a choreographer is "A creative personality. He buttresses that the choreographer must be a good teacher by applying his imagination, creativity and experience". For the realisation of *The Cooking Pot* induction performance, the choreographer deploys dance theatre as a suitable communicative channel to reflect social realities. Similarly, the librettist concern for relevant issues in the libretto attracted the selection and the staging of this libretto.

In addition, a dance libretto is a text written by a librettist. In line with this, Olalusi (2014, p. 71) elucidates that "Dance libretto/script is not an artistic epistle, but rather, a compendium of creatively and chronologically arranged sequence of events that forms a package. This package must exhibit movements, motifs and dance patterns that comfortably substitute for spoken words". Olalusi's submission categorically states the structure of a libretto and recognises the text as a document that gives detailed account of event in a non-verbal medium. In line with the focus of this paper, this submission is relevant because it is the stated structure that the choreographer incorporated to reflect social realities in the induction dance theatre. Based on the foregoing, this paper, therefore, discusses dance theatre as a medium for reflecting social realities in *The Cooking Pot* induction performance.

Dance Theatre as Communicative Medium

Communication plays a vital part in a dance theatre. In live performance, communication is direct because the dancers who serve as the sender and the audience who act as the receiver occupy a venue known as the theatre where the actions are demonstrated. In a dance theatre, the major medium of communication is dance consciously compose and harmonised to convey the subject matter. Lee (1975, p. 63) rightfully observes that "dance is a direct form of dramatic and theatrical communication". The concept of dance theatre has emerged as a form associated with modern ideas. A successful theatrical performance is a product of creative work. It is also a collaborative adventure where different elements of the theatre are properly woven to convey the idea.

Also, communication becomes an essential aspect in a dance theatre. Iyeh (2011, p. 15) affirms that "Communication is a major concern in modern dance theory. It should be able to communicate some human values". We deduce that the writer's reference to human value in this submission suggest modern dance as a viable and communicative tool for documenting and mirroring various human engagements. A dance theatre consists of modern dances created by a choreographer and expressed by dancers during performance. To this end, the dance theatre induction performance of *The Cooking Pot* is a relevant example which reflects social realities through modern dances communicated to audience by the inductees.

Dancers engage in dance through the act of performing using movement of human body to convey sentiments to audience. The roles of dance are further located in Ene's (2019, p.1123) submission which right captures dance as:

> A performative art, dancing is one of the numerous modes adopted by man to communicate messages, tell stories, showcase culture and reveal emotions. Invariably, through the rhythmic and artistic movement of the head, torso and limbs, man is able to formulate meaning about the nature of the world he lives in.

Consequently, the work of the choreographer is to further propagate the realities using space (stage), actors that can deliver the content artistically to audience. An example is the dance theatre performance of *The Cooking Pot* which mirrors social realities in a medium that deploys movement as main form of communication. For a robust understanding, semiotic of Charles Sander Peirce is consider as the next line of discussion.

Theoretical Framework

Semiotic is a model propounded by Charles Sanders Peirce in (1931).Peirce's argument is that, thought is only possible by means of signs. Based on this, it is logical to view dance as a kind of thought conveyed through sign which depends on significative processes. In fact, Peirce (1931, p. 35) affirms that "Signification occurs in a triadic relation of a sign and the object it stands for to an interpretant". Therefore, the triadic model caters for meaning making process. It comprises of the *representamen* (the physical sign),*object* (that which is being represented) and the *interpretant* (the effect it produces in the mind). Social realities in *The Cooking Pot* dance theatre are conveyed through signs because all thought as argued by Peirce is conceivable through sign. Likewise, Peirceand Hoopes (1991) explain that "A sign receives its meaning through its subsequent interpretation" (p.7). Similarly, the deployment of

semiotic becomes relevant tool for interpreting the various social realities portrayed by the dancers in the performance.

In addition, it implies that interpretation of a sign is not necessarily the end of the process, but perhaps the beginning of another set of signs, with the *interpretant* being a *representamen* of another sign. Therefore, one can claim that Charles Sander Peirce's semiotic focus is not simply on signs but on interpretation of sign. Sign and *representamen* are sometimes used as synonyms and at other times as a generic concept.

Social Realities in *The Cooking Pot* Dance Theatre

The Cooking Pot is a story with linear plot. It celebrates the existence of peaceful coexistence among Hausa, Igbo, Ibibio, Efik, Yoruba, Ijaw ethnic groups despite their different values. Unfortunately, the inability to satisfy their starvation for food prompted serious conflict among the six ethnic groups that once see themselves as one Nigeria. Fortunately, the introduction of the cooking pot which was mother Nigeria's initiate resolved the conflict and restored peace. The dance theatre portrays celebration, occupation, leadership, conflict, sobered reflection and peace building intervention as social realities in the performance. The stated realities are interpreted below using Peirce's semiotic.

Celebration of Culture as a Social Reality

A nation that possesses and encourages love, unity, peaceful co-existence, parity and development in all aspect is borne to celebrate. This is the opening scene of the dance performance. The six geo-political zones in Nigeria namely; North central, North East, North West, South East, South South and South West were represented by each ethnic group. The groups showcase their culture using different stylized dances, modernise indigenous music, costumes, and properties peculiar to their environment. The atmosphere of togetherness, admiration and sincerity are further stress through the choice of music which dictates the rhythm. The idea of celebration portrays their social reality in the manner of their collective participation despite their different cultures.



Plate 1: Ethnic groups celebrating culture as social reality: Source: Recorded performance of *The Cooking Pot* 2017/2018 induction dance theatre

Similarly, they portray the functions and positions of dance and music in their various ethnic groups.Also, regarding this celebration as a social reality, the induction ceremony has proven to be a platform meant for students to learn. That is why choreographers, directors, musicians handling the program must incorporate relevant and impactful materials that will benefit the students and audience that watches the show. This performance is meant not only to entertain the audience but to redirect their attention to those things that can actually make the society a better place which can also attract a form of celebration. The celebration of culture as reality that the dance theatre reflected is basically actualised and communicated through signs.

Occupation, Leadership and Conflict as Social Realities

It is a general reality that Nigerian people are diligent and dedicated to their various occupations. The idea of farming was portrayed as a common communal occupation for all the ethnic groups. Mother Nigeria representing the nation acknowledges the ethnic groups effort through provision and delivery of food to motivate the people. This gesture from Mother Nigeria depicts that food is an essential part of human existence and it can be deploy to motivate people. The groups all rejoice and settle down to eat.In other to get the work done, six leaders representing each of the ethnic group willingly continue the farming, while other members opt to rest. Suddenly, disagreement broke out whenthree of the leaders conspired to pull out in order to instigate conflict among the ethnic groups. The remaining three leaders dance forward to portray they have moved on and that they are aware of the mischief of the other three leaders. Suddenly, out of sheer envy, the conspired leaders angrily poured the farm produce harvested on the three working leaders on their faces to destroy their efforts.



Plate 2: Ethnic groups portraying communal conflict: Source: Recorded performance of *The Cooking Pot* 2017/2018 induction dance theatre

This little misunderstanding affected their relationships as competition, unhealthy defense and other vices set the six ethnic groups apart. This particular scene, therefore, mirrors the current situation which includes; unhealthy rivalry, tribalism, gullible followership, religious intolerant and prejudice that a rise as a result of irrational behaviours exhibited by leaders. The intervention of Mother Nigeria, represent different aids that have been extended to Nigeria to restore peace. Therefore, this is a lesson for inductees to prevent any form of illogical act that can lead to destructive outbreak which can terminate their young careers. All these were capture through body movements, music, space, dynamics, gestures and a host of others.

Sobered Reflection and Peace Building Intervention

Few members that were not extremely injured realised the level of destruction and havoc the ethnic groups caused due to the little misunderstanding of leaders that were supposed to promote peaceful co-existence. These few members that have experience the taste of unity and great bonding move for motion of settling their dispute by using music that can reawake the communal spirit they started with.



Plate 3: Ethnic groups in sober reflection: Source: Recorded performance of *The Cooking Pot* 2017/2018 induction dance theatre

The wounded victims were treated by Mother Nigeria. After their recovery, they brought to the stage some specific raw food items known to their various ethnic for Mother Nigeria to cook for all members. Every member enjoyed it and they regain their energy and reunited. This was practically portrayed in the changing rhythms of music and dance styles. This dance theatre critically mirrors the realities in Nigeria. It was basically as a form of educating both inductees and audience. Entertainment was not the main motive but was part of the values the dance theatre incorporated to reflect the social realities.

Conclusion

Dance theatre is a form that has the potential of reflecting social realities and this has been justified in the 2017/2018 maiden induction performance of *The Cooking Pot* dance theatre held at the Department of Theatre and Performing Arts, Bayero University, Kano. The dance theatre mirrors social realities such as; celebration of culture, occupation, leadership, conflict, sobered reflection and peace building Intervention as actions that emerged from ethnic groups' interactions. Therefore, the goal of this dance theatre is to promote dance as a relevant art and viable medium of communication for informing inductees and audience in a live theatre about present happenings. This paper concludes that, the composition of dances in a dance theatre demands genuine creativity from the choreographer.

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Juxtaposing the Nigerian Dream with Contemporary Social Realities: An Encounter with Bakare Ojo Rasaki's "The Voyage" in Performance

By

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Abstract

The Millennium Development Goals and the vision 2020 agenda that was set by the Nigerian Government at the turn of the new millennium had aimed at creating an ideal Nigeria for all and Sundry. This futuristic "dream" became the "dream of all Nigerians" as its roadmap and framework bordered on, development, Infrastructure, Health, Education, Economic growth and Social welfare amongst other amenities required for her to fully attain her status as the giant of Africa. Unfortunately, several circumstances have hampered the realisation of this dream. It is to this end, that this paper Deploys Breton's Surrealism in undertaking ananalysis of Bakare Ojo Rasaki's '*The Voyage*' as directed by the playwright. The study concludes that the solution to the societal dislocation in Nigeria rests on the masses, and in their ability to rally for an awakening from the nightmarish realities of daily life.

Keywords: Arts, Performance, MDGs, Nigerian Dream, Social Reality.

Introduction: Art and Society

One of the veritable tools for improving the society is art. This is because it mirrors the society by identifying what was, what is and what should be. Art in itself is divided into; Liberal (fiction, non-fiction, poetry); Fine (Sculpture, painting, carving, drawing etc) and performing (Drama, Dance and Music). Art has a way of engaging in a proactive and reactive interaction with our immediate environment through its various forms. The performing arts therefore, is a re-alignment of artistic forces to

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improve man's lot and enable himcome to the full realizationofhimself. Furthermore, the performing arts also harnessessocial and historical events which embody man's existence and reflects this atdiverse flashpoint in hisdevelopment.Like the other arts, the performingarts have been established to reflect man's work, needs and aspirations.As he develops, so do his ways of perceiving and expressing his needs and aspirations. Suffice to note thatperforming arts are social in their mode of presentation and in the emotions they arouseinresponse to specific needs, nonetheless, the goal is to create a performance that impacts on the society and invariably enable man to contribute towards the development of the society in the most expressive capacity.

Performance is an imaginative creation which thrives on the various artistic presentation before the spectator to arouse theirsenses towards a change of orientation and attitude, in order to ultimately impact the society at large.

It is imperative to note that theappalling situation of Nigeria, is burdensome on the mind of whoever finds interest in her progress. Some of theProblems which are observable include;failures of leadership, Ethnicity, indiscipline, religious bigotry, extremism, social injustice and so on. These maladies, have characterized every aspect of the society - necessary for her to function as a Country-as such, she continues to be plagued by the forces meant to uplift her.

As a committed dramatist, this concern is what we find Bakare Ojo-Rasaki satirising in "The Voyage" by critically reviewing the chronicles of her hegemony and plight of bad leadership and it's impact on the people, from the pre-colonial era to the present day.

Social Reality of Nigeria

The quest to move Nigeria forward has been insignificant by many standardsand commented on by various scholars. Achebe had in 1983 elaborately explored the correlation between the concepts of leadership efficacy and socio-economic advancement in Nigeria in the period 1960 to 1983 inthe essay, *The Trouble with Nigeria*, this essay locates the troublewithin Nigeria as follows: Social Injustice, Tribalism, Failure of Leadership, False Image of Ourselves, Leadership – the Nigerian Style, Lack of Patriotism, Cult of Mediocrity, Indiscipline and Corruption. These are our realities today as various vices like Embezzlement, Abuse of office, Avarice and Sentiments creep into the system since the discovery and commercialization of crude oil in Oloibiri in 1956.

The Nigerian government constructed a social reality of whatever they want, to exist and justifies such existence by representing that it actually exists and consequently, democratize their actions to mediate such reality. The special assistant to president Buhari on media DrGarba, Shehu, had announced that Rats pursed the president from resuming in his office

after returning for his over 100 days medical trip and barely two months after, Prof. Dibu Ojerinde, former Jamb registrar had alleged that Snake swallowed 36million naira at the Jamb Headquarters in Abuja, away from these events, we find various monies and funds stashed in overhead tanks, whereas the Nigerian masses continue to wallow in abject poverty. From the legislative trajectory, we find various court orders flawed, rule of law disrespected, court orders flouted and in the judiciary, we find corruption creeping into the system to manipulate justice, the entire tiers of government has been ravaged and plundered and this is the reality of our society today. Commenting on the social reality of Nigeria, Abimbola Adelakun had commented that:

> What Nigeria runs today is no longer a government of the people, by the people and for the people, it is a government of some people by a person we no longer recognise for the benefit of a few people who know themselves (2018, p. 6).

All these vices are too numerous to explore in this context, worthy of note is the issues of Insecurity in the Nigerian sate, religious/inter-tribal wars, the herder menace, unavailability of infrastructural facilities, money politics, Vote buying, rigging of election, favouritism, sectional divide, inactive political system, Crumbling Educational values, Human rights abuse/infringement, Increased Crime rate- Kidnapping, Robbery, Raping, to mention a few. All these are our social realities that has refrained us from getting to dream land and consequently, all our hopes and aspirations for an ideal Nigeria seems to remain but a dream.

Synopsis of "The Voyage"

The Voyage begins with a drunkard and his wife engaging in verbal disputes about the drunk's irresponsibility. The wife departs and the man dozes off. In his dream, an old storyteller narrates the chronicles of the people of Alaoma who during a festival celebration, sold their birthright and kindred despite being warned by an old diviner not to accept any gifts from strangers long before then. Afterwards, a man from the neighboring town leads in a white man who feigns friendship. Marveled by the gift items displayed, the king accepts the white man's handshake and this dorms the beginning of Alaoma'senslavement. After enduring hardship in enslavement, the people gained freedom, a leader emerges and they journey homewards to the promise land. At intervals, they encountered storms which symbolizes a wrong policy, a change of leadership, an unfavourable law, abuse of human rights etc. Leaders like General Kill and Go, General Go on with One, President- Evil Genius all paddled the ship of state. Miraculously the most unbearable leader "Evil genius" dies, and a democratically elected leader "Baba O" emerges.

Poised to make his mark, Baba-O, through a self-orchestrated effort embattles and suppresses the three Demons (Corruption, Ethnicity and

Indiscipline) responsible for the stagnancy of the ship. Albeit, he hands over power for another to take charge at expiration of his time. The people unite to select their next leader, a proponent to change who engages the support of the people and ultimately crushes the three Demons. The ship is revived, and the people of Alaoma recommenced their Voyage towards the promise land. The drunk awakes and discovers that it was all a dream, and wishes the people of Alaoma a progressive movement witnessed in his dream.

Thematic Exploration of "The Voyage"

The salient themes in the play "The Voyage" are as follows:

Corruption: the play addresses corrupt proclivities of Nigerian political and religious leaders, by succinctly portraying the various disguises with which these leaders systematically siphon the nation's wealth at the expense of the populace they pledge to serve. Such instances in the play is the point when the three religious leaders cunningly exploit the passengers on board. Another instance is the government based on settlement where Maradona assures the people that: " …if you are a slave and you know how to settle, you will become a king…" (The Voyage"; 2014 Unpublished).

Tribalism/Ethnicity: another theme of the play is the tribalism and ethnic inclinations of Nigerians as evident in the attitudes of the passengers aboard the ship of state. Their journey was prolong due to the aftermath of their intertribal war. "You have killed my brother… we will fight to finish o!" (The Voyage"; 2014 Unpublished)

Disobedience: the recalcitrant king of Old Alaoma plunged his people and their generations into slavery due to his negligence to the instruction of the oracle. As stated by Baba Fakinde: "Ifa says that we should not accept any gift of any kind from any stranger, Kabiyesi, Ifa says that if we do, we and our children will becomes slave… Ifa has spoken" (translated from Yoruba. The Voyage"; 2014 Unpublished)

Exploitation: the play casts a few gazes back on some of the factors that led to the colonization of Nigeria as replicated in the enslavement of the people of Alaoma; the white men had ulterior motives for extending an arm of friendship "*Tell him that I am coming with my people, to makes friend with him okay" (The Voyage"; 2014 Unpublished)* while the people of Alaoma were naïve.

Unity: the play explicates the maxim that when people are united, they can conquer all obstacles. The people of Alaoma aboard the ship of state, were able to rise against god-fatherism and political manipulation due to their unity as evident in their rally: *"We no go gree o we no go gree… na change we want o! Na change we want!" (The Voyage"; 2014 Unpublished)*

The Voyage Performance Analysis

The language used in the play is contemporary, the dominant form of dialogue is vernacular, and it is characterized by the ethnic disposition of the characters. The play also employs Pidgin English, Yoruba, Hausa, Igbo, and British English in other to situate the play in its geographical setting, locale and period in history.

The play is a dream which features unrealistic events unfolding in the dream of a drunk, these unrealistic scenarios help the audience to better understand the use of character in a ship and the use of human props as representation of a ship that is rocked by the travails of its captain (Leader).

Therefore, Rasaki Ojo, Bakare can be said to have infused the Dream Play prototype in The Voyage in order to plunge his audience into the surreal word of his characters and what they represent. Every action and bit of dialogism is about Nigeria and the futuristic dream, the hopes and aspirations of the people at the emergence of a new regime and the disappointment midway into the regime. One key thing is worthy of note- the dream expected and the dream deferred. The dream deferred is the expectations and social reality of the people for an ideal Nigeria that have failed at every facet of human endeavours and the dream expected is the futuristic dream that Nigeria still envisage and remains optimistic to have in the future. We see the drunk saying

It's a dream, it is all a dream…how I wish… how I wish this people of Alaoma (Nigeria) end their journey the way it is in the dream! How I wish the people arrive at their destination safely!

The playwright also explores the reality of Nigeria from the colonial masters who opined that Nigeria wasn't ready for self-government when they advocated for it:

> The Whites: They think they are off the hook. They don't know that the hook is deeply buried in their flesh and since they are more flesh than bones, they remain glued to ourhooks forever.

This perhaps justifies why we are always at the mercy of the multinationals in terms of infrastructure, grants, loans and resources. This perhaps explains why we keep accruing debts over debts at every new democratic dispensation.

Bakare gurther explores the reality and shock that enveloped the country when the military seized power forcibly through a coup 'd'etat led by Gen Aguiyi T Ironsi in 1966. Nigerians were yet to recover from the celebration of their freedom from colonial enslavement. This is explored through

General Kill and Go:

> Fellow citizens, this is to announce to you that I general kill and go! (OFR, NPM, MNIMSC, BSC, EKTV, NTA, AIT, CCTV, HIV, ESQUIRE) have taken over the leadership of this canoe. All airports, seaports and even soup pots paapa are hereby closed indefinitely. Citizens are advised to go about their normal businesses peacefully in their own interest. Long live the land of Alaoma.

The concept of Dream employed by the playwright is to explicate the reality of where we are now and where we hope to be. The playwright also satirizes the travails of Alaoma people under a military leader that harnesses his military intelligence to surmount an overbearing war, this is communicated through Go-on-with-One:

> Ladies and gentlemen, this is the voice of Evangelist-General or General-Evangelist Go-on-with-One…Go on with one Alaoma, as for this war, no victor, no vanquished.

The above is a historical fragment of the travails of Nigeria under the leadership of Gen Yakubu Gowon during the civil war era (1967-1970). The Biafrans under the leadership of late Odumegwu Ojukwu declared the eastern region of Nigeria as a sovereign state on 30th May, 1967, and the Gowon administration the aftermath of this was the great loss of lives and properties. This is the reality of Nigeria today, the psychological and sociological aftermath of the war is still apparent as another uprising-the declaration of IPOB and MASSOB (Independent People of Biafra and Movement for the Actualization of the Sovereign State of Biafra), an offshoot of these agitations emerged recentlyunder the leadership of NnamdiKanu.

Another salient issue the playwright explored is the return to democracy that albeit self-government has returned and the long anticipated dream is finally here but sardonically enough, things grew from bad to worse and worse to utterly terrible as we see corruption, bribery, abuse of human rights and disregard for the rule of law among other maladies. Going further, the playwright portrays another problem facing the society; the lackadaisical attitude of leaders who couldn't manage the nation's resources in their coffers judiciously therefore resulting in the abuse of office, gross mismanagement and thus, putting the dream of the masses for an ideal Nigeria into jeopardy, and the importation of such double standards is reflected through the character of the leader named Evil Genius, who acclaims that his government shall be based on "settlement":

Maradona:

> This is the government of settlement walahi. Settlement for everything and for anything...if you are a slave and you

know how to settle, you will become a king, I will dribble them to the left, dribble them to theright and then score at zacentre!....whatevername you call it, it is the more you look, the less you see, now let us continue with our journey.

Maradona in the Nigerian context is Gen Ibrahim BadamosiBabangida's era. During the said regime, there were widespread reports that corruption took the order of the day as looting, aiding and abetting, crime, human rights infringement, gross mismanagement and embezzlement of public funds took the order of the day. Public service officials (Civil Servants) had unrestricted, unmonitored, and uncensored access to funds meant for government's use and they were siphoned, his (Ibrahim Babangida's) regime could be likened to a "chop, I chop" government

The playwright also dramatizes that corruption and bad leadership became a cankerworm whose wings couldn't be pruned when the Character, The Evil Genius took over the master paddle, he was paranoid with ambition and thus, engineered schemes that usurped power from Maradona, which the people had to celebrate forcibly, he further deprives the people ofAlaomaany ray of hope for a smooth sail as his inability to paddle results in pandemonium and outcry from the passengers on board. More so, his indulgence in military dictatorship, maiming and harassing the passengers on board, wanton killing, exploitation, illegal detention of citizens, abuse of power, e.t.c all replicate the Iron handed dictatorship of late Gen. Sani Abacha. These are part of the social realities Nigeria is currently enmeshed in

However, these tyranny and totalitarianism didn't go for long before the Alaoma people deploy their native wit to oust him through diabolical means and the Nigerian dream is revived once more as major stakeholders, citizens and families brighten their hopes for a return of their dream light that has seemingly become extirpated! Here, a return to democracy, a government of choice where elections were conducted under the watchful eyes of the electoral officers in an operatic form... and the election produced Baba O who upon assumption of office as the master paddler, made frantic but futile efforts to return sanity to the status quo but the ship of state is wrecked beyond repair as the heterogeneous factor of Ethnicity, Corruption and Indiscipline continue to bedevil the ship.

Baba: Thank you, thank you, thank you all of you. Now that you have elected me, now that I have taken over the master paddle of the ship of state, permit me to emphasise that it shall not be business as usual, in fact from this moment, it shall be business on usual. I have selected co-experts who will join me in paddling this ship of state to the next level (*mimetically attempts to revive the ship of state but is pulled*

back by the three demons) so it is you? Ethnicity, corruption indiscipline……

The Baba in his context is President Olusegun Obasanjo who re-strategise by reshuffling his cabinet with Prof Dr do good, madam world Bank and Langalanga boy from Yola who in reality represents the then minister of Information and communication, late Professor Dora Akunyili, the then minister for Finance, Mrs. Okonjo Iweala and the then F.C.T Minister, Mallam Nuhu Ribadu respectively who harnessed all their efforts to achieve the dream of the ideal Nigeria but still failed.

In an exclusive interview with the playwright on the conceptualization of Social Reality in Nigeria as Portrayed by the play "The Voyage", he stressed out that:

> **Prof. Bakare:** Well, we all know what our Social Reality is In Nigeria. We have a democracy that is not Democratic in the true sense of it, we have Independence that is not independent in the true sense of it, we are still being tele guided in all areas of life by the western powers who once colonized us, we have an educational system that's malfunctioning every facet of the society…there's nothing really working...we have crime and criminality that's as a result of these laxities, so, we do not have the kind of society we want to have as a people, and so, the performance of 'Voyage' Captures all of these…our political journey as a nation, Right from the days of Colonialists, up till the present moment when Buhari is Our President, and things are getting worse, even under him, but in "The Voyage" we made the play to end in the way we want Nigeria to end. We want things to change for the best for Nigeria. We want this Negative Narrative to change to positive Narrative. We want a Counter Narrative of the present Social Reality as what would be the future of this country, and so, in Voyage, we made that counter narrative to occur, we made the play to end on a positive note, and then, the dreamer, the narrator, now telling the Audience that come o, that it has ended positively here, is my dream we are sure it will be like this, but this is what we wish. So it's away of the creator of the play saying…a dramatist can say this is how the society should be, and you end your play like that, and then the playwright can say this is how this society is. What we have done, we combined the two in "The Voyage", we showed what it should be, and also come back to show what it is. Okay?
>
> **Interviewer:** Your Approach to the Performance was A Surrealist Approach sir, why did you create in that way sir?
>
> **Prof. Bakare**: Using the dream state is a dramatic technique to solve so many technical problems…I used a theory called Compressionism. All the activities take place - apart from the

> prologue that takes place in the palace of the king with the white man, the entire story takes place inside a Canoe, That's Compressionism, You compress all the actions and everything in a locale…and that is not possible realism. We did different kinds of things that were expressionistic, the way I wanted to create them, I was not creating reality, and so, to justify my expressionistic approach and design, I had to use surrealism as well, a dream state, and so, if you say, 'but this thing is not possible in real life' I now said, it's not real life, it's a dream state, anything is possible in a dream. It's a dream, in dream, things don't look the way they do in real life, that is Number one reason, Two…even for the safety of the Creator…it is not me talking, it is the dream of somebody…finally, like what we said before, we also use the dream state to show the way we want Nigeria to be in future. It is only through a dream state we can project that, because it is not like that in the present. If we are replicating life using realism, I would not be able to go that far, it would end the way it is now, on a sad note, but I didn't want that, it is only through a dream state I can say ah! It has ended well, Even when it has not ended well; because it's a dream.

From the playwright's standpoint, it is germane to note that every committed dramatist swipes at the society and do so at will using any approach that best communicates their intentions. Through dream technique, Bakare has explored successfully the social reality that is prevalent in our society today, from the course, cause, effects and also possible solutions. Suffice to say it that there is a thin line between the dream we are now that is actually the social reality and the dream we hope to have which is the ideal Nigeria.

Conclusion and Recommendation

The fact that the ideal Nigeria is a far cry from the social realities of Daily life cannot be overemphasised. The paper has attempted to review the effect of a failed democracy by highlighting the timelines from the independence erato a swift military era then the 1st to 4th Republic down to the present day, sadly, the reality for many is that the ideal Nigeria has only but manifested in dreams. These problems have been attributed to failure on leaders who serve their personal interests at the expense of the masses who elected them into office; a smear on Democracy.

To this end, this paper Recommends that present and aspiring Nigerian leaders be 'mandated' to go through Leadership Quality Evaluation by NGOs sothey can understand that Quality leadership entails totalconformity to checks and balances and other mechanismsput in place By Law and Logic, before they are given the mandate to lead the people.Perharps, the politics of 'do or die' will begin to subside and the

social realities of our dreams which Bakareexplores in "The Voyage" will become A Reality. Lastly in anattempt to chart a way forward, the researchers suggesta distress call to all the citizensat home and in diaspora for all hands to be on deck in order to collectively achieve a resuscitation of Nigeria from her presentnightmares, toan awakening into the ideal Nigeria of our dream.

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Management Intricacies of Contemporary Gospel Choral Performance: A Reality Check

By

Joel S. Adeleke*

Abstract

This paper examines basic management intricacies that seemed neglected but are contributing factors to the success (failure of contemporary gospel choral performance with the aim of spicing the performance with excellence. The theoretical framework employed for this study is leader behaviour approach. Ten choral directors were purposively selected from ten (10) different youth populated chapels from different denominations within Ilorin metropolis and engaged in oral interview. Aside participant-observation, relevant textual materials and internet sources were used to enrich this work. Findings from the study revealed six (6) cardinal areas that are craving for urgent attention and proper management. These include: human resources, instrumental resources, vocal and phonation resources, technical resources, visual resources and environmental resources. The study concludes that adequate and equal management attention should be given to all the identified areas in order to bring about the desired excellence in the Contemporary Gospel Choral performance, especially among the youths and, by extension, the elderly ones.

Keywords: Management, Intricacies, Choral, Performance, Leader Behaviour Approach.

Introduction

Gospel choral performance is as old as history of the church. A cursory look into the activities of choral group in the church reveals that choral performance christened choir ministration or choir anthem/rendition/special conspicuously and frequently occupies a significant place in most Christian liturgy. Although, most choral groups in Nigeria are identified with church but their performances are not limited to church as they perform at different occasions based on invitation and objective of which the group is set up. Abiodun (1995, p. 5) rightly

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observed that the context in which they perform are unlimited and ranges from sacred to secular situation.

The church has a history and a heritage. Some traditions went into extinction while others were subjected to modifications in order to ensure relevance and positive response to current trends of the society. A reality check unfolds choral performance as a major musical heritage of the church that has survived from earliest times till date. The survival of choral performance in the church was not without modifications as dictated by technological advancement and societal enlightenment.

It is noteworthy that, for centuries, choir performance was confined and restricted to simplicity of singing plainsong in unison with organ accompaniment as the principal instrument. Gradual transition of progression of events has changed the face of contemporary gospel choral performance. Contemporary gospel choral performance is now characterised with complexity of singing in harmony accompanied with modern musical instruments often amplified with sophisticated sound system and gadgets as against the earlier 'almighty Organ' accompaniment.

Consequently, a choral leader or choir director is confronted with reality of enormous management challenges of contemporary gospel choral performance emerging from musical and extra-musical elements that have influence on the performance. Management of contemporary gospel choral performance is full of intricacies and complexity. Ignorance or non-challant attitude of many choral leaders towards the reality of the management intricacies has triggered incessant complaints and forming negative opinions or notions among the congregation, especially the elderly persons, about contemporary gospel choral performance. Since success or failure of contemporary gospel choral performance largely depends on management effectiveness exhibited by the choral leadership at pre-performance stage, performance stage and post-performance stage, the holistic approach is essential in order to put into consideration all the intricacies associated with contemporary gospel choral performance.

With this background, this paper attempts to expose basic management intricacies that seemed neglected by the choral leader but are contributing factors to the success or failure of contemporary gospel choral performance with the aim of spicing the performance with excellence.

Theoretical Framework

This study adopts leader behaviour approach to foreground the work. The approach is an offshoot of Trait Theory as expressed by the critiques from Ohio State University and the University of Michigan in the late 1940s (Jerry & Frederick, 1980, p. 120). The findings of the intensive research conducted by the two universities emphasise on the area of behaviour of the leader (which could be measured) rather than on the traits

(which could not be measured).After analysis of actual leader behaviour in a wide variety of situations, two important leadership behavioursemerged. They were labeled "initiating structure" and "consideration".

Initiating Structure (IS) is the extent to which the leaders structure and define the activities of subordinates so that organisational goals are achieved (sometimes referred to as production – or task-orientation). Consideration (C) isthe extent to which leaders are concerned with developing mutual trust between themselves and subordinates as well as respect for subordinates' proposals and concern for their feelings (sometimes referred to as employee – or human relations – orientation).

Thus, a choral leader or choir director is considered important in the contemporary gospel choral performance. The extent of choral leader's initiating structure (IS) on management of musical and extra-musical elements goes a long way in determining the achievement ofthe choral performance.Also, the consideration (**C**) given by the choral leader to musical and extra-musical elements is germane to the success of choral performance.

Methodology

Consistent active involvement of the researcher in gospel choral performance for over four decades necessitated the need to adopt participant observation method. This is in consonance with the wise saying by a Chinese philosopher: What I hear, I forget. What I see, I remember. What I do, I understand.

Ten (10) choral directors were purposively selected from ten (10) different youth populated chapels from different denominations within Ilorin metropolis and engaged in oral interview. The churches chosen for the study include English Chapel of Emmanuel Baptist Church, sabo-Oke, Ilorin; Commonwealth of Zion (COZA), Ilorin; Rhema Chapel International, Tanke, Ilorin; English Chapel of Cherubim and Seraphim, Muritala, Ilorin; UMCA Theological College Chapel, Ilorin; English Session of 1st ECWA Church, Taiwo, Ilorin; Christ Apostolic Church, Taiwo, Ilorin; Winners Chapel, Ilorin; Potter's Porch International, Ilorin; and English Chapel of the Word Assembly International, Ilorin. All the churches chosen as case study have choral groups and they make use of audio and visual gadgets for their performances. Relevant textual materials and internet sources were utilised to enrich this study. In addition, leader behaviour approach was used to complement the study.

Conceptual Clarification

Choral: The word 'choral', as used in this context, simply means choir which comprises of company of persons trained to sing together.

Choral Group: Choral groups are of different types. Ekwueme (1993, pp. 4 – 11) identified four (4) types, namely: children's choirs,

female voices (also known as women's choir), male voices (also known as men's choir), and mixed voices, which is our main concern in this study. Mixed voice choir is a choral group that is not gender bias. It comprises of both men and women singing most times in four parts, Soprano, Alto, Tenor and Bass (S.A.T.B).

Contemporary Gospel Choral Performance: The indispensability of singing group in Christian worship cannot be overemphasised. Each church has her choral or singing group. The choral group performs regularly during worship service. Contemporary gospel choral performance may be described as a choir performance that aimed principally at soul winning, undiluted praise offering to God, and edification of body of Christ. Adedeji (2011, p. 48) identified the gospel message, personality of the artiste, performance context and performance practice as four (4) factors that distinguished Nigerian gospel music from other brands of music.

Reality Check: Reality check creates a platform on which one is reminded of the state of things in the real world. Online Webster's New World College Dictionary (2014) explained reality check as an instance of confronting or acknowledging the facts about something and thus dispelling unrealistic notions. It clarifies or serves as a reminder of reality often by correcting a misconception. Application of reality check to contemporary gospel choral performance will give insight into the real current situation so that notions or assumptions will not influence our judgement.

Choral Management and Reality Check

Management is germane to survival of any group or organization. It is a reality that we are all beneficiaries or victims of someone's management. Nambudiri (1987, p. 3) defined management as the capability to use human and material resources to effectively translate abstract scientific ideas into practical realities: unfortunately practical realities embrace both the means of destruction as well as of development. Ilesanmi (1997, p. 8), Oyedeji (1998, Pp. 17 & 18) and Abdulkareem (2002, Pp. 23 & 24) highlighted management functions as planning, organising, directing, leading, coordinating, supervising, controlling, staffing, communicating/reporting and motivating.

Choral management may be described as an act of controlling, managing and coordinating all musical and extra-musical activities of a company of persons trained to sing or play musical instruments whose approach is definite and technically coordinated. When one compares past and present, it is very clear that management of contemporary gospel choral performance has become an enormous task. In the past, gospel choral performance in Nigeria only required management of the choristers and a few musical instruments like Organ, a set of *Akuba* and Cleft.

Reality check has proven the situation to be different. The current trend, as seen in our case study, is that many musical and extra-musical activities are pulled together for contemporary gospel choral performance to thrive. From participant observation experience, there is need to manage the group and the performance effectively. Managing the group without showing serious concern for the performance is like jealously ensuring good input without minding the output. Failure of the output renders the input useless. Effort without result is a sheer waste of time and energy.

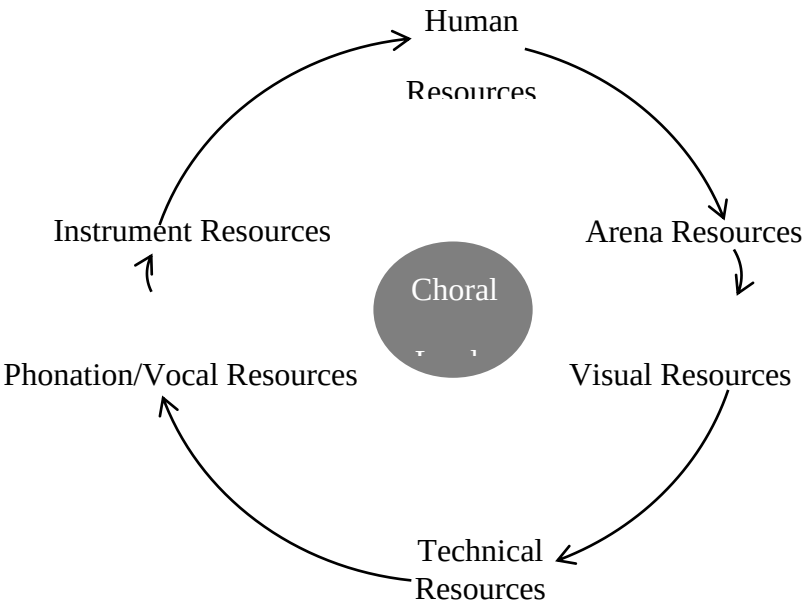
During the course of oral interview with the selected choir leaders, they all expressed great concern about the management intricacies evident in contemporary gospel choral performances. They admitted that they receive both commendation and condemnation from the members of the congregation. On the one hand, commendation comes when they enjoy the performance, on the other hand, condemnation followed what the congregation termed bad rendition or performance. Commendation is demonstrated among the youth chapel members through clapping ovation, standing ovation, shouting ovation unlike most elderly persons that show their satisfaction through waving of hands or clapping briefly.

The selected choir leaders confirmed that there is an incessant complaint by the congregation that there is too much noise in the performance which eclipsed audibility of the message. This is better described as razzmatazz or razzle-dazzle; noisy and exciting activity that is done to confuse people. When they were asked about the effort put in place to solve this problem, most of them; in perplex situation, claimed to have tried their best. This is another issue of management reality that confronts the choir leadership.

Contemporary Gospel Choral Performance and its Management Intricacies

In the course of this study, six (6) cardinal areas that are craving for urgent attention and proper management are identified as follows:

- Management of Human Resources
- Management of Instrumental Resources
- Management of Phonation/Vocal Resources
- Management of Technical Resources
- Management of Visual Resources
- Management of Arena Resources

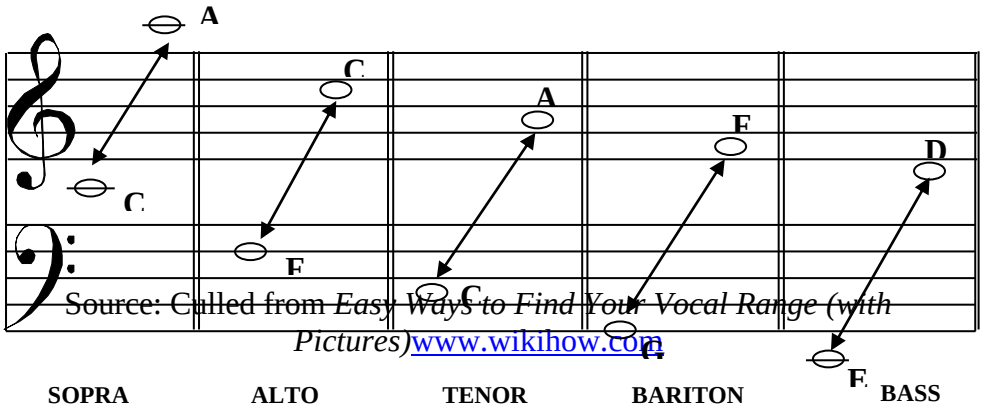


Schematic representation of contemporary gospel choral performance management intricacies as designed and interpreted by the author.

The schematic representation captures the six (6) cardinal areas of management intricacies in contemporary gospel choral performance. Since success or failure of contemporary gospel choral performance largely depends on management effectiveness exhibited by the choral leadership at pre-performance stage, performance stage and post-performance stage, hence the holistic approach is essential in order to put into consideration all the intricacies associated with contemporary gospel choral performance. At the performance stage, the choral leader, as shown at the centre of the schematic representation, is expected to give adequate attention to all the identified areas. This is to clear the air on a pronounced criticism of leader behaviour approach that it would be cumbersome for a leader to be an initiator and an executor at a time. In the context of this work, a choral leader would not found it difficult to achieve success in choral performance if he initiates effective structure and gives adequate consideration to other sub-units by appointing unit leaders. The unit leaders are expected to work harmoniously with the choral leaders in order to achieve success in choral performance.

Management of Human Resources is not new to choral leaders as deduced from them during interview exercise. A choral leader must understand that he is managing human beings of different backgrounds, characters, ages, gender and probably language. Managing people with different traits calls for high level of management skill.

Another major area of concern in contemporary gospel choral performance is management of instrumental resources. This includes all musical instruments available for performance. It goes beyond availability, but it is part of duties of the choral director to oversee how the musical instruments are being utilised. Management of phonation/vocal resources is very crucial to the output of the choir. Phonation is an act of producing vocal sound by way of singing, talking, coughing, whistling, and others. Phonation or vocal resources are nose, throat (pharynx), voice box (larynx), wind pipe (trachea), lungs and diaphragm. There is need for regular voice training in form of voice exercises, vocal gymnastics and breathing exercise. This will assist in having quality breath control and good tone colour. It is through good management of vocal resources that vocal ability is established. It was discovered during the study that many choristers find themselves singing any part of their choice because the choral manager has no idea of voice range or compass. Voice range for all parts is shown below:



Source: Culled from *Easy Ways to Find Your Vocal Range (with Pictures)*www.wikihow.com

For effective management and administration, part leaders should be appointed. Each part leader is expected to assist the choral leader in teaching and coordinating his/her part members. Ability to interpret the voice range correctly will help in effective vocal resource management. Unfortunately, most of the choir leaders interviewed cannot read or interpret musical score correctly because they are not trained for the task. They are not professionally qualified.

Technical resources include full Public Address System (P.A), sound enhancements and all electrical appliances that powered the sound. The person at the console must have musical ear so that he can do balancing of parts (S.A.T.B) on the console. It goes beyond moving the volume fader up and down. In choral performance, especially mixed voices, part balancing is not negotiable. If a church has power generating set, it is advisable to be on generator because of epileptic power supply. It

is not wise to allow breakage in the flow of a performance as a result of power failure or lack of fuel in the generator. No amount spent on fuel is comparable to stress of preparation one has gone through for weeks or months. Only result is celebrated and not effort. When there is breakage in the flow of a performance, one might find it tedious to get people connected again.

Most contemporary youth friendly churches have screens like Projector and Television screens where activities going on in the church are projected. All the ten (10) churches selected for this study have various sizes of screens mounted strategically and conspicuously for the worshippers to behold. The intention is to project lyrical contents among other things. It is disheartening that many of the lyrical contents, that suppose to complement the choral performance by way of giving accurate texts of what the choir is singing, are misleading. Imagine a scenario of a choir singing:

> *God is able …* and what is on the screen is *God is abel*; choir is singing *Angel of Jesus* while what is being projected is *Angle of Jesus.* Another example choir sings *Jesus, lover of my soul* and on the screen, we have *Jesus louvers of my soul.*

Management of visual resources transcends connection of the screen, but it requires scrutiny and proper editing of the lyrical contents.

The last but not the least that calls for attention, is management of arena resources. This includes acoustical elements/properties and any other thing at the venue that can influence the performance positively or negatively. Bad acoustic can muddle up good sound.

Conclusion

The leader of a choral group is seen to be the manager who shoulders the responsibilities of the group. The leader is expected to equip himself with basic choral management skills as he contends with the management intricacies of contemporary gospel choral performance. Effective management of contemporary gospel choral performance requires collective responsibility on the part of leadership and followership. Instrumentalists, singers, choral director and all the technical crew should be partners in progress towards the success of the performance.

Recommendations

The study recommends that, adequate and equal management attention should be given to all the identified areas in order to bring about the desired success in the contemporary gospel choral performance, especially among the youths and, by extension, the elderly persons. Choral leader should be professionally qualified. Training and retraining must

never be compromised if he must subdue challenges accompanying contemporary gospel choral performance.

A choral leader must develop high level of administrative skill of working together with other crew members without friction. He cannot do it alone because a tree does not make a forest. He needs committed people to achieve success. A well edited soft copy of the lyrical contents of the proposed performance should be always handed over to the visual unit for projection. This will prevent or minimise spelling errors and grammatical flaws.

Finally, a choral director should be someone who possesses basic qualities which are ingredients of effective choral management. These qualities include a good musical ear, general musicianship, acquaintance with singing and performance techniques, vast in conducting, discipline, hard work and commitment and good rapport.

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https://www.meriam-webster.com>realitycheck

Prospects and Challenges of Acting Industry in Nigeria

By

Onyinye Aneke*

Abstract

This paper examines the acting industry in Nigeria, focusing on the prospects and challenges in the industry. The art of acting in Nigeria has come a long way. It has produced and reproduced men and women of repute. It becomes imperative at this juncture to have a retrospect, so as to chart a way forward .Using both structured and unstructured interview methodology, the paper interrogates two female practitioners of the industry, from Kwara State Council for Arts and Culture, This paper is positioned to examine the hopeful potentials of actors and the difficulties encountered in the profession. Findings reveal that a good number of youths ventured into the industry for fame and the glitterati and not the passion for the job. The paper also reveals that lack of support from the government, inadequate remuneration and good welfare package, untrained personnel, indiscipline are same puzzling circumstances in the industry. We therefore recommend the sanitisation of the industry, internship for up coming actors, affiliate bodies to fight for members welfare, private organisation and the government to invest in the industry.

Keywords: Prospects, Challenges, Acting Industry, Nollywood, Kwara State Council Arts and Culture.

Introduction

The art of acting can said to be as old as man since man in his nature is bestowed with the innate ability to create and recreate actions and the likes. Acting is that aspect of theatre experience that unlocks the intelligence of a playwright to a group of individuals with the aim of expanding their horizon. The art of acting is also a theatrical phenomenon that engages the totality of an individual, and the individual's ability to exhume all assimilations effectively and believably to the edification of the audience. Acting is that aspect of theatre ensemble that engages a vehicle or a carrier (the actor/ actress) to translate a piece of information for the

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benefit of the society through the use of various bodily skill and oral delivery.

As a social and an intellectual entity, the Nigeria acting industry in reality is one that has produced and reproduced great men and women of repute both locally and internationally. The stage and screen actors and actresses are held in high esteem. It is an industry that has attracted a good number of people, both young and old. The stage and screen are entities where the society meet to interact and the immediate audience share in the experience. It therefore becomes imperative to look beyond the glitterati and fame and inquire into the salient hiccups challenging the industry. It is against this background that we conduct an interview with two practicing professional players in the industry. From the interview, possible problems facing the industry are highlighted. Solutions to these problems will allow projections into the future of the industry. More so, this study will be a reference point that will enliven the course of acting.

Interview 1

Acting Industry in Nigeria: Prospects and Challenges – Mrs Adeola Omowunmi Olanipeku

May we know you, madam?

My name is Adeola Omowunmi Olanipeku. I am the Head of Performing Arts, Kwara State Council for Arts and Culture. I am married with two children, a girl and a boy. My daughter just got admission to study Physiology in University of Ilorin.

I thought you would have said Performing Arts

No. It is the boy that took after me. He is a dancer, singer, drummer and a dramatist.

What is your educational background?

I started my primary education at Chapel Primary School, Ilorin, but I completed my primary education at United Primary School. My mother was a teacher. She was teaching at United School then, due the distance, I had to complete my primary education in her school. My secondary education was at Government Girl Secondary School., Oko-erin, Ilorin. Thereafter I got admission into Kwara State Polytechnic Ilorin; I did not go for it due to some problems. In 1992/93 I got admission in Kwara State College of Education, where I had my National Certificate of Education (NCE) in English Language. Thereafter I got admission to study Performing Arts in University of Ilorin, though direct entry. But I had stared working in the Art Council, so my then director said I should not go since the workload of the school and the art council are much; due ton the nature of the course and also the heck thick nature of thee office.

I was not happy about it but there was nothing I could do. My director said she could release me without salary. After some years I got admission into Ekiti State University where I studied English Language although my

dream has always been to study Performing Arts in University of Ilorin. I still have the ambition to go for my second degree in the Department of Performing Arts, University of Ilorin.

What Inspired you into Acting?

Without mincing words, it is a God given talent. Right from when I was a child, I loved acting. When I was a child I love watching television, drama and films. Then if it is not Jimoh Aliyu theatre, it is another theatre group that was on set. Video was not common then, so my parents noticed that I was always glued to the television set anytime there was such drama. I admired those actors and actresses a lot. Since then I saw myself acting, I will stand in front of the mirror gesticulating. I know that within me, this is what I love doing. When I got admission into Kwara State College of Education, my lecturer had a play group, so she gave me a role to play. I t was a stage play. Stage productions are my best. After that production, I took part in several other plays. When she was appointed the Director of the Art Council, she employed me. According to her, 'she did not want to lose that talent'. In January, 1994, I started working in Kwara State Council for Arts and Culture.

So, you climbed through the ladder?

Yes that was how I grew here.

You made mention that the stage is still your best. Have you been involved in screen production?

Yes I did quite a number of them.

What were your challenges?

Why I love stage production is that you are left with your script and your blockings. Your director guides you, gives you blocking, you master it and interpret the play. On the production day, you want to give in your best. But the film of a thing is 'take it again', at times there are no scripts to guide you. It is just the story line, accept for some producers who may decide to script their play. Some of them would want you to use your initiative. At times you may not have the full story, you will not know the beginning of the play, you will not know when the story is going to end. They will tell you in the scene this is what you are to do; Mr. A and Miss B will act with you in this scene. So you will not be guided to where the story is leading to. At times you may not know what to say and what not to say so as not to say something that will destroy the story line,. At times, when you go to locations, they waste a lot of time, you will be there for days not doing anything. Sometimes, you will be waiting for a star that is coming from Lagos or wherever and at the end of the day they are not spectacular. It is just that they are stars not that they are really good. They will give you a lot of headache before you can get what you want from them. Personally, I prefer stage acting.

What are your Acting Styles?
My acting style is realism. but I do not allow "the abuse of female body on stage". That is the unnecessary exposure and so on.
You are an Actress and a Director?
Yes, God has helped me in this field. Presently I am directing Efuseten Aniwura. It will be coming up in few weeks time and I am playing the role of Efusetan. During the Easter period this year, we staged Bashorun. I directed the play. I am not good at Yoruba, so I had to imitate my executive director to help me out in that area. He is a specialist in Yoruba.
So you collaborate here.
Yes we do.
As an actress in the Arts Council, would you say you are fulfilled?
I thank God so far. If I am to come to this world again, I will not like to work in the art council but I will still be in this profession.
Why?
It is because my schedule in this office does not allow enough time to mix with people. My friends in other states do invite me for auditions and performances but you know it will take weeks for the production to be over but because am a civil servant, I cannot leave the office. I believe if I had gone for those performances, I would have acquired more knowledge, be exposed the more so as to get better because as an actress you must keep on improving yourself All the same I thank God for where I am . I think I am doing my best.
Which of these two pays better; freelancing or working in Arts Council?
Freelancing pays better if you are connected and you are a good material. It pays to be a freelancer, may be because in Kwara State salaries are nothing to write home about.
What is your remuneration like?
You know we are civil servants, there is no special package. I think the artist should enjoy some kind of allowances. As parents we don't have enough time for our families. We rehearse till late in the night sometimes. We travel for state engagements, leaving our children, husbands and wives at home. We should enjoy some allowances. I don't know whether it is like this in other states. I know in the media there are certain allowances that are paid to the practitioners but here in Arts Council there is nothing like that. Sometimes ago I spoke with our union; Radio and Theatre Arts Workers Organization (RATAWO), that they should look into our welfare. Even when am at home, am working, I am busy assimilating my lines. I wake up in the middle of the night, interpreting my role. Even when am cooking, I am thinking about my character. So we should be paid some allowances.

In essence does acting as a profession pay your bills?
It does not.
How have you been able to break even?
Well, I sell wares. Any weekend that is free for me, I travel to buy goods and sell. I had a hair dressing salon sometimes ago, because of my job I was not always there, my hair dresser mismanaged the place, so I closed it down.
From your wealth of experience, is it enough for one to be a professional actor/actress?
To be a professional actor/ actress is enough though it depend on the environment. If it were to be places like Abuja, Lagos, Port Harcourt, Ibadan where you are well remunerated, I will say it is enough but in this part of the country it is not. At times when we are invited for a performance, they pay as low as Twenty thousand naira (#20, 000) and they want a standard group of about 30 -35 people in number. Nowadays we remit some amount into the coffers of the government now that we are running a single treasury account. More so we have been given target to make 'A' amount of money now every year. Not withstanding, it pays to be a professional actor but not in this part of the country where the indigenes believe it is a sin to be an artist but when they see Jenifer come around, they want to shake her, they want to associate with her. If they see the likes of Olu Jacobs, they want to be associated with him, snap with him, but they are not encouraging those of us that are on ground. That is why I said that acting can pay ones bills conveniently but not in this part of the county from the experience I have had.
As a mother, how have you been able to combine your job and family affairs?
I give God all the glory. God made it easy for me. Fortunately for me, I was in this job before I met my husband. I was in this job before I gave birth to my children. So, they grew with it. My daughter started cooking before she was ten years. Luckily for me, she is the' I want to do this, I want to do that' type.. It was not easy at all when they were babies. Usually in the system, if you are a nursing mother your are not allowed to travel until your child is a year plus. When my second child was about a year, my director called me and gave me a role and we had to travel to Kaduna, so I had to leave my baby behind. After the first and second day, I started crying; am missing boy o! am missing my boy o!. I thank God they love me. Whenever am travelling they will say; 'mummy you will go safely and come back safely. We pray they pay you well'. This is because they know if I get paid, goodies will flow. And so the little time I have with them, I give them all of it.

Some years back you were working under somebody, but today people are working under you. What is your experience with the young ones under you?

I pity them. Most of our youths are into drug. Hardly will you get a class or a group of youths that are not with one kind of syrup or tablet. In our days the worst any artist could do was to drink alcohol to relax but these days, I am worried. Another problem with this generation is that they don't want to work but they want the money. Permit me to say that most of them are not trained. Some of the corps members that are posted here for their primary assignments, that are from either dramatic arts, performing arts, theatre arts or what have you cannot manage the stage .It baffles me. These are graduates, so you believe they know what to do. Ah! I wonder. I do ask them whether they did not attend lectures or their practical classes. I don't know. They did not climb the stage throughout their four years in school? I wonder what is happening. I remember in those days when the students of University of Ilorin, Performing Arts department used to stage their Project Plays at African Hall. I watched their productions. It was standard.. They know they cannot do any nonsense with my 'Oga', Prof. Akinwale. They know they cannot give him any 'ten kobo per show production'. I always look forward to attending the project play productions but because of distance I have not been going for the productions. You see these days, the youths believe that they can go out with somebody to make in life. For instance, since Femi Adebayo is a star, If am his girl friend, he will take me to any production. It does not work like that. This is something we must really check. Thespians nowadays, the way they carry themselves in public, their hair do, dressing in fact everything about them is nothing to write home about. For the fact that you are an artist does not mean you should go about half naked, or look like a mad person. That is what the do now. Their appearances are not encouraging and we say we are the mirror of the society, we teach people what is right and what is wrong. We should be good examples. If you are to play the role of a tout, you play the role. It does not make you a tout. If you are to play the role of a street girl, dress like a street girl on set but that does not make you a street girl in real life. So there should be difference between acting and real life. There is not just a thin line but a thick line between the job and oneself.

So what is your advice to the up coming actors and actresses?

Well my advice is that they should fear God in all they do.

Thank you very much, madam.

You are welcome.

Interview 11

Acting Industry in Nigeria: Prospects and Challenges—Mrs Kehinde Ekins

May we know you, madam?

My name is Kehinde Oyinlola Ekins. I am from Ekiti State but I was born here in Kwara State. I have two children, a boy and a girl though I am a single parent because I had problem with my marriage. I joined Kwara State Council for Arts and Culture in the year 1984. I joined the council because of the interest I have for the job. I love this job so much. I have passion for the job even before I joined the profession. I did a Certificate course in University of Ife in Drama—Acting and Speech. Because of the nature of the job, I could not continue immediately. Latter on I went to Kwara State College of Education, Ilorin where I studied English Language.

What inspired you into acting?

Well, in those days when I was small, I think in the early eighties or so, I used to watch this programme *"Wind Aagainst My Soul".* Taiwo Ajayi-Lycent was one of the artists. I fell in love with her acting. Then I will stay in front of the mirror, talking and demonstrating. I also watched this other play – *Our husbands have gone mad again.* I love the role Clarion Chukwurah played. These two people; Clarion Chukwurah and Taiwo Ajayi-Lycent are my role models as far as acting is concerned. In 1982 when I left secondary school, I used to go to Nigeria Television Authority (NTA) to sing. One day, Dr Austin Emelu and I were on our way back from NTA, we decided to go to the Arts Council. Their office was at Post office area then. When I saw the way they were dancing, I told myself, this is where I belong. Latter I met with Uncle Randy, he said if

I was interested I should come back the next day. One thing that discouraged me was the way the artists were talking. As a young girl I felt the language was not decent so I stayed away. But at home, I found myself acting, singing and dancing. So in 1984, I went for an audition at the Art Council. They loved the way I danced and so I was taken. That was how I started working here. So I can say, it is the passion and talent that inspired me.

Have you been involved in screen acting or film production?

Yes, I have done some but when I discovered that I was being cheated I left. I have acted in Yemi Adejumokoya's Eja aro. I played Shewa in that film. The use of supernatural powers in the industry was another issue that chased me away, though I am a member of Actors Guild of Nigeria (AGN).

As an actress in the Art council, will you say you are fulfilled?

Yes. I am okay.

What is your experience with remuneration?
When I was invited for film production, I was paid well. When Late John Taylor invited me for a production, he paid me well.
Those were films, how about stage production?
We are civil servants. You can't compare what we are paid in the Arts Council to when we go for outside productions.
Which of these two pays better, working in Arts Council or freelancing?
I prefer Art Council. There is a lot of challenges in freelancing. It is just that some people don't say the reality. Sometimes before you can get a good role, the producer might want to sleep with you, the director might give the role to his choice whom you are better than. In such a situation what will you do? Personally, I don't like being trampled upon so, I prefer that of art council.
What is your experience with remuneration in the Art Council?
Like I said before, we are civil servants and you know in Kwara state we don't have money but whenever we travel outside the state, they pay us well.
What about when you travel within the state?
It is just a stipend.
With your long years of experience in the industry, has acting alone paid your bills?
No.
How have you been able to break even?
There is something I call 'salary support'. Some people call it 'P P'. I am into ice-block business. This helps me financially to support what ever I earn as salary.
As a mother, how have you been able to marry your job and family without hitches?
The truth is that it has not been easy. I do pity my children. Any time they seem me with my travelling bag, they will ask 'mummy you are travelling again'. As a single parent it has not been easy but I made them realize that this is where their school fees and every other things come from. All they need to do is to pray for me. But the reality is that it is not easy. Although I have people that are helping me at home, they can't take my place. I try as much as possible to make it up for them when ever I am around.
With your wealth of experience in the industry, what can you say about the up coming actors and actresses?
Most of them are here because of the money and not the passion or interest. Sometimes w hen I see some of them perform on stage; it is nothing to write home about. I do tell Head of Performing Arts that we are in trouble. I always feel unhappy when I see them on stage. If you don't have interest in what you doing, there is no way you can make it. I pray we

get people that are interested in the job. It is a serious case. In fact I don't believe that some of the corps members that are post studied theatre arts or what have you. All they do is to sit down and press their phones. The head of Performing Arts has to threaten them by telling them that if they don't go on stage there will be no allowance for them. You can imagine that. Only a few of them from Performing Arts, University of Ilorin are good, may be because they are always doing one production or the other.

What is the way out?

I don't know whether the problem is from Joint Admission and Matriculation Board (JAMB). When you give someone a course he or she did not apply for, the interest will not be there.

Thank you, madam for your time.

You are welcome.

Social Realities in Radical and Neo-Radical Theatres in two Selected Plays of Esiaba Irobi and Ojo Rasaki Bakare

By

Nwagbo P. Obi*

Abstract

This study examines Social Realities and Pitfalls of Radical Theatre to Functionality of Neo-Radical Theatre with a focus on Esiaba Irobi's *Hangmen Also Die* and Bakare, Ojo Rasaki's *Once Upon A Tower*. Content analysis and deductive research methods are adopted for this study to interrogate the two texts. Max Horkheimer's critical theory is also adopted. It is found that radical theatre is becoming outdated, due to the collapse of Communism; which makes Marxism irrelevant. The rots radical theatre is out to address are overweighing it. It is concluded that radical theatre needs urgent attention and reformation so that it does die. It is recommended that Nigerian theatre should consider the proposed neo-radical theatre features to restore social order because capitalism is worsening.

Keywords: Social Realities, Radical Theatre, Marxism, Esiaba Irobi, Bakare, Ojo Rasaki.

Introduction

Radical theatre interrogates the trends in social growths and decays in a given society. This exposes how the social architectures impact on the people. Such architecturesare the social realities that define values and norms. They include culture, politics, and economy among others. The state of these in most societies is anti-culture and anti-people.They consist of decays like immorality, fraud, exploitation, bribery and corruption. They need urgentattention and because theatre is seen as a mere entertainment, it appears theatre cannot addressthese rots, which enthroned class struggle, hence disparity between bourgeois and proletariat.This disparity causes oppression of the proletariat by the bourgeois. However, no matter how entertaining theatre is seen to be, it is a serious business which also informs, enlightens and educates.The pedagogic nature of

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theatreas its radical traitbuilds the consciousness of oppressed on how to rise against their oppressors. The efforts of radical theatre have been tremendous. The rots still persist.

Consequently, this persistence, calls for the urgent need to remodel radical theatre because of its several challenges in the Nigerian theatre. It thrives on Marxism.Its challenges are; its elitist nature,inability ofits revolutionary feature to alter social rots, inability to dethrone Capitalism to enthrone Socialism. The reinvention of radical theatre in Nigeria is vital; therefore the need for its modified form, the neo-radical theatre to effect viable social transformation.Radical theatre features like being revolutionary; protestant, rebellious etc. were obvious in the Nigerian theatre of 1960s, 1970s and early 1980s. Akoh (2015, pp. 40-41) avers that **t**he Russian Communism's collapse with the fall of Berlin Wall on the 9th of November, 1989 affected radical theatre like every discipline as a challengefrom achieving its results like reaching the grassroots to alter societal decays fully. Marxism became outmoded with the collapse; classless society could not be attained, and there is gap between; the rich and poor. It has been contended by scholars such as: Akoh (2015, p. 44), Dugga (2015, pp. 28-31), Uji (2014, p.7), Asigbo (2013, p. 21), Ademiju-Bepo (2011, p. 106), Ugwu (2011, p. 108); that radical theatre has failed to achieve its purposes fully.

The functionality of Neo-Radical Theatreaddresses the pitfalls of radical theatre on Nigeriansocial realities. The selection of EsiabaIrobi's*Hangmen Also Die* and Bakare, OjoRasaki's*Once Upon A Tower* is due to their unique features of overindulgent and extreme radicalism to establish the need for neo-radical theatre.

Radical Theatre

This is a theatre that presents the spectators as the performers through their interaction with the same performers to present the problem of the same spectators. This involvement of the spectators drives the masses of the people in a problem, to adopt drastic action in the performance to fight their common problem caused by the privileged members of their societies.

Neo-Radical Theatre

It is a new unusual radical theatre. Its unusualness is its attempt to restore social order with extreme revolutionary theatrical activities in dramaturgies and performances. Also, the unusualness in its aggression is its unrepentant and uncompromising antagonism to disrespect conventions and attack depraved state of affairs in the society. Neo-radical theatre's radicalism is overindulgent; the characters in a play are unremorsefully violent and angry, constituted authorities are disobeyed to achieve a theme, language is blatantly vituperative, music is melodious but harsh or cacophonous in rendition. The disobedience to the constituted authority is

first initiated by aberration of those in authorities and its sequel is completed by the unusual radical character to call to order the initial error, which is already established.

Social Realities, Efforts and Pitfalls of Radical Theatre: A Review

The probing of social realities is a global phenomenon by radical theatre through the ages; from the oral towritten theatre. Radical theatre is people centredand popular. Social realities concern the people. Radical theatretracesthe remote cause of people's problem. Searle (2006, p. 198) posits that such realities are how human beings manage factsaccepted as social. They are money, marriage and property. The social realityof managing them well or bad is obvious. Dandaura (2011, p. 3) avers that these socialrotsthat are obviouswere entrenched by capitalism, that caused massive disparities in social relationsand pejorative tags like industrialised nations; Third World. Its growth initiated bourgeois society, promoted the socioeconomic imbalances between the rich and the poor. Socialism or its advanced stage-communism would amend such social biases. Hegel, an idealist, was aware like Marx ofthe social changes caused by capitalism. But he saw the historical appreciation of bourgeois society as a means to rationalise capitalism.Marx saw the bourgeois society as a basic development in the evolutionary process of socialism and that it creates classes and class conflicts.

Radical theatre emerged as one of the most famous and popular theatre in Africa. In East Africa, NgugiWaThiongo's efforts with Kamiritu theatre facilitated the Kenyan independence. In South and West Africa, it introduced actions that changed the society from the apartheid and colonial period to contemporary times. Radical theatre got established in Africa through Paulo Freire and Augusto Boal's Adult literacy campaigns in Latin America; but, Akpuda (2008, p. 19) contended that the efforts of African scholars to evolve dramatic theories were also instrumental to how radical theatre emerged first in Africa, from oral performances.

The features of radical theatre-including protestant in nature, revolutionary, anger, rebellious, social transformation/change, disobedient to convention, participatory orientation, socialist realism and critical realism are obvious in their dramaturgies and performances of Nigerian dramatists.Radical theatre started in Nigeria as a theatre of protest to the European cultural invasion. It has undergone many stages over the years. First, in the 1940s and 50s, it was used for propaganda and to comment on politics during the nationalist struggle for independence.

Theoretical Framework

This study adopts Frankfurt School's, Max Horkheimer critical theory approach inspired by Karl Marx's works. Horkheimer, in his essay *Traditional and Critical Theory*(1937) reformed Marxism, which emphasised development in the evolutionary process of socialism to attain

communism, liberate the masses, dethrone capitalism and achieve egalitarian society. Frankfurt School in Germany emerged from the University of Frankfurt's Institute for Social Research in 1923 as the first institute for Marxist studies in the Western world through the efforts of Felix Weil. The school has up to three generation of exponents and Horkheimer (Frankfurt School of sociology and director of the University of Frankfurt's Institute for Social Research; 1930–1959) belonged to the first exponents with Theodor Adorno, Herbert Marcuse, Walter Benjamin etc(Rabaka, 2009, p. ix, 1) The critical theory was first defined byHorkheimer's as a radical form that untied Marxism. According to him; Traditional theory reproduces the existing society by closely identifying with existing institutional structures and ideals. It fails to recognize social determination. Critical theory articulates activities that transform society. It will be a new interdisciplinary theory to transform the dialectical philosophy of Hegel and Marx. Its goal is not just social transformation of ideas, but radical social transformation and determination to eliminate human misery, implement critical ideas and envision liberation (Rabaka, 2009, p.1). Horkheimer's approach remodelled Marx's thinking. It adopts as its features:

i. Social determination; a resolve to interact with people, culture and environment. To ignore it reproduces capitalist fragmentation.
ii. It encourages non-conformism to the dominant capitalist values
iii. It is an interdisciplinary theory, concerns itself with people's social life
iv. Supra-disciplinary research; where current socio-political problems uniting all disciplines are investigated as a group to cross-fertilize knowledge for new methods
v. Criticises the current forms of idealism; it sees idealism as illusion

Neo-Radical Theatre in Esiaba Irobi's *Hangmen Also Die* and Bakare, Ojo Rasaki's *Once Upon A Tower*

The Functionality of Neo-Radical Theatre in Esiaba Irobi's *Hangmen Also Die* and Bakare, Ojo Rasaki's *Once Upon A Tower* will highlight the features of Neo-Radical Theatre in Nigeria. These features are the characteristics that distinguish it from radical theatre. Neo-radical theatre as unusual radical theatre; uses unusual characteristics in its dramaturgies and performances to restore social order with overindulgent radicalism. The features of radical theatre are still obvious in neo-radical theatre, but the point of departure is its uncompromisingextreme nature. For instance, for anextremely revolutionary neo-radical theatre character toachieve his purpose, he could burn the warehouse of a wealthy capitalist trader and even kill him not minding that this trader is his father to show

he is an unapologetic socialist realist.The features of neo-radical theatre areferociously protestant, extremely revolutionary,extreme anger,unapologetically rebellious, extreme violence, vituperative diction, concrete critical realism and concrete socialist realism. They will be used to interrogate the plays selected for this study

EsiabaIrobi's *Hangmen Also Die*

Synopsis of *Hangmen Also Die*

The play in seven phases is how -TarilaIganima (R.I.P), WaritimiTamuno (Mortuary), AtiemieWaribo (Moshe Dyayan), LabomieAllagoa (Ayatollah Khomeini), TekenaIketubosin (Acid), KonjiAmakarama (Tetanus) and FoubaraIgonikon (Accidental Discharge) - members of Suicide Squad is sentenced to death for the gruesome murder of Chief IsokipiriErekosima of Kalabari, the commissioner for Local Government, Rural Development and Chieftaincy Affairs, Izon State. Their killing of the chief is provoked by Tamara. The unusual refusal of Yekini, the prison's hangman, his extreme radical position on the hanging, expose what leads to their death sentence. It is how Erekosima, "distinguished thief" steals N3 million given by the Federal Government to Izon State for oil spillage. Radically driven, these jobless graduates, also become criminals, enter where Erekosima is to take chieftaincy title, the Amatemeso I of Izon State with war song. As he could not return the money, they hang him to death.

Ferocious Protest

Hangmen Also Die is on ferocious protest. All the characters uncompromisingly protest, either as an individual or a group. As the play opens, Yekinni defiantly protests that he will not hang the members of Suicide Squad. In Phase One, Yekinni makes it clear: "I no fit do am" (Irobi, 2011, p. 3). His superiors insist he must hang them. His wild protest is because the killing of Chief Erekosima who steals money by boys is justified. The boys have no regrets that their harsh protest leads to death (Irobi, 2011, p. 21). They also have no regrets for hanging their mentor Dr. AhitophelOgbansiegbe, in Phase Two in extreme protest that he only uses them as murder squad to hit back at his political adversaries (Irobi, 2011, p. 41). The protest is till the end of the play;Yekinni is firm in his protest that he will not hang the boys. Ekpeyong, the hangman in the female prison section is invited to hang the boys (Irobi, 2011, pp. 124-125).

Extremely Revolutionary

The excessive revolutionary tendencies of neo-radical theatre are obvious and sustained to the end of *Hangmen Also Die.*The characters are unapologetic about their extreme revolutionary actions. Yekinni's unshakable revolutionary spirit is consistent in his actions; rude language, harshness and disobedience to the authorities till the end of the play. He satisfies this by quitting his job when the authorities insist that he must kill

against his will. In Phase Two of the play, the members of Suicide Squad's actions are revolutionary and Marxist in nature. Their overindulgent radicalism drive their extreme revolutionary actions; hence their formation right from school a radical group; the Comrades with a staff adviser, Dr.Ogbansiegbe, a Marxist. Outside the school, due to their joblessness, they form the Suicide Squad, carry out the unapologetic revolutions.

Extreme Anger

There is motif of extreme anger in the play. The characters; Yekinni, all the members of The Suicide Squad, Tamara etc. do not regret this. In such extreme anger, Yekinni disobeys his superior for not hanging the members of Suicide Squad and insists that: "nobody, I say nobody in this world not even the Head of State can make me hang those boys" (Irobi, 2011, p. 14). Yekinni in that anger dares the Superintendent, the doctor and the Warden. The Superintendent gets angry too and slaps him. He still refuses to hang the boys and in outburst of anger accuses the Superintendent that he is given N200, 000 from the money Chief Erekosima steals. The members of Suicide Squad out of excessive anger suspend a rope from the hook of the ceiling fan, pulled it to kill Dr. Ogbansiegbe, their mentor (Irobi, 2011, p. 44). This extreme anger continues in their activities even after school. Also, Tamara, out of extreme anger, cursed Chief Erekosima that his title coronation money will be his funeral. His children will become fatherless." *(*Irobi, 2011, pp. 58-59).

Fierce Songs

The songs in *Hangmen Also Die* are fierce, with rhythm that appears lyricalbut warlike. The members of the Suicide Squad in Phase Two, of the play, use the war song: *Alagba fie fie,* meaning let the guns sound, to rejoice at their booties and as it hots up, they prowl like felines (Irobi, 2011, p. 48). In Phase Five, of the play, when people are singing and dancing in praise of Chief Erekosima, the Suicide Squad disrupts this with the cacophony of *Alagba fie fie* and the people freeze.

Concrete Socialist Realism

Hangmen Also Die reflects concretesocialist realism because the socialist realist characters like Yekinni, Tamara, the members of the Suicide Squad are convinced that the only way to solve the problem is to destroy its source; and that capitalists like Chief Erekosima, Dr. Ogbansiegbe should die. Killing them will totally shut down the capitalist state. In Phase Two, of the play, Dr. Ogbansiegbe, though a Marxist; has a capitalist tendency he could not realise, as he loses gubernatorial election. Ogbansiegbe wants to hit back on his political adversaries who are themselves capitalists. They rig Dr. Ogbansiegbe out. His efforts to hit back at them through the boys turn against him as they eventually kill him. In Phase Six of the play, Chief Erekosima quotes the chapter Eight of Nicolo Machiavelli's *The Prince* where he summarises the capitalist nature

of politicians. "Politics is the art of what is possible. It is the art of survival. Personal survival! Morality does not come into it" (Irobi, 2011, p. 116).

Bakare Ojo Rasaki's *Once Upon A Tower*

Synopsis of *Once Upon A Tower*

The play is in Twelve Movements and it is about Pedro's extreme violent attack with his friends Maito and Razor on the corrupt V.C of Mariapinto University, Nigeriana, Prof. Chikwuka, the Chairman of Council, Chief NosaEguaben, the Chancellor, HRHAlhaji Sabo AbdellaKatonga, the Emir of DogonWayo, the College of Medicine Provost, Prof Kurumbete, Senator Committee Chairman on Education, Sen.AlhajiAbdulkadir Ike Anobi, some lecturers, Dr.Yemi and Dr.Ugolo. Pedro, a supposed first class material is the best graduating student in Medicine, yet incompetentgynaecologist, a plan by the provost. Dr.Akitikori, the bestgynaecology lecturer is to supervise him but is set up and sacked.

Dr.Yemi who replaces Dr.Akitikori, and supervises Pedro is previously a laboratory attendant in the College and Provost's boy. The Provost helps him to become a Doctor. His supervision of Pedro is intellectual disempowerment, for the likes of Provost to hold sway nonstop. The mediocrity impacted on Pedro's career leads to the death of his lover, Khadijat, when he administers wrong dose of abortion drug to her. Senator, Khadijat's father arrests Pedro; he is jailed for seven years, but escapes from prison to revenge her death. His victims in the vengeance are top functionaries in MUN, because he believes, the failed evacuation made him prisoner; his teacher taught him nonsense and supply of wrong chemicals to the University by the contractor, Senator is corruption etc. This radical revenge leads to cruel death of Dr.Yemi, Senator, and the Provost. Pedro surrenders to the police. They handcuff and lead him out.

Ferocious Protest

The tendency for protest in *Once Upon A Tower* is ferocious. It builds up in Movement Two of the play, when Pedro, Maito, and Razor enter to disrupt the euphoria of the success of the convocation ceremony of MUN by the top functionaries. An aggressive protest song starts in Movement One. Pedro wins the best graduating student award in medicine four years ago, yet he protests provocatively that: "the provost of College of Medicine, Prof Kurumbete murdered the eminence in him before he graduated" (Bakare, 2000, p. 12). The hostile protest exposes the rots in the system; bribery, adultery, and cultism. The culprits are not spared by the fierce protesters. In the protest of the love she has for Pedro Khadijat slaps Ogbuefi and owes nobody apologies even her father, Senator who is forcing her to marry Ogbuefi. She elopes with Pedro.

Extremely Revolutionary

The revolution in the play is extreme. It establishes the concern of the revolutionary characters to fight societal rots. The peculiarity of this is that revolutionaries should not abandon their former environment. This means that no matter where you come from, you belong to all the parts of your nation. Pedro has graduates, but goes back to his school to revolt against the corruption there. In Movement One, of the play, the song exposes what the revolution is about in the University. The Ivory Tower "turn to house of mess" Pedro and his men enter in Movement Two, of the play to hold those involved in this mess to hostage (Bakare, 2000, p. 8). The subsequent actions in the play; harassment and gunshots lead to injury and death of many of them. Their corrupt management affect Pedro's excellence hence killing Khadijat his love, when he wanted to abort the pregnancy she has for him. This leads to his being arrested, tried and jailed for seven years, but he escapes from prison and uses excessive revolution and its outcome is a harvest of deaths.

Extreme Anger

The extreme anger in the play is imminent from the entry of Pedro and his men with gun, and their aim is to scuttle the happiness of the University Management from the convocation ceremony and attack them. When Maito gives the VC a powerful feet-sweep-kick from the back and the VC falls, Maito places the nozzles of the pistol on his ears; it is in anger that the VC does not know that they have come for the culprits **(**Bakare, 2000**,** p. 8). The VC does not understand the magnitude of their anger. Maito and Razor pounce on him, Chief and Emir and beat them to pulp (Bakare, 2000,p. 9). What would have made Pedro happy causes excessive anger in him, when Prof Kurumbete describes him as the best graduating student and an eminent gynaecologist, Pedro angrily reminds him how he aborted that from him, with DrsUgolo and Yemi. In Movement Nine, of the play, Khadijat is enraged when Ogbuefi holds her buttocks; slaps him and she warns that she can kill for the sake of Pedro **(**Bakare, 2000,pp. 48-49).

Fierce Songs

The harshness in the songs starts in the Prologue of *Once Upon a Tower*. The story of the Ivory Tower at the beginning of the song appears palatable, but in Stanza Six and Seven the song comes on fiercely that "Area men and women they are wining they are cheating". The second song mentions "AsewocampusiyakareYamutuYamutuYakare. When exam don come dem go do anything to get marks (Bakare, 2000, pp. 2. 3). In Movement One, the song When OmowayeDey Convoke, "Government godey careless. VC go turn contractor. The Council go chop money. Senate confusion galore" (Bakare, 2000, p. 5). In Movement Two, of the play, the song "Nemesis" is clear as it explains how "the wickedness of today will be punished tomorrow" (Bakare, 2000, p. 11). Another songs in

Movement Two becomes more harsh with the Provost, because even as the song is titled "I love My Provost," such expressions "beards goatee" "his foolishness plenty" are used in the song (Bakare, 2000, pp.14-15).

Concrete Socialist Realism

The play reflects extreme socialist realism using the socialist realist characters like Pedro and his group. Pedro believes that the only way the rots and the vices in the educational system especially in the University can stop is to eradicate its source. Hence, those involved in the decadence should be violently eliminated. In the Movement One, of the play, to let the corrupt and the capitalist characters know the magnitude of the mission of Pedro and his group Maito announce "we are here for business" and Pedro further warns, "make no mistake in trying to be smart. We have taken over the security machinery of this campus. Our itinerary was well planned. Nothing will foil our mission until we accomplish what we came for" (Bakare, 2000, pp. 8-9). The mistakes of these capitalists deprive Pedro of being a proud husband. He becomes a half-baked Medical Doctor (Bakare, 2000, p. 58). Pedro escapes from prison to revenge and realises his mission by killing and wounding many (Bakare, 2000, pp. 64).

Comparative Study of Neo-Radical Theatre in Esiaba Irobi's *Hangmen Also Die* and Bakare, Ojo Rasaki's *Once Upon A Tower*

Ferociously Protestant

Both plays use ferocious protest as seen in the characters such as Yekinni and Pedro in *Hangmen Also Die* and *Once Upon A Tower* respectively. In *Hangmen Also Die*Yekinni boldly protests that he will not hang the members of Suicide Squad, just as they assertively protest over the money corruptly stolen by Chief Erekosima and kill him. This is just like Pedro and his group in *Once Upon A Tower* kill the corrupt top functionaries of the University. Both plays dramatise the rot in the society using the educational setting. The protesters in both plays believe in their cause as they carry it to the end leading to abandonment of job as seen in Yekinni and giving up to the Police for arrest as seen in Pedro.

Extremely Revolutionary

There is an extreme revolution in both plays using frustrated young graduates. In *Hangmen Also Die* the Comrades are friends from the school and are inspired by a Marxist, Dr.Ogbansiegbe. They later transform as Suicide Squad to unleash extreme revolutionary actions, involving maiming and killings. In *Once Upon A Tower* the revolutionaries led by Pedro, a graduate unapologetically kill and injure their victims. Pedro and his group concentrate on the bourgeois, while the Suicide Squad maim both the proletariat and bourgeois. This is where their revolutionary actions are worrisome; they cannot be models to socially transform the society. This study in not justifying crime but Lawrence Anini, for instance a notorious criminal in Nigeria robbed the rich and shared to the poor in defence of the

proletariat. Yekinni's excessive revolution is in defence of the Suicide Squad, reasoning that why should the Government hang them for hanging a thief, but the Suicide do not defend the same poor they belong to.

Extreme Anger

There is extreme anger displayed by the characters of both plays. In *Hangmen Also Die*Yekinni, all the members of the Suicide Squad, Tamara etc. remain unapologetic. Yekinni'sanger leads him to refuse to carry out his duty. He subsequently resigns his job with prisons. The Comrades out of extreme anger kill their mentor and as members of the Suicide Squad, they kill Chief Erekosima who steals the people's money, Tamara angrily insults Erekosimaand tellsthe Suicide Squad to go and collect the people's money he steals from him. The law of the land visits its wrath on the Suicide Squad by sentencing them to die by hanging. In *Once Upon A Tower* theexcessive anger is displayed by Pedro and his men in revenge of the misfortune of Pedro as a student. The outcome of this sort of anger as shown in *Hangmen Also Die* results to killing of top functionaries of the University and the society. Corrupt politicians in *Once Upon A Tower* like Senator. Anobi faces the excessive anger like Chief Erekosima, the Commissioner in*HangmenAlso Die*

Fierce Songs

In both plays songs are well used to achieve a lot of effects, especially the fierceness and excesses that befit neo-radical characters and their characteristics; In *Hangmen Also Die*"Alagba fie fie,"which means let the guns sound is a war song and the members of the Suicide Squad use it to achieve revolutionary, angry, violent, rebellious and protestation features of neo-radical theatre. In *Once Upon A Tower* the songs are aggressive and blunt in condemnation of corruption, especially harping on some anomalies like cheating by those described as area men and women, "*Asewocampusi*" i.e. prostitution on campus, exam malpractice, carelessness of the government, and the vices of the top functionaries of the University, especially in embezzling money, adultery, and favouritism.

Concrete Socialist Realism

Both plays showcase socialist realism concretely. The preoccupation of a socialist realist character like Yekinni, in *Hangmen Also Die* is that Chief Erekosima die, instead of the Members of the Suicide Squad, because he steals the people's money. The members of the Suicide Squad are hell-bent on killing Chief Erekosima, a capitalist. They eventually succeed through the information of Tamara, another socialist realist character. They earlier killDr.Ogbansiegbe in their University days. The belief of these socialist realist characters is that elimination of the capitalist system and the capitalists; the bourgeois will restore social transformation. This same belief is shared by the socialist realist characters in *Once Upon A Tower*, as Pedro escapes from prison, enters his alma

mater with his group to end the capitalism by the University management. They kill and wound many of the capitalists.

Conclusion

We have attempted a study of Social Realities and Pitfalls of Radical Theatre to determine the functionality of Neo-Radical Theatre with a focus on Esiaba Irobi's *Hangmen Also Die* and Bakare, Ojo Rasaki's *Once Upon A Tower*. Neo-radical theatre is a newly discovered theatre and fallout from radical theatre in Nigeria. Anchored on Marxism, radical theatre in Nigeriahas pitfalls due to collapse of Russian Communism, which made Marxismappear irrelevant. Radical theatre is seen to have failed to achieve its purposes as desired. The study reviewed the features of radical theatre in Nigeria to determine why it failed to fully achieve its aims. Also, the features of neo-radical theatre were highlighted, with what modifiedthese features fromthat of radical theatre spelt out.

Recommendations

Radical theatre has concern for social reality and questions social ills. Since the ills persist even with the efforts of radical theatre; it is recommended that Nigerian theatre should embrace neo-radical theatre features to restore social order. Though its features are not too different from that of radical theatre, but its departure as overindulgent radicalism makes the features viable. Dramatistsshould reflect neo-radical theatre features in their plays and critics adopt them in their interpretation of texts, contexts and performances.

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Satire in the Music Video of Falz's *This is Nigeria*

By

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Abstract

This study is a stylistic analysis of the language of satire as used in Falz's *This is Nigeria*. The study employs the theoretical framework of lyrical act using qualitative method of research to give satirical meaning in its textual analyses. The study reveals the ills and allows the audience to pass their judgments on the declining state of the society. With this in mind, satirical features such as irony, hyperbole, sarcasm, invective and repetition will always expose the instances of satire and its interpretation.

Keywords: Satire, Music Video, Falz, Space, Socio-politics.

Introduction

We may need to go beyond our limited experiences of life to see the lives of other people at other times. It can take us our imaginations back to literature that is preserved and studied only for historical interest. Literature turns out to be rewarding when we feel that the author has communicated something. A literary piece obviously makes room for an appreciation of the writer's language and ideas. Criticisms aid our understanding by revealing the social climate in which a work is written. Yet, at times we find criticism is more interesting than the actual work.

Satire is at its best when there is some agreement between the author and the reader with regard to what is normal, right and rational. We might remind ourselves again, that satire is not a type of literature but a reflection of an attitude toward the subject matter in handling the way to be found in any type.

The satirist is thus a kind of self-appointed guardian of the standards, of moral as well as aesthetic values. It is people who takes it up to correct, censure and ridicules the follies and vices of an individual or a

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society and attach contempt and derision upon aberrations when viewed from a desirable and acceptable norm. Thus, satire is a kind of protest, a sublimation and refinement of anger and indignation.

Sometimes the whole work is satiric; in other instances only few sections carry it. Satire has been present in many of the short stories, novels, plays and poems. Good satire always preserves a nice balance between hatred and love, a hatred for the sin but a love for the sinner. When the indignation is aimed directly at a person and not at his aberration, it becomes invective rather than satirical.

Elements of Satire

Satire may more easily be explained and understood as a bent possessed by many human beings but more highly developed in some individuals and expressing itself in an almost endless variety of ways. The aptitude may reveal itself in a mock nursery rhyme or a mock office memo, in a take off on a film genre, in graffiti, poetry or fiction, in mock opera, in newspaper cartoons, in a seemingly endless number of ways.

Also, from time immemorial, music has been a tool of preserving a people's history, culture, codes and creed as well as indelible events. It is believable to ascertain that music has capacity to reveal culture and to correct vices in the society; it can be used to protest and also if you must know about a people, listen to their songs. Music possesses a hypnotic capacity to delve into the psychological recess of human being thereby evoking emotions that can necessitate spontaneous decisions. However, the aim of this study is to analyze the elements of Satire in Falz's music video *This is Nigeria* using qualitative method of research.

Satire, then, is the permutation to varying degrees, depending upon the nature of the satiric work or satiric expression, of four basic elements. Which are:

(i) Aggression
(ii) Play
(iii) Laughter
(iv) Judgment

Satire involves *verbal aggression*. To elaborate: The verbal aggression can be of the direct kind (as in name-calling) or as is more often the case in public, indirect (as in a play or a mythical story involving anthropomorphic animals), but the overall objective remains the same: at the immediate level to make the targeted person(s) or group(s) appear foolish or stupid or less important or lowly or satanic, etc. The level of directness of aggression is inversely proportional to the degree of fictionality involved in the satiric story or expression. That is the greater the degree of use of fictional elements, in a satiric story for example, the less direct will the verbal aggression be perceived. At the same time, the level of directness is inversely proportional to the status and power held by

the target of the satire--that is, the more powerful the person(s) being targeted by the satirist, the more likely that the satiric story or expression will be clothed by the satirist (unless he/she is suicidally inclined) with fictional elements in order to make the verbal aggression embodied by the satiric attack indirect. Obviously, satire is not without risks to its practitioners. Angered targets may retaliate, and in fact throughout history there are examples of satirists who have been persecuted (Voltaire, Daumier, Defoe, the editors of the magazine *private Eye*, etc.). The more recent example, as Test (1991, pp. 11-12) reminds us, is that of the Palestinian political cartoonist Naji al-Ali, who suffered not only deportation from Lebanon and Kuwait, but was also a target of an assassination attempt while in exile in London; he died a month after he was shot on July 29, 1987.

Linked together with verbal aggression in satire is the paradoxical element of Play. Hence even as the satirist attacks his/her victim he/she often does it in the context of playfulness. The playfulness is usually there to temper the verbal aggression. Whatever form play takes in satire, its central role remains the same: to permit satiric expression without offending its target to the point of inviting retaliation. Play, in other words, helps (like fictionality) to render the verbal aggression of the satire indirect.

Laughter, of course, is an essential element of satire since satire is a form of humor. In fact, there is no such thing as humorless satire. However, it should be noted that laughter is to be understood here in its broadest sense--referring to any degree of amusement; ranging from a sly grin to a roar of thunderous laughter. Satirists will incorporate whatever technique of inducing laughter they may be comfortable with in their satire: farce, parody, burlesque, exaggeration, etc. From the perspective of the satirist, laughter is absolutely crucial to his/her enterprise; for it serves as the hook to pull in the audience--the greater the potential for laughter present in the satire, the greater its popularity, and consequently the larger the potential audience (leaving aside those who are the targets of the satire) for the work of the satirist.

Summary of Falz's *This is Nigeria*

This is Nigeria is a social commentary by Falz and was released on media on 5th May, 2018. The music video is a bold satirical display of recent issues, comments, acts and actions in the Nigerian social and political spaces. The song addresses societal issues that are trending as at the time of its release. Topical issues such as substance abuse, unrestrained herdsmen killings in the nation, theft, internet fraud, rituals, SARS brutality, corruption, judicial injustice, harassments etc are properly addressed in the song.

Conception of Space in Falz's *This is Nigeria*

The physical space, in a layman's language, can be regarded as a seeing space driven with the sense of sight. It has the capacity to be palpable and graphic. Every creative endeavour or innovation is expected to have been created from 'within' before it becomes appreciable from without. The 'within' in this sense is what defines the psychological space. It is presumably the realm of cognition, imagination and perception.

The sense of perception, however is more mental than visual, because it involves thoughtful process of ponderings, thinking, and imagination than sighting. Falz's *This is Nigeria* suitably conceived the word Nigeria as a 'warehouse' a territory of several ills and vices. The auteur in a choreographic manner positions beats of actions in different spaces within the larger space in a warehouse painted in the background with the soft green, white and green to typify Nigeria. Visually, making social commentary was creatively attained in space in *This is Nigeria*. Physicalising social vices and ills redefined the space as Nigeria, the warehouse of horror, thereby imbuing the space with meaning. What is seen and what is inferred, aligns in this case due to the treatment of scenic representations heavily defined by other elements like costume, props and most especially, the lyrics. The physical space conceived and realised in this music video can be described as a site governed by violence, aggression among other inhumane acts. Throughout the music video Falz acts as an actor- narrator, reporting actions and also being part of the actions simultaneously. The space becomes a performance space for immediate and past enactments. This symbolic and metaphoric music video engages the hijab dancers in space perhaps as distraction to emotional attachments which takes call Bertolt Brecht.

It is impossible to ignore correlating and corresponding enactments that interprets the lyrics usedin the music video. Theses enactments are based on the socio-political, socio-cultural, socio-religious, socio-economic realities of the nation in question. In essence, due to the verisimilitude of these social menaces, it was easy to identify with the actions in space. The interplay of multiple sceneries influenced by actions and defined by the histories of Nigeria's recent happenings typify how space was cognised in the music video. Beyond sight as the key ingredient of visuality, the entire sensory elements are probed in the enactments of several actions within the physical space, where lies the fusion of both the physical and psychological space. The evident *Grotowskian* multiple role playing technique adopted by Falz characterises him as part of the actions as victim a mere observer. Therefore, the performer emerges as different characters based on the composition of each beats of action in space. However the deliberate 'in' and 'out' of character enhanced the visual cognition of the entire space.

Textual Analysis of *This is Nigeria* as a Socio-Political Satire

> Extremely poor, the medical facilities are poor.
> We operate a predatory, neocolonial capitalist system,
> Which is founded on fraud and exploitation, and therefore,
> You are bound to have corruption.
> Falz (2018, *This is Nigeria*)

Satire depends principally on the interpreters' ability to recognise that the oblique surreptitious expression is actually an attack with certain goals. This 'certain goals' is evident in the lyrical and visual renderings of Falz based on his choice to fiercely attack recent conflicting issues that are traceable to realistic individualsm. The visual representation of the lyrics is a mirror of the socio-political ills. The first character dressed in traditional Fulani attire switches from being a musician to being a murderer by simply abandoning his Goje (Hausa guitar) for a machete. Since political satire aims to criticise politics and reveal violations of social norms in an implicit and playful way, the visual satirises the unimaginable killings in the warehouse which is later the music video confirmed in the constant line "This is Nigeria". Employing the dramatic interpretation in the music *This is Nigeria* as a tool for social commentary makes the artiste a satirist and leaves the audience to critically assess the socio-political conditions in the country. It is nearly impossible for an artiste to satirise a society for which he/she does not belong. Satire most time is dependent on the depth of knowledge available and accessible to the artiste in that society.

Recently, and long before the release of the music video, ritual killing has been prevalent in the Nigeria. Falz under the direction of Prodigeezy enacted the beheading of an innocent citizen of Nigeria in rhythmic blend with a radio news broadcast that stylistically sets the tone for the thematic engagements in the plot line of the entire music video. A primary element that visually satirizes and introduces this "warehouse of horror" is the heinous act of the Hausa man killing, in the depth of space, is another man destroying properties somewhere with two other male characters fighting. The immediacy and multiplicity of violence within that space condemns the metaphoric space i.e. 'Nigeria' as a warehouse of innumerable violent acts. The cues that empower these unimaginable behaviors lyrically and satirically posit that 'we get away with evil acts' in this warehouse.

By implication, the attrocious acts committed within the metaphoric space where it occurs will not be weighed on the scale of justice. The charade of injustice and freedom to the visually enacted social vices segues into the Igbo dialectic exclamation i.e. 'ewo' that bridges the chorus with the verses of the songs. The word that semantically means 'this is serious o' is often used as a bridge, interruption or interjection to

what is unreasonable, unbearable or unimaginable. The rap styled exclamation also enhanced the performer's (Falz) movement in space in order to introduce new sets of visual satiric displays.

> This is Nigeria
> Never ending recession o
> When looters and killers and stealers are still contesting election o
> Politician wey thief some billion and billion e
> E no dey go prison o
> Police station dey close by 6
> Security reason o.

The above essentially alludes to the anti-corruption campaign of the Buhari led administration. This was a huge criticism of the government, followed by the viral Big Brother Naija Reality Tv Show of 2018 where a winner, Miracle went home with 45 million and a brand new car. Since the inception of the reality TV show, it has witnessed huge criticism because of the controversial contents and activities that contravenes decency and morality. However, through ridicule, Falz under Prodigeezy over a line, subliminally in a medium close shot captured a male character carrying a cheque board bearing 'Big Sister Naija' with a prize of 35 million behind a new car. The indirect visual satiric style here is in consonance with what Leonard Fienberg (1972, p.151) refers to as a 'playful critical distortion of the familiar'. Although, the truth was distorted with the 'Big Sister' instead of 'Big Brother', the contrast of a male carrying a placard that reads 'Big Sister Naija' is humorous and sarcastic.

> My brothers and sisters
> I want you to put your hands up now
> Because your miracle is on the way…

Consistently, religious hypocrisy and pastor-member harassment are meticulously captured leaving the actions within the depth in the frame. The performer recreates historical antecedents of Pastors and different sex scandals which seem to be a contemporary issue at that time. The obvious example are; the reported scandal of Apostle Johnson Suleman and a Canada based singer, Stephanie Otobo, Pastor Tim Omotosho in South Africa reported to have harassed and molested about 30 young girls in his congregations under the pretext to be helping them out of drugs, reported and viral COZA general overseer, Pastor BiodunFatoyinbo's sexual scandals and many more are at interplay under the dramatic guise of a white garment church pastor who places his hands on the chest of a lady while acting as though he is having sexual intercourse in a prayer fashion, indeed these issues are illustrated through the lyric *he's pulling the demons out'* in a left pan, medium close shot.

This is Nigeria
Praise and worship we singing now
Pastor put his hands on the breast of his members
He's pulling the demons out.

The thought of Fletcher is that satire typically works through subtlety and suggestion rather than through bluntness and plain statements. It avoids the direct approach of propaganda and sermon in favour of the indirect method of art. Choosing a subject such as politics or pedantry, satirists set out to attack with moral fervour …they express themselves in a complex and often witty way. The object is ridicule, not simple invective. In short, satire begins with denunciation and ends with an appeal to the critical understanding of the reader. While the sexual harassment was indirect stylistic visual satire, the next was direct and blunt. The artist employs spatial camera movement to accommodate a reflection of two most popular electricity generation machine of Nigerians i.e. the big generator and small one otherwise known as 'I better pass my neighbour' with two characters struggling to make it work. Visually, these images question the poor electricity of the country:

This is Nigeria
No electricity daily o

The implicit bluntness was deliberately performed with a brave, bold and belligerent gait when the performer musically replies without enactments of the statement of the president (Muhammadu Buhari) during an interview with UK Telegraph when he said that "More than 60 percent of the population is below 30, a lot of them haven't been to school and they are claiming that Nigeria is an oil producing country, therefore, they should sit and do nothing, and get housing, healthcare, education free,". The popular interpretation all over the media this time can be summarised into 'Nigerian youth are lazy'

Your people are still working multiple jobs
And they talk say we lazy o

While the visual satiric interpretation demystifies the societal issues, heightens certain actions as climax for the sake of making a long lasting statement about the humanity of the entire Nigerian space.

This is Nigeria
There is plenty wahalasha
Fulani herdsmen still dey slaughter
Carry people dey massacre.

The evasion and invasion of characters wearing the Fulani cap and sanda i.e. the long stick to direct cows visually corroborate the lyrics that describe them as Fulani herdsmen.

More importantly, however, the artist dramatically recreates the several reported attacks of Fulani herdsmen against churches, communities

and other random murders through the introduction of machete as a major prop. Role-interpretation of the lead performer (Falz) and co-performers (Hijab girls) as well as is also brought to the fore people tied behind their backs while the "head" are turned to the left for slaughtering.

Images that perhaps influenced this satiric interpretations is the gruesome murder of a midwife with the International Committee of Red Cross by Boko Haram not long after President Muhammadu Buhari in his 2018 democracy day speech said 'The capacity of the insurgents has been degraded, leading to the re-establishment of the authority of government and the release of captives including, happily, 106 Chibok and 104 Dapchi girls, and over 16,000 other persons held by the Boko Haram'. The documentation and reportage of issues and events in the musical video is a deliberate attack on the helpless state of the government of that warehouse called Nigeria wherein multiple attacks lingers and are unresolved. Hence, the basic statement implied from the satirist is that 'this warehouse is not secured'. Also, the girls dressed in hijab can be interpreted to visually remind the audience of the Chibok and Dapchi abductions respectively.

The deliberate typification of the herdsmen using key identical props can trigger clarity in audience interpretation. In the musical video, themes such as ritual and internet fraud in the society otherwise known as 'Yahoo-yahoo' and 'Yahoo plus', are brought to the front-burner, exposing in the process, the characteristics of these individuals as flirts by positioning two seductively dressed ladies, dancing with a guy carrying a laptop and throwing naira currencies in the air. This visual description is seemingly characteristic of the 'ballers' as fondly called in local parlance. Ballers are men who come into clubs, entertain ladies to seductively dance around them while they spend lavishly by pouring, throwing or spraying currencies. In this scenario the 'baller' is created as 'fetish baller' by exposing a calabash in a quick pan under the Yahoo boy's chair. The laptop is the only pointer to internet fraud but the creative combination of the laptop and the calabash visually interprets the character as a ritualist who feigns to be a mere internet fraudster.

Yahoo Yahoo
Don tear everywhere now
And we act like it's so cool

One of the social moral degradation that has become a reality among Nigerian youths is the quest for quick wealth which either makes a huge number of young boys venture into internet fraud and when that seem to be unproductive, they try ritual killing. The satirist implied a possibility of the base or source of the wealth as the ladies themselves who benefits from the balling. The visual statements made in this beat of the satiric performance in line with Leboeuf (2007) characteristics of satire i.e.

critique. The theme of fraud and ritual killing was critiqued as a social behavioural misnomer.

Look at my nation o
SARS stop me for road
Any explanation you go talk am for station o

The satirist tied two major social issues together i.e. harassment of citizens by Special Anti-Robbery Squad (SARS) and bribery. Long before the release of the music video, too many cases of harassment, manhandling and assault of innocent citizens has been filed against SARS, most of which went viral on social media. The effectiveness of satire in this music video especially this beat where the satirist became a character (student coming from club) and back as a reporter/narrator of actions may have contributed to the #EndSars Campaign which eventually got the attention of the Vice President, Prof. Yemi Osinbajo who declared the immediate revamping of SARS ON 14th of August 2018, 3 months after the release of the music video. The visual enactment captured two huge men dressed in black T-shirt and jeans each with the inscription of F-SARS i.e. Federal Special Anti-Robbery Squad which is an exact replica of the outlook of SARS. The satirist employed a direct attack that is devoid of irony and implicitness.

Drawing from the above, the music video engaged issues from a more aggressive and serious point of view rather than driving his visual interpretation of the satiric contents with humour. The memories of the IGP's speech for those who may have been privy to seeing the recording of the speech, will be considered a soft landing for thematising the space (warehouse) i.e. Nigeria as a land with innumerable socio-political insanities.

Conclusion

This paper discusses one of the pop artistes in Nigeria Folarin Falana popularly known as Falz, as a satirist. Specifically, it examines his Music video using the tools of satire which are irony, exaggeration and invective in Falz's *This is Nigeria*, in which he bitterly criticises religious and socio-political vices, especially in his native Nigerian society. The paper concludes that Falz is successful as a satirist with this music video largely because of his effective conceptualization of the physical space as warehouse of so many fluid and interconnected actions is bedrock upon which the satire gained its visuality. Representation of actions within the warehouse stylistically is achievable based on the cohesion of inter-related actions that are either depicted as happening at the same time or one after the other. Satire became visual by the ingenious positioning of actors who assumed different characters. The visuality of satire in *This is Nigeria* conforms to sight as social facts. In essence, the engagements of space, composition and contents in the music video are social realities of Nigeria.

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Techno-scenery Research: Beyond Assumption to Creating Theatre Scenery for Areas Affected by Boko Haram Insurgency in Nigeria

By

Adebayo J. Badeji*

Abstract

This paper examines how techno-scenery research provides stage designers not only with the knowledge of how the areas affected by Boko Haram attacks can be created in theatre performances but also to with the understanding of how ICT gadgets and applications can be used to research the exact areas where Boko Haram attacks had occurred. The study shows how scenery can be used to communicate people's glitches to the world. In this regard, this study explores the stage performance of *Pari*with focus on the scenery to explain how techno-scenery research can be adopted to research into how scenery can be created to advance play performances. In view of this, this paper is framed by Situated Cognition and Digimodernism Theories; a shift from assumption to how technology can be used to make sense of the world.

Keywords: Techno-scenery Research, Assumption, Theatre Scenery, Boko Haram Insurgence, ICT.

Introduction

Silence has not come to stay on the global discourse of issues in the art of the theatre. Particularly with the influence of postmodernism on the theatre traditions, and one of these influences is the effect technology on theatre performances. In this regard, authorities in the theatre are contributing to the on-going conversation on creating scenery for theatre performances vis-à-vis; developing the modern scene design process: Cognition and the new stagecraft (Bisaha, 2015), A guide to costume and scenic design for theatre for young audiences (Wiencek, 2009), The Multimedia Interactive Theatre by Virtual Means Regarding Computational Intelligence in Space Design (Yildiz, 2016) and Lighting the stage: technology between medium and textuality (2016). All specified

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the significance of technology as a communicative aid to theatre performances. However, technology is perceived not to be so used in researching for creating a play's environment for theatre performance in relation to portraying the reality of the issues under review. In creating theatre scenery, some designers based the knowledge of how a play's milieu looks like on assumption. According to AQA (2016, p. 4) "one useful way to consider how a set design relates to the play text or production is to think about the location and era that the design represents."

Against this backdrop, this paper introduces the concept of techno-scenery research in creating sceneries for play performances in the theatre. Techno-scenery research encompasses the use of software applications to circumnavigate the actual areas in real life that an event discussed in the play occurred. For example, *Pari,* a play performance for final year class practical at the Performing Arts theatre, University of Ilorin for 2017/2018 session, explained the ordeals of the people in the areas affected by Boko Haram insurgence in the Northern Nigeria.

Knowledge Based on Assumption in Scenery Creation in the Theatre

A common thread in contemporary research is the ways in which people go about learning. Research evidence implies that for perception to take place, people are aware of their own learning processes and have control over them. The concept of knowing relates to a model of learning in which the respective links between assumptions, personal factors, the situational context, approaches to learning and the quality of outcomes are all mediated by people's meta-learning capabilities… However, Knowledge assumption structure some people's way of Knowing (Botha, 2017).

Therefore, the forgoing suggests that, the reality of societal norms or stereotypes, groups of people, culture of a people, etc. are constructed by our experiences. Ornately, the process by which people become aware of and increasingly in control of habits of perception are influenced by predisposition to learn about some things but not others, strategies and metacognition outside of these privileged domains, theories of mind As they mature, and the society (Bransfordetal, 2000). These factors shape knowledge assumption.

In this regard, like the way of knowing some other professions, the truth about scenery creation by some technical designers in the theatre is not left out of assumption of how the location looks like in real life. AQA (2016, p.4) emphasized the need to think about how to create a scenic design for a performance's environment, thus:

> One useful way to consider how a set design relates to the play text or production is to think about the location and era that the design represents. Set designers need to consider the

period and genre of a play, as well as the venue where the performance will take place.

Although, it is sometimes inviolable that a play performance is guided by the philosophy of the play vis-à-vis the style of production, social, historical and cultural context of the production, nonetheless the reality of the issues treated in a play should not be created before the audience based on assumption or thinking, without proper research into the environment. This will allow the audience to get the details of the location and how the people living therein look like. For example, a designer's perception differs from another. In this regard, this affects the ways they construct scenery for play performances. Chism (2003, p.2) explains that "several variables influence our perception of environmental variables, our motivations, the media, our past experiences, culture, and daily experiences. It's no wonder we all see the same thing differently." This explains the reason why two different scenic designers can create a police station locale in different ways.

The media also play constructive roles in humans' perception of the phenomenon around them (Mehrajetal 2014). In view of this, assumption is generated from perception and the creation of things from experience alludes to the perception about that thing in human. This is also the case in the theatre; the media also shape the scenic designers' knowledge about people, occurrences and phenomena they have not witnessed before.

Theoretical Framework

This paper is framed by Situated Cognition theory and Digimodernism Theory. These theories are explored to explain a shift in the way of knowing the social environment outside a scenic designer's intuition, but through the help of technology to complement the existing knowledge of the designer about the setting under review.

The Situated Cognition Theory, outlined by John Seely Brown, Allan Collins, and Paul Duguid in 1989 (Pappas, 2015). This theory argues that knowledge cannot be separated from the context or situation in which it was acquired. 'Situated' in this context is that acquisition of knowledge is connected to a culture, place, activity, or social situation. In other words, learning doesn't happen in isolation from other people or our environment (Greeno, 1998). In presenting information about a place, a researcher should provide explicit connection to the culture, place, activity, or social situation through e-learning (Pappas, 2015), in this context, through technology.

Similarly, Discroll, (2005, p. 154) explains that, "If you separate the knowledge of an event from its occurrence in the real world, that knowledge will remain inert and unused beyond the teaching space." Similarly in the theatre, when a scenic designer, creates a scenery based on assumption, the knowledge passed across to the audience may be inert and

unused. In this regard, a scenic designer should provide explicit connection to the culture, place, activity, or social situation through e-learning research.

On the other hand, Digimodernism was coined by Alan Kirby in 2009 in his book *Digimodernism: How New Technologies Dismantle the Postmodern and Reconfigure our Culture.* This Theory underpins the use of technology and internet to colour our cultural landscape with new ideas (Kirby, 2009). The transformation of the data sourcing in the age of digimodernism can be viewed through three turns: the digital turn, proceeding from the development of technology; the informational turn, caused by the exuberance of information; the communicative turn, brought along by mediated communication (Pruulmann-Vengerfeldt cited in Estonia, 2017). In the context of scenic design, the digital turn means the application of digital technology in all aspects of scenery creation; from research to set construction. Communicative turn views how technology is used in communication while the information turn reviews how technology is used to source for information in research processes. The cultural logic of digimodernism enshrines "the apparently real" as its dominant aesthetic. The theory allows our environment to be accessed through digital technologies so to be reflected as they are (Conway, 2016).

Using Techno-Scenery Research in Capturing Areas Affected by Boko Haram Insurgency in Nigeria for Scenery Creation

The spate of violent attacks by Boko Haram in recent times which has been characterised by the abduction and killing of people; destruction of houses, schools, health care centres, churches, mosques and farms has plunged the country into a chronic state of insecurity (Amalu, 2015). Since 2009, Boko Haram has been waging almost daily war on Nigeria northern territory especially against the police and military targets, media houses, churches and mosques. Aside from using stolen and self – made explosives, imported guns and ammunitions, Boko Haram sects were reported to snatch vehicles at gunpoint and used the less exotic ones for suicide bombings (Olawale and Adisa, cited in Adenrele, 2012).

More so, since the beginning of Boko Haram's insurgency, thousands of Nigerian civilians have lost their lives, with millions more being both internally and externally displaced. Over the years, an overhaul of Nigeria's counter-insurgency strategy and improved regional coordination through the Multinational Joint Task Force has severely diminished Boko Haram's ability to hold territory and carry out cross-border attacks. However, while security forces may have put Boko Haram on the back foot, the social and political root causes of the insurgency remain largely unchanged (Buchanan-Clarke &Knoope, 2018). In this regard, a reflection of these occurrences has been a subject of review in the theatre, thereby; creating these insurgent milieus on the stage becomes

obligatory and highly tasking to the scenic designers. In view of this, going into these areas becomes challenging for the scenic designers to conduct research that are peculiar to the creation of a play's scenery on the stage.

In order to avoid the danger of going to get information in these localities, the scenic designer could adopt techno-scenery research method. How this method works embroils the use of ICT gadgets such as phones and laptop computers. The scenic designers can then install any of the GPS' application packages and navigates the environments needed to be created on stage so as to get the cliché of how to create the scenery for theatre performances. For example, a designer can capture any location of his choice using the GPS application packages. Below are the steps to using the GPS application packages:

***Connect your gadget to the internet**

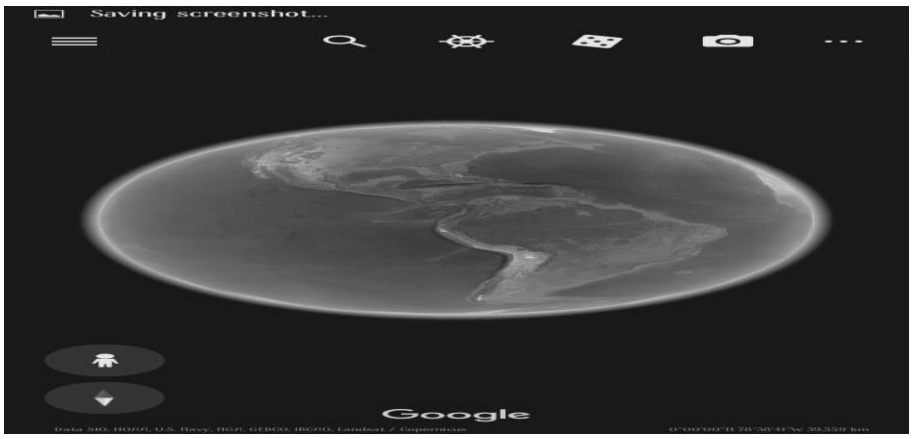
A computer or phone cannot download application without connecting it to the internet. Before a computer can be connected to the internet it must be connected to a Wi-Fi or cable network. Similarly, before a phone can connect to the internet, users must subscribe to a network provider (such as MTN, GLO, AIRTEL, or 9MOBILE) before access can be granted for browsing and downloading.

***Download any of the application packages from the application store**

Application store or play store is an online shop where a user can download application for a fee or free. These shops vary from one operating system of a computer to another. The operating systems include Windows, Apple etc. On smartphones, there are Android, Blackberry, Apple and Windows. Subsequently, Android operating system is selected to explain the process of usage because it is easily accessed by users. After downloading the GPS application from application store, then the user installs the application.

***Install and launch the application**

After downloading the GPS application from the app store, the next thing to do is to install the application by clicking on the installation tab on the phone screen. After installing the next thing is to launch the GPS application. When it is launched, it will appear on the screen below.



***Search the area you are looking for**

On the screen, there is a search box which the scenic designer can enter the name of the location under review. After entering the location of that area, high angle view of the area will appear on the screen with the name of streets in the location. The user can then drag the screen to the particular area he wants to view by a continuous zooming of the view until he gets the location he is looking for. Then the user can click the 3D button to get a view of the exact location, just as it is shown in the picture below.



An Exploration of the Play's Environment and the Scenic Locales of *Pari*

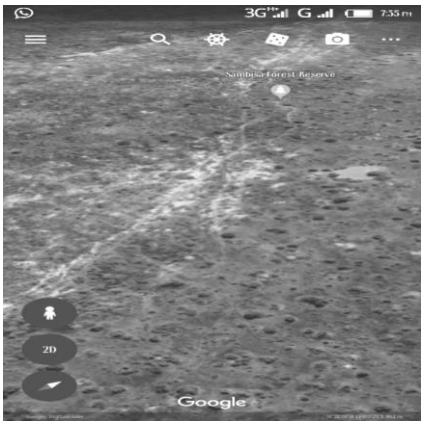
*Pari,*a play written by Ahmed Yerima, is a reflection of the Boko Haram insurgence in the northern part of Nigeria. A couple Ama and Tada have their daughter, Pari abducted with the missing girls, kidnapped by the Boko Haram sect for two years. Within this period, Pari's Mother is depressed due to the abrupt absence of her daughter. However, her husband, Tada shows a little concern because he has a new wife. The play ends as the daughter is brought back to the community by the new local government chairman. Furthermore, it captures the state of unrest of the northern community during the Boko Haram attacks. Although, the play is

a factional work, but the setting of the play projects much acquaintance of the occurrences in the northern part of Nigeria as well as their culture.

This play was staged at the Performing Arts Theatre, University of Ilorin on the 27th of June, 2018 for the PFA 499 special project. In the performance, there are four locales created by the scenic designer; the stage right is the facade of Ama and Tada's residence, there are two locals on the cyclorama; Sambisa forest and the Government Girl Secondary School Chibok the stage left is the fourth Locale where the Seer's shrine is created. In order access the relevance of techno-scenery research in this performance, three locales will be explored of the four locales because the fourth locale is the creation of the director whose locale is not provided in the play. The three locales to be reviewed are Pari's parent house at the stage right, the Sambisa forest and the Chibok Girls' School both at the upstage.

Sambisa Forest Locale

The Sambisa forest is one of the few forests in North Eastern Nigeria where sparse vegetation is the norm. Most of the vegetation is typical of the SudanianSavanna although, because of human activity, some parts have become more like the Sahel savanna. The forest consists of a mixture of open woodland and sections of very dense vegetation of short trees about two metres high and thorny bushes, with a height of 1/2-1 metre, which are difficult to penetrate (Omondi et al, 2006). Major trees and bushes in the forest include tallow, rubber, wild black plum, birch, date palm, mesquite, acacia, monkey bread, red bushwillow, baobab, jackalberry, and tamarind. This means one can see another at distant standpoint because of the short trees as against the long trees in the tropical rain forest.



Sambisa Forest Reserve captured through Google Earth GPS Application

However, Sambisa forest was projected in the play's performance with the vegetation of the tropical rain forest as characterised by the long trees and enclosed bushes. Although the message of the performance was not lost, in that the general meaning of forest is established in the mind of the audience. Nevertheless, the ideal knowledge of how Sambisa forest looks like is lost. For instance, some members of the audience who are young and have little or no knowledge of how Sambisa forest looks like may seem to relate this Boko Haram rage to their environment as a result of its representation in the performance which has no clear difference with the forest in their locality. This vegitation portrayed in the performance is the tropical rain forest which is common in the southern and eastern part of Nigeria while the Sudan savannah which is the vegetation in the most part of the north characterisedSambisa forest. For example, as situated cognition theory proposes that situation and characteristics. of an object should not be portrayed outside the context of its original nature.



Sambisa forest at the upstage center as created by the scenic designer



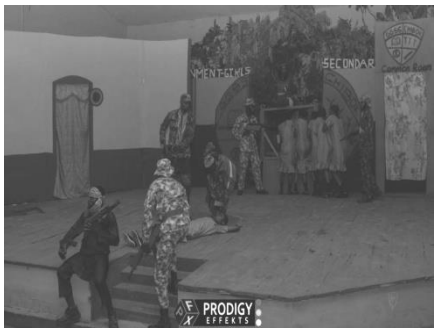
Tada and Ama's house at the stage right.

Ama and Tada House

The stage right is the façade of Pari's house. The house is painted in milk and brown colour. This local communicates the front of a house where people dwell. However, there seems to be ambiguity in tracing the house to a particular culture or ethnic group. However, techno-scenery research could be used to provide all these details about the exterior of a building in the northern part of the country.

However, using techno-scenery research will give the scenic designer additional information about how the façade of the houses in the northern part of Nigeria are designed in the contemporary world. This also allows the audience learn about the culture of other ethnic groups as they have seen in the theatre.



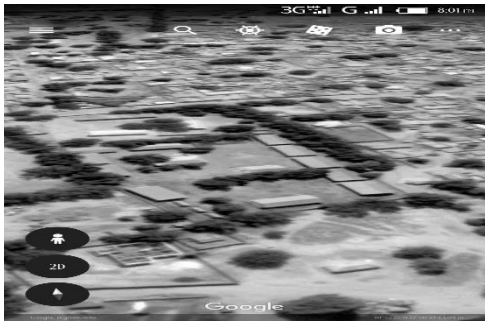


The facade of a building in the northern Nigeria

Chibok Girl School Locale

This locale is placed is done through movable set on the up stage. It best communicate to the audience that the locale is the school gate of the Government Girls Secondary School. However, techno-scenery research might be used to add more specific details about the school premises. In this regard, this increases the information and communicative turn about the locale in the mind of the audience.





Government Girls School Chibok Government Girl School Chibok on the red roof sheet

Techno-Scenery research helps to give specific details to a scenic designer can create locale of the a play environment on stage which will help the audience to relate to the specific cultures and issues treated in the play's performance.

Conclusion

Techno-scenery research is simply using information communication technology (ICT) gadgets to navigate a play's environment which will enable a scenic designers to create locales with specific details of a play's environment on stage. As the situated cognition theory explains that situations, places and culture should not be created outside their specific context. Nevertheless, techno-scenery research is a tool for accessing and checking the exact outlook of an environment reviewed on a play to inform or influence the creation of the scenery. Furthermore, with the advancement of technology, theatre scenery should not be created with assumption which will make the audience have a misguided knowledge about the cultures or places presented in a place but should make the audience trace the sets to a specific culture or ethnic group. In this regard, techno-scenery research underpins the use of technology and internet not only to colour our cultural landscape before the audience but also to make the audience specific cultures in plays' locales on the stage.

Sometimes, assumptions are not always right. They give inadequate information about phenomenon. Similarly, assumption should be ignited when making theatre designs and scenery creation, techno-scenery research, through ICT gadgets can be used to research into a plays environment without leaving the audience in the puzzle and ambiguities of identifying the play's environment.

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A Study of two Performances of Eda Theatre Company on Common Behavioural Patterns in Nigeria

By

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Abstract

This study examines contemporary issues in Nigeria using two Performances of Èdá Theatre International. The research methods adopted in this work are participant-observation which serves as our primary source and deductive methods are secondary sources where we consulted various relevant literatures and audio-visuals. The study reveals that, Nigerians do engage in some unacceptable behaviors like deception, lie, betrayal and so on, but sometimes without being conscious of such acts. We therefore, recommend that we should always be aware of our actions and characters towards individuals and our nation for instance our disposition towards National anthem and pledge and be committed to them because that is the highest respect we give our Nation.

Keywords: Eda Theatre Company, Performance, Behavioural Patterns, Culture, Character.

Introduction

The focus of this paper it examine among other arts the satiric nature of the performing arts but with specific emphasis on dance and drama while the role of other elements of the theatre like sound, music, costume, light, props and make up would also be considered.

Nigeria is an heterogeneous society which has about three hundred ethnic groups so it is difficult to say that we have a Nigerian dance without combining dances from different ethnic group to have one but one of the major ways by which we identify ourselves as a Nation is by National Symbols like National Anthem, National Pledge, Coat of Arm etc. We also identify or pluralistic society through major religion of Christianity, Islam and Traditional religions. It is on this premise that two Performances of Èdá Theatre Company become relevant for our discourse. One "the

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Dramatic National Anthem" and "Amònà". The two Performances which encompass the socio, political, religious and cultural nuances can be said to be relatively perfect for consideration in this First National Conference titled The Performing Arts and Social Realities.

About Eda Theatre Company

Eda Theatre Company is a registered theatre outfit that is saddled with the responsibility of proffering solution to man's challenges through theatrical performances. The company started in 2010 and the official luncheon was done in Ibadan, at the Cultural Centre Mokola, with a dance Theatre titled "kakanfò" a dance adaptation of Ola Rotimi's "kurunmi"

Since then, Eda Theatre has produced different Performances like "Pimp my nation", "The orphan". "The game", Maafa, "Amona" e.t.c

Synopsis of "National Anthem"

This performance is pre-occupied with the Nigerians attitude towards the Nation using national anthem as an example. It opens on a national gathering where the Master of Ceremony asks everyone to stand and render the national anthem as the event opens. To his dismay, people start talking, exchange pleasantries instead of honoring the nation. The M.C stops the music and address the issue by calling for change. He takes the congregation down the memory lane by showing the efforts of heroes past and present which brings remorse to the people. This was first performed in Abuja in the presence of The Acting President Professor YemíÒshïbàjò.

Synopsis of "Amona"

This performance centres on the story of Noah which is in the Holy bible and Al-Quran. God sends Noah to warn people of that He would soon wipe out the whole earth with water thus, everyone should enter the Ark which he has initially instructed him to construct. But people decide to pay attention to materialism instead of listening to Noah. The story teaches moral and preach against unaccepted behaviors like selfishness, ritual practice, insurgency, stealing, robbery, jungle justice etc.At the end of the day, everyone bears the consequences of their actions.

"National Anthem" and "Amona" Performances as Dance Theatre

Dance encapsulates other arts and materials, it is more than movement, it is a fusion of many arts just like drama is more than lines rendition and blocking, same is dance. it is more than locomotive or non-locomotive articulation. It is an art that accommodates other theatrical elements.

Therefore, what qualifies a production as a dance theatre is clearly spelt out even though there is an aspect that may not be clear which is that of modernity because what differentiate the dance production in the primitive and from the modern era is not clearly stated, We still adopt the stand of Ugolo and its aforementioned tenets shall be explored in the said

performance. Additionally, Nwadigwe (2012, pp.28) also stated that "the term dance theatre was originally associated with the work of the German Choreographer, Pina Bausch. This ''relatively new mode of performance" which Bausch termed *Tanztheater* or 'dance-theatre' refers to 'dance with a greater narrative component' ; in practice, it entails a combination of 'dance and theatrical mimesis' which suggests 'interpretative uncertainty; for it brings into play the distinct reading conventions of both forms 'thereby offering the audience a complex and richer interpretative experience.

Scenography (this capture the entire pictures of the production but here, we are particular about the static scenic design which appeals to the audience because that is the welcome package they see first.

Movement Vocabularies: by this we mean to attempt to explore the meanings or interpretation that the dance move tend to live on the audient vis a vis the intention of the choreographer being concretised. Other theatrical elements in both productions are music (Song and musical Instruments) costumes, props, lighting, make-up, sound effect

Basically, kinesics is concerned with the way movements communicate emotions and aspirations, and how such communication can influence the receiver of the message

Essentially every Performance should be purpose driven dance inclusive. From the above, we observe the multi-dimensional utility of dance and movement. She highlighted the semiotics, design, sociology, effectiveness and effusiveness.

Realism and Dance Typologies In The Performances Of "National Anthem" and "Amònà"

In this section we are going to see how dance typologies are represented bearing in mind the tenets of realism. The opening scene of each of the performances opens on the reality of different issues and human resolution where socio-economical is hard thereby people resolving to different behavioral pattern as a way out or avoiding certain responsibilities ranging from domestic violence on women, suicide, insurgency, murder, ritual, armed robbery and cybercrime. See fig.1 below



Figure 1.

Ceremonial dance: this is where people refuse to heed to the warning that God will soon wipe out the face of the earth using flood instead, they are enjoying themselves partying everywhere. See fig.2



Fig. 2 (ceremonial dance from 'amònà'

War dance: this shows the battle field between the insurgency and the army and how or heroes past suffered in the hand of colonial

masterssee fig.3 and



4

Fig.3 (heroes been punished by a colonial master in “national anthem”



Fig.4 (war between Nigerian army and insurgents in amona)

Entertainment dance: this when people decide to entertain themselves instead of listening to Noah see fig.5



Fig. 5 (entertainment dance in ´amònà)

Occupational dance: there are different characters in both performances among which are Farmers and Military personnel. See fig.6 and 7



Fig. 6 (farming dance in Amona)



Fig.7 (military guys in national anthem)

Romantic dance: This can be described as actions between two individuals mostly opposite sex.

Ritual Dance: this is regarded as a sacred art because it is believed to involves the gods. It should follow certain practices and process in order to bring the desired results.

Conclusion and Recommendations

We conclude by saying that whatever we see take place in our society is a result of our actions. Our action determines what we experience therefore if we want a better society, we see the ones that will create it through our various contributions. Our present is a product of the decisions we made and the ones we refuse to make. No matter how much we wish, our wishes must be backed up with desired actions in order to get the desired results.

We therefore recommend that each of us should imbibe the spirit of nationalism as exemplified by our founding fathers like late Chief Obafemi Awolowo, Sir Abubakar Tafawa Balewa, NnamdiAzikwe just to mention a few. It is their selflessness that put their name on the sound of time and

this Nation wouldn't have achieved whatever she has if they did not sacrifice as they did. Thus their characters are worthy of emulation.

The civic education in our various Institutions should be given adequate supervision right from the primary school and students should be motivated to practice what is being thought. The virtues we cultivate is being passed down to other generation thus the elder one should display high level of commitment, dedication, respect, selflessness, obedience and through discipline in our everyday dealings.

Our Government should not jettison the potency of arts. It is one discipline that mothers all other and has the power to reveal, proffer and compel the populace to see themselves and bring the change that is expected therefore budget should also consider Performing Arts which is believed to cause the change we want to see.

Scholars and researchers are also enjoined to pre-occupy themselves with issues that bothers the present day Nigeria so when writing our plays, libretto, musical pieces and directing them, our consumers will continue to learn and live quality lives that will benefit the individual and the entire Nation.

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Music Creativity and Social Reality

By

Omowumi D. Adelabu *

Abstract

This study uses the deductive method and content analysis method to analyse selected songs within the backdrop of music creativity and social reality. The study is interrogated by the theory of Social Reality by John Rogers Searle. It is recommended that, more topical issues should be encouraged in musical contents to connect to the society and make audience reflect so as to have sound decisions on a positive change and impact on the society. Furthermore, institutions where music are studied should be encouraged to create courses that would handle and dive more into practical in core areas of music production that would make youths functional and relevant in their fields and open them to self-employment opportunities.

Keywords: Music, Social Reality, Falz, Creativity, Social Reality Theory.

The Creativity in Music

Creativity is bringing to life in a rear and uncommon ways of conceived ideals and thoughts. There is always a sort of internalisation in an ingénue artistic work; being aesthetical over a conceived idea is not just unique and original, but it is problem solving, reliving and soothing. If creativity is about doing something new without a target at locating what has gone wrong and prescribing a possible fixation, it might amount to nothing and possibly an exhibition of mere talent. Such is the mind behind the creativity of music. It's a generally accepted truth that music is far different from noise, thus, having embedded messages within its lyrical contents. What should always be a focus in creating musical composition in a social reality's meshed society is an effort to artistically generate a resolving musical phrase in their composition after identifying the socially realistic blockades the society is facing.

Trending issues change because the society is not also static. Therefore the creation of music to suit the ever changing societal issues

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must be dynamic and artistic in its creation. The pleasures derived from the sonorocity of music has kept many glued and influence many, both positively and other wise. Nkechi (2013, p. 3) elucidates on the importance of music and its influence on the audience: "Its difficult to contemplate a world without music rhythmic for dance and pleasurable distraction however, music lends itself to diverse messages, embodiments and communication and may influence its consumers' behavior. Thus, music could be used by political movements to achieve particular goals"

Using music to agitate the minds of people concerning social reality issues is one of the major aspects of music politically. Poverty and violence are strong and serious social realities that need urgent attention. Thus, making music composition and performance must be towards achieving and promoting peace that would further aid development. The emotional attachment and reflect a lot of people have toward music especially when its politically motivated could be based on sentiments. The frustration and depression out of poverty and the negative eagerness at restoring abnormal situation to normalcy triggers the violent instincts in the audience.

Still expounding on the views of Nkechi (2013, p.4) quoting the American Psychological Association, "Violence is social reality… Violence refers to immediate or chronic situations that result in injury to the psychological, social or physical well–being of individual or group". Music in the phase of social realities however, shouldn't be such that compound and expand social issues but rather encourage and preach peace, hope and calmness. The lyrical contents and language used should be subtle, pictures, audio-visual recordings, costumes and titles should not be suggestive, or a demonstration of restlessness and anger.

The concept of Social Reality is such that every member of a society through interaction and creativity have a uniformed mind, target or goal at dealing with issues and creating a better, society. Mazumdar (2018, p.1) explains the meaning of social reality that; " Social Reality is an idea of coming to a certain decision or law in a community, taking the opinions of all the members in the same but keeping in mind the primary goal of achieving the welfare of the common mass on an equal judgment". The interaction should be recognised as the type without bias or any form sentimentalism but healthy and productive.

***This is Nigeria* by Falz**

They're extremely poor
And the medical facilities are poor
We operate a predictory neo-colonial capitalist system
Which is founded on fraud and exploitation
And therefore, you are bound to have corrupt
institutionalists

Many criminal cases are settled in police stations, albeit illegal.

HOOK

Eh eh eh eh eh eh eh ewo oh
Eh ehe eh eh eh eh eh ewo oh
Eh eh eh eh eh eh eh eh eh ewo oh

CHORUS

This is Nigeria
Just because am on TV nah
Person way no get work is checking
To see if my watch is original
This is Nigeria
Where that madam Philomena?
Many vanish for your office
36 milli, you talk say na animal

THIS IS NIGERIA

Never ending recession oh
Where looters and killers and stealers are still
Contesting elections oh
Politician wey thief some billion and billion
He no dey go prison oh
Uh, police station dey close by 6 –security reason oh
(baba) my brother and sisters, (ese o baba) I want you to put your hands up right now (ese obaba) because your miracle is coming this week (a wa dupe baba) if you believe me, let me hear you say amen

Verse 2

Ahn, this is Nigeria, praise and worship we sing out pastor put his hand on the breast of his members, He's pulling the demon out
This is Nigeria (yea)
No electricity daily oh (eh)
Young people are still working multiple jobs
And they talk say we lazy oh
This is Nigeria (eh)
There is plenty wahala sha
Fulani herds men still dey slaughter
Carry people dey messacre
This is Nigeria……

> Watching the video and listening to the music clearly underlines an ingenuity in creativity.
> Only that, problems were mentioned, but the peace language and the way out was devoided.

Music in Politics and Social Reality

Music and it engagement in politics remains an important subject of discuss that we last for as long as the earth exists. This is because music in itself has capability of reaching and touching so many things in the society. Just like any other field of study that has contributed to the development of societies, music is not an exception. According to Attali (l984,p.4) in the last twenty years, music has undergo yet another transformation". He further makes it clear that "music is more than object of study. it is way of perceiving the world .... A tool of Understanding. It is in this attribute of music however that is becomes effective in it dissemination of massages to the society, and moving hand in hand with politics because music can not be apolitical totally in its meaning.

Music as a tool for political change and revolution has been since the inception of the world. Beyond the coasts of Africa, music was judiciously used as the means of protests against oppression. For instance, hip pop music is rooted historically in the expression of political change and social freedom as historically recorded about the black-Americans. Cierulo (1984) as cited by Courtney (2008, p. 2), "Music creates responds to the events of the society, and societies that experience dramatic change or trauma tend to develop music with message contents that reflects these circumstances".

He further noted that this is the reason for the choice of musical styles, as he examined and noted the use of black-jazz in the growth of radicalized political consciousness in South Africa. As opined by scholars that music is filled with political contents that could be located within the history of a society either as reflecting on the past events, review the present or prophesying over the future. Attali (1974, p.6), also explains music as a sound of power when he says:

> More than colors and forms, it is sounds and their arrangement that fashion societies. When noise is born disorder and its opposite: The world with music is born power and its opposite; the world, subversion. In noise can be the code of life, the relation among men. clamor melody, dissonance, harmony; when it becomes sound, noise is the source of purpose and power, of the dream-music it is the heart of the progressive rationalization of aesthetics, and it is a refuge for residual irrationality; it is a means of power and a form of entertainment.., all music, any organizations

> of sound is then a tool for the creation or consolation of a community, of a totality.

Not only does Attali see music as a sound of power but a kind of noise with specific form capable of rational and irrational behaviors. With this attribute, power also can be ruled out the primary function of music which is entrainments. Paranti (2001, p. 6) propounded a theory called Political Entertainment, this theory could be viewed in two different forms. (I) that no matter how political music could, it retains its entertaining qualities. (2) That there is no music which is purely entertaining without a political intuition. Brain, (1998, p.6) explains that music offers a glimpse into the state of black consciousness and the struggle for freedom and equality at a given movement. Also Petra (l994, p.l) also regards music as "An unexpectedly painful force for social and political change". She further affirms that music brings people together and evokes collective emotional experience to which common meanings are assigned; just as Petra also noted, that music brings people together and evokes a collective emotional experience, reveals the collective agreement on ideas in the use of music to achieve a collective purposeful result. This is most commonly demonstrated where a drastic and urgent change is the focus. This is totally the focus of Social Reality Theory as propounded by John R. Searle-1997.

Music in politics itself within individuals and communities is so easy to achieve aims, purposes and goals that seem unrealistic and unacceptable, hard in making people to understand but by incorporating music, it comes easier. The political use of music to curtail or explain whatever ideology seems to be the cheapest and the musician has craftily employed the power of codification on this views. Titus and Bello (2012, p.3) "musical performance are central to artistic expression and experience in Africa tradition". This however, is what reveals the expertise and professionalism of the music. In African communities, proverbs, adages or wise sayings gives an insight or a summary of an intended idea or message which is to the advantage of the musician or the person master-minding the intention.

Naturally, music is political in its nature by its attribute of indoctrination. In view of this, Aristole located three categories of music. (1) Ethical: useful for education purposes, (2) Of action: i.e, to influence the novice even in its performance and (3) Cathartic: i.e, the aim of perturbing and appeasement. Attali (p.31) also buttresses on this by identifying three zones of strategic usage of music by power. The first zone is an attempt to make people 'Forget'- violence, pains, suffering, enmity and move on to make people 'believe'- in harmony, hope, peace, unity and co-existence of the world…

Alan (2015, p.5) conclusion on musical creativity gives the clear role and function of music in the phase of social realities. He says:

"Artistic creativity is a valuable human activity. It involves problem solving, expression, and generosity. It's also a face against evil: the artist aims to enlarge, not to belittle, to create, instead of destroy"

Conclusions

Minimising social issues and encouraging development is what the act of music should target. Communication and what we communicate is very important. Hence, our choice of language should be subtle and non-suggestive arousing emotions and sentiments that will further compound the topical issues are desired to be addressed. The music industry has been doing a great job in locating talents and engaging the young youths by creating diverse offices at which they can put their hands to work. However, more has to be done especially in the area of training in our higher institutions as it concerns other aspects of musical production. A formal training will enhance inbuilt talents and bring out dexterous professionals that would stand the test of time.

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Femi Osofisan's Premise: An Approach to Literary Writing in Nigeria

By

Michael T. Ogunbiyi*

Abstract

This study examined the contributions of Femi Osofisan, as a post-negritude playwright. This research adopted Anthony Gidden's theory of structurisation which explains that there is a social structure - traditions, institutions, moral codes, and established ways of doing things- but it also means that these can be changed when people start to ignore them, replace them, or reproduce them differently. Playwrights like Femi Osofisan satirise the ills in the Nigeria society with an attempt to re-orientate the mindset of individuals to achieve change in the social structure. Using a deductive approach, which aims at reasoning from the particular to the general, *Once upon Four Robbers* and *Midnight Hotel* by Femi Osofisan were purposively selected as case studies for this research. They were read and analyzed in terms of content. Artistes and playwrights alike do not create in a vacuum. Didactic writers like Femi Osofisan have extended his creative tentacles to depict the diverse ills plaguing the Nigerian society. The research concludes that upcoming artistes and playwrights should be more committed to the course of nation building through their writings.

Keywords: Femi Osofisan, Literary Writing, Cultural Identity, Folklore, Structurisation.

Introduction: A Muse on the Past

A people's worldview reflects in their theatrical forms and adaptations of such by creative writers. Traditionally, the Yoruba believe in the worship of deities and an existence that revolves around the understanding that the physical world connects to the spiritual ream. The people believe in the philosophy of the world of the unborn, the living and the dead. This philosophy was consolidated in Soyinka's "dome of continuity" (Soyinka, 1988, cited in Akwang, 2017, p. 65).

Change seems to be a constant phenomenon amongst men of various race and creed. African communal formations were altered by

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infiltrations and intrusions from forces within and outside the continent. One of such intrusions is colonialism. Irele (1965) argues that "colonial rule was not only a political and economic affair; it also imposed a specific social framework for the Africans' experience both of the world and of himself" (p. 321). Colonialism hence, affected the social structure and framework which Srinivasan describe as the "thought system" and altered it beyond the immediate remedy of the Africans.

The dominance of whites over the black caused a change in the system of operation in the community and in turn consolidated systems such as capitalism, authoritarianism and aristocracy.

As the African society birth new ideas, and perchance, a new system, new philosophies started to grow alongside as man attempts to re-order the thought system in which he lives. There is therefore an identity clash which unnoticeably comes in form of the aboriginal battling the modern. This struggle has engulfed the African nation even though colonialism has since come to a halt. Clarifying this further, Osofisan (2008) opines that:

> It is a battle with which, naturally, I am in sympathy. But if I must confess, it is a battle not my own. In Africa we have our own battle of identity, of course, but it is not the same as that of post-colonialism, and where it concerns individuals and the private psyche, not the most urgent of our pre-occupations. And this, no doubt, may be one of the reasons Africa, so far, has featured only marginally in the wonderful "postcolonial" debate.

The above assertion summarizes the philosophy in the writings of Femi Osofisan and this concern is built upon two premises. The first is the creation of a true national identity and the second is the making of selfless leaders/followers with the spirit of patriotism. Surprisingly, if a solution is found to the two premises discussed above- creating national identities out of the ethnic plurality scenario and building responsible, and responsive civil population- then the African problem would have been resolved from its root and tackling other issues would become easier.

For the purpose of this study, the two premises above will be termed the Osofisan Premise. The Osofisan premise revolves around the understanding that the artist must not stand aloof in the face of prevailing negative circumstances in the society. Rather, the artist must resiliently arise as a preacher, prophet, critic, commentator, teacher and instructor whose role would be to point out those salient issues that bewilder the society.

For Femi Osofisan, the role of the artist must be a zero tolerance to mediocrity, bad policies and politics, bad leadership and followership, and a complete refutation of the ideals of the West which completely negates

the philosophies of the African. "The role of the artist better when she analytically said that the artist is a seer, visioner, thinker, creator, the conscience of the society, a gadfly, a prophet, a town crier, a teacher and a revealer of the divine mind" (Sofola, 1994, cited in Agbasiere, 2012, p. 21).

The Approach

The Osofisan premise is situated around two dilemmas. These dilemmas can be reduced to be identity crisis and patriotism crisis. Osofisan has been challenged to contribute his own quota to the uplift of the society. He understands that there is the need to change the thought pattern of the Africans and especially Nigerians among whom he lives. He understands the need to change the psyche of the people to achieve the desired objectivity of nation building.

The bottom line of my argument is that it is the society itself that provides a pointer to the creative pattern of the artiste. Artistes and playwrights alike do not create from a vacuum. The society suggests the creation of the artistes. It serves as a backdrop, a canvass, and the pallet from which the creative intuition of the artist takes its origin.

Osofisan premise aims at actualizing three agenda i.e the identity agenda, the leadership/followership agenda and the followership/leadership agenda. These agenda sums up Osofisan's approach to creative writing. Interestingly, these cut across all the facets of his literary outputs and consequently reflect in his contributions to different genres. Thus, Osofisan's writings highlight the cultural heritage of the people and have often times mirrored the society, bringing to the fore the critical issues that challenge our existence in Nigeria.

Osofisan's literary writings have been conceived as being highly sociologically relevant to our today society. Nigeria has undergone transformative changes from the pre-colonial to the post-colonial period. Inherent in all these phases are attitudinal vices that have become cultural practices acceptable among the citizenry. Vices such as corruption, social injustice, mal-administration, nepotism, tribalism, religious intolerance, political instability, thuggery, favouritism, "god-fatherism", and a host of others are now enshrined in our modern-day living.

Osofisan's writing about the sociology of the modern-day Nigeria has created for him several nomenclatures which critics and theorists have ascribed to him. Such include 'revolutionary', 'Marxist', 'socialist', leftist' and other terms that suggest non-conformism (Awodiya, cited in Adeyemi, 2009). However, while academic discourse goes on about these nomenclatures, care must be taken not to confuse this with the intentions of the writer. Osofisan's intents are not about nomenclatures or theories but concern for the Nigerian society. For Osofisan, nomenclatures and theories limit the creative ingenuity of the writer. Hence, Osofisan, in a personal interview with Awodiya cited in Adeyemi (2009) states that no writer

should strive to be seen as a revolutionary writer. That is fake. Every writer must write about what touches him genuinely. Consequently, Chukwu-Okoronkwo (2011) explains that, "Osofisan has proven himself a committed social crusader with a sanguine vision of the future he projects of his society.

Theoretical Framework

According to Osofisan, the change required in the society will be achieved by the collective actions. These actions produce the social structure or the social order of the society. If this social structure is then tailored to achieve communal goal, positive changes will be attained in all the sectors of human life in Nigeria. This will also mean a change in the thought pattern of the society. In this respect, Anthony Giddens theory of structuration will be employed to analyze Osofisan's approach to literary writing in the context of the Nigerian living condition.

Gidden's theory presupposes that for change to take place in the society, the social order must be altered. The alteration will cause a new reality and this reality can only take place because, in the first instance, existing structures within the society has allowed for change. These structures are however made up of micro-structures. Collectively, the micro-structures make up the macro-structure of any given society. The social order in Nigeria has been altered and the new reality has been corruption, nepotism and a host of other vices. Osofisan's proposition in this light is a radical change in the micro structure. This will allow for a new social order that will birth new reality of an ideal state of good leadership and followership as well as a return to the ethnic identity of the people.

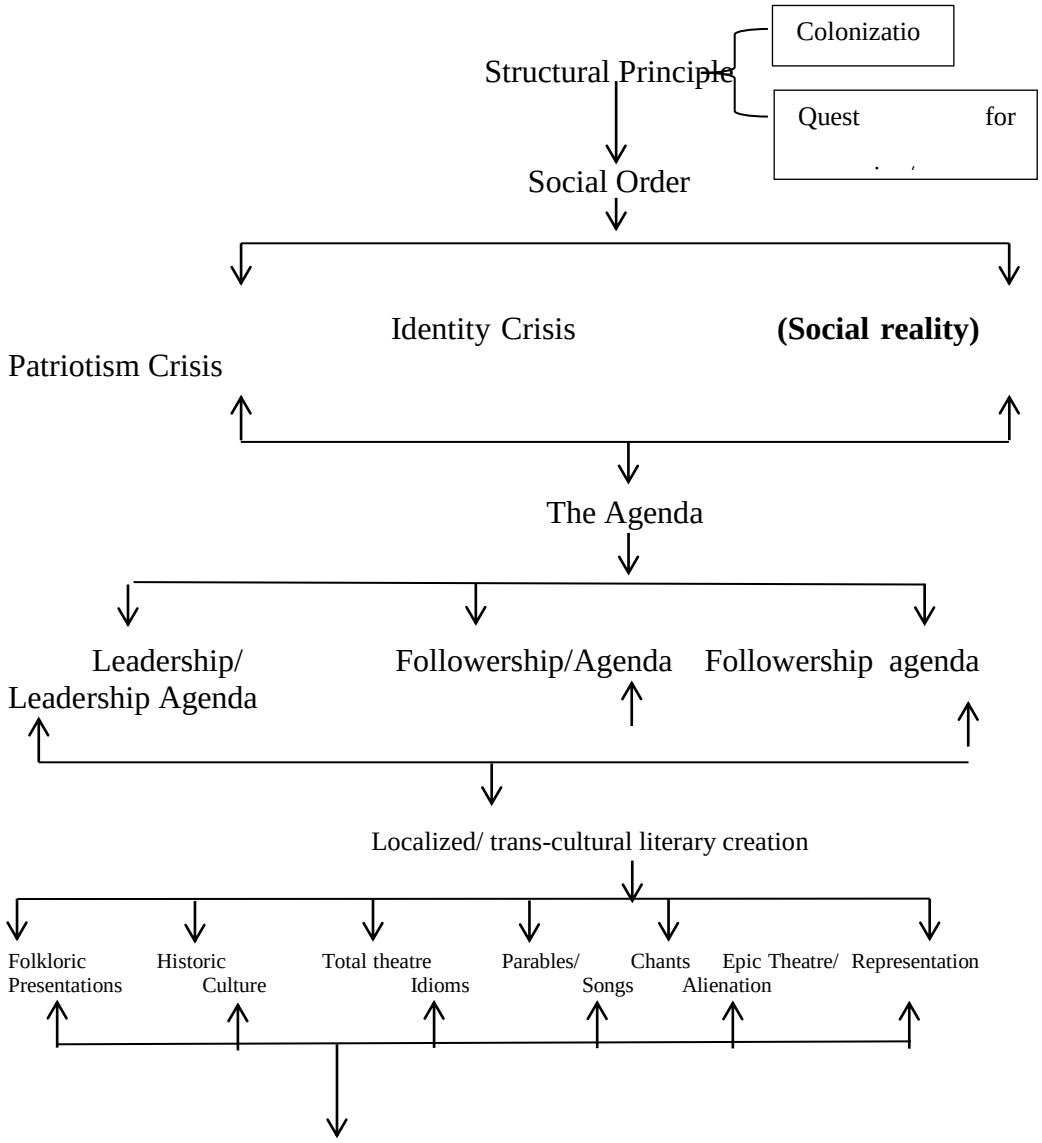
Through acts of human agency, structural principles produce structural sets that are bundles or configurations of rules and resources that constrain the form of social relations across time and in space (Giddens, 1983 cited in Turner, 1986, p. 972). The structural principles that produce the set of rules and resources in Nigeria which we call the new reality for the purpose of this study have been altered. Osofisan, in an attempt to re-order this new reality in Nigeria for a better nation, has pursued three disenable agenda; the identity agenda, the leadership/ followership agenda and the followership/leadership agenda. The aim of this is to produce new sets of configuration and bundles of rules and resources that will bring about a new social order, relations and reality. If this is achieved, then, the Nigerian nation is ready to take its place in the comity of nations called the developed world.

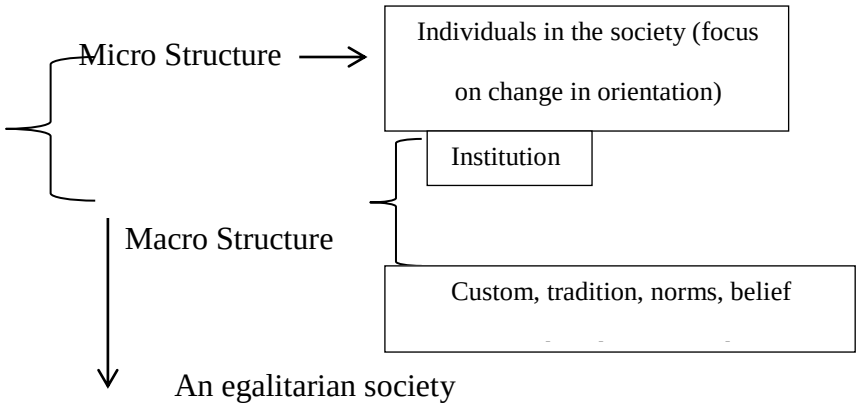
For these agenda to take pre-eminence, Osofisan has thus localised his literary ethos to reflect the society where he lives. Osofisan's literary abstraction has been carefully tailored towards a cultural orientation that imbibes the folkloric, the historic, the total theatre tradition, chants, songs

and parables to present his creative ingenuity. Osofisan's approach to literary creation is therefore built upon a cultural orientation which brings to live the African performance space- a phenomenon where the audience becomes actors and an active participant to the actions that takes place within space and time.

Osofisan does this effectively with his creative works that take their roots from the humanistic and socialist points of view that often times call for a change in the social order. With this in mind, an attempt shall be made to discuss Osofisan's premise that has summed his approach to literary writing graphically.

Fig. 1: Osofisan Premise: Key Elements to Literary Approach





The illustration above sums up Osofisan's approach to literary creation. The structural principle in Nigeria is such that the quest for domination, expansion and colonialism resulted in a capitalist economy and this gave rise to a new social order. This social order created two distinct challenges in the forms of identity and patriotism crisis. Stepping in as a mediator is Osofisan whose works represent the society and its new social realities.

To attain this objective, Osofisan's creations have been localized with a trans-cultural representation that reflects the environment in an attempt to proffer solution to the problems of the society. Osofisan therefore employs devices such as folkloric, historic, parables, chants, total and epic theatre to appeal to the minds of his audience and readers. These audience and readers are the individuals that make up the micro-structure of the society. The belief here is that if the micro-structure aims at positive change in the Nigerian economy, the macro-structure will be constrained to create a new social reality in the country. Consequently, Nigeria will be a better nation. From these standpoints; we shall make attempt to examine two selected works of the playwright to draw out relevant attention to the approach of the writer. The selected works are *Once upon Four Robbers* and *Midnight Hotel*, first published in 1980 and 1986 respectively.

Expression of Cultural Identity in Femi Osofisan's Dramaturgy

Use of Folkloric Items

One means through which Osofisan fosters the African identity is the deployment of the folkloric form. *Once upon Four Robbers* is constructed as a tale by moonlight story. The play was first published in 1980 and it followed the events of 1970 where convicted armed robbers were executed in public places by firing squad. The play is a reaction to the modern day issues in Nigeria using the theme of armed robbery to draw attention to certain social injustice that urgently require redress. The play begins in the traditional African manner of storytelling with a call from the

narrator shouting 'Aloo', and a response from actors and the audience saying 'Aaalo'. Aafa, the storyteller introduces the play as follows:

An ancient tale I will tell you
Tale ancient and modern
A tale of four armed robbers
Dangerous highway men
Freebooters, source of tears
Like kites, eaters of accursed sacrifice
Visitors who leave the house desolate
Dispatchers of lives to heaven! (Osofisan, 2011, p. 19).

The beauty in the creation of this storytelling format as used in the play is that as the audience respond with 'Aaalo' to the call of Aafa, the story -teller, they become active participants in the performance. Tales by moonlight is characterized in Africa with strict teachings of moral.

The identity agenda of Osofisan is a propagation and promotion of African ideals in all sectors of life. Performance in the African setting takes place at the market or village square. At the performance space, there is little or no respect for dichotomy of space between the actors and the audience. As performance progresses, the audience soon become performers themselves as they take part in the dances, music and sometimes, dialogue taking place within the performance arena. One salient point about identity in *Once upon Four Robbers* is a proclamation that while western theatre records its own dramaturgy in books, African dramaturgy have been passed through oral tradition. Hence, Osofisan promotes this old culture, blending it with modern day theatricalities, to bring before the audience burning issues pertaining to the Nigerian nation.

Audience participation is an integral part of the African performance space. The play ends in a stalemate as the audience become actors with the burning debate whether to dance to the magical spell of the robbers and free them or ask the soldiers to carry out the execution by the convicted robbers. Egbetade (2012) clarifies that "Osofisan seems to prefer to leave the criticisms and judgments to his audience in that he just presents the problems in the society and leaves the audience to judge" (p. 2). The magical spell is presented in the following lines:

ANGOLA: Who lurks in patience to collect a pledge!
Death! Your name is
I call it roundly, to win
A life back from the road to heaven!
HASAN: Honour sleeps in wealth
Is the name we call Aje
MAJOR: Ire plant has ordered our friendship
Eternal sweetness is the lot of sweet potatoes!

> ALHAJA: At the sound of dance, the Oya worshipper runs amok. The Sango worshipper swoons in a daze of swirling limbs…
> SERGEANT: Zero! Fi…
> ROBBERS: E ma jo-ooo! Dance! Raise your voices in song! (Osofisan, 2011, p. 73-75).

The other areas of identity are exhibited in the extensive use of cultural materials reflecting the heritage of the people. Some of these include; songs, dances, chants, myths and other traditional components to portray the current day issues that need urgent attention. Basically, the works of Osofisan advance a highly localized and trans-cultural literary creativity. He could then be seen as a cultural crusader and ambassador.

In *Midnight Hotel*, Osofisan extensively uses songs to enhance the delivery of his message, amongst the thematic songs used in the play text are: Song of the Lagos woman, song of the political prostitute, ode to the Swiss account, song of the lost deposit, song of mister stupid, song of the fairy mother and song of the faraway land. Also observed is the use of proverbs as stated in Alatise's lines as follows

> ALATISE: Exactly! If a crook says a place is safe, then you can bet that it is! Noise does not kill a tree that grows in the market. Etiro-o!(Osofisan, 2014, p. 39).

Appeal to Collective African Identity

In *Midnight Hotel*, Osofisan presents the African identity as one with a personality embodied with love, passion, mercy and compassion. The use of "be an African" in the line of Alatise is a way of promoting the identity of an African. The African identity is that of warm reception, with an endearing personality always seeking to do the right thing. Osofisan stated as follows:

> ALATISE: What did I tell you, girls? He's not familiar with our customs. Stand back, and leave him to me. Boy, I know you're not one of us. But you're an African all the same, like us, and you must know something about mercy. We are desperate. The quality of mercy, say our elders, is not a shame! It blesseth him that giveth, as well as him that asketh. Etiro-o! Be an African. Have mercy. Find us something (2014, p. 41-42).

Expression of Bad Leadership in Femi Osofisan's Dramaturgy

Good leadership and governance has been a concern in the modern day Nigeria as the case of putting a square peg in a round hole is prevalent in almost all sectors of the economy. The Nigerian economy today is clouded by so much corruption, greed, nepotism, social unrest, and a host of other vices. All these vices have been attributed to bad governance and the result has been under development of the nation and poverty which is a

common factor among the masses. The agenda of Osofisan in this context is to create good leaders that will paddle the affairs of the nation in a right direction so as to match the nation with her counterparts in the comity of developed societies. The problem of leaderships eats deep into the fabric of the society and consequently affects all the sectors of human living. Osofisan, in *Once upon Four Robbers*, asserts this:

> HASAN: We're doomed, my brother, and only our solidarity saves us. From the cutting of the cord, earth to earth. You know the myths! What else do they recount but the unending tales of the powerless against the strong? And this is history of repeated defeat, oppression, of nothing changing…
>
> ALHAJA: Nothing changing… only my story starting a new. Like before, like always, like ever more. The man will come to me, and together we will share Obatala's apple once again. He will lure me with the same deceits, enter me in a soft moment, and in the ninth month my bastards will spill out like shit. Oduduwa will be a hand to nurse them, beat them into shape. The shit will breathe the air, drink the moisture of rains and Edumare will teach them how to use their feet. The sun and EsuLaroye, in the cells of their brain, and one will stab the other and wash his hair in the blood. I will shout, I will call my husband. But lost in the stream of being, Orunmila will not respond. And all alone, I will swell with the terrible burden of unwanted seed, unwanted because condemned to die (2011, p. 67).

Hasan's lines clearly explain the class boundary between the rich and the poor. It clearly explains the several promises made by leaders to the electorate that were never fulfilled. Osofisan employs the use of metaphors in the lines of Alhaja, as she explains the relationship between the leaders and the followers. The man in Alhaja's lines is political office holders who during the electioneering process, promises heaven on earth in their manifestoes. But as soon as they assume office and the 'bastard' child is born, the story changes. Even the mother of the child whom we can best describe as the electorates are destroyed by the harsh policies, corruption, mal-administration and a host of other vices prevalent in the economy. The case becomes the 'use and dump' syndrome where the electorates are means to achieving an end for political office holders.

Osofisan presents two sets of robbers in *Once upon Four Robbers*. The leaders rob the nation, and loot the fund. They do this by stealing government files and alter accounts. The followers or the downtrodden are portrayed as the armed robbers who only use the arms to empower themselves to take what they believe is rightfully theirs.

> HASAN: Everyone has his dream. Everyone has a point at which the dream dries up. They also say that other people steal too:
> ANGOLA: For those not in the privileged position to steal government files, award contracts-
> HASAN: Alter accounts-
> ANGOLA: Swear affidavits-
> ALHAJA: Grant sick leaves-
> HASAN: Sell contraband-
> MAJOR: Collide with aliens-
> ANGOLA: And buy chieftaincy titles as life insurance! (Osofisan, 2011).

The poor leadership style in Nigeria is also presented in *Midnight Hotel* according to Osofisan(2014) in the following lines

> AWERO: You're afraid because I have brought you here, isn't it? You're so naïve that I wonder why I'm even helping you. How do you think contracts are awarded? By prayers, isn't it?
> SUURU: I'm not saying that –
> AWERO: I am giving you a big chance by bringing you here. As the only female member of the Capital Projects Committee in the House of Assembly, I'm giving you an unfair advantage over other competitors to prove your competence. And here you are, trembling, when I am not.
> SUURU: Well… you know, Honourable, it's
> just that… that…
> AWERO: For Christ's sake, what's wrong with you? I'm telling you it's regular practice in parliament. All the male MPs are doing it, even to their own nieces and cousins! Everyone in our Contracts and Awards Committee is taking some member of the opposite sex somewhere or the other before jobs are given out. They call it "sampling the goods". So why should I be different? Listen, we even have a song about it (p. 22).

The political culture in Nigeria is characterised simply by corruption. Contracts are no longer awarded on the basis of merit. Bribery and corruption is the new social reality.

Expression of Bad Followership in Femi Osofisan's Dramaturgy

The blame game of bad leadership may go on, but the truth is that, the problem in Nigeria eats deeper than just the leadership problem. The followership/leadership agenda highlights the vices among the followers. The issue of bribery is not only prevalent among top government functionaries; it seems like a culture in the Nigerian economy. Osofisan presents the case between Alatise (the Headmaster) and Bicycle (an Assistant Receptionist) at the *Midnight Hotel* to bring to the fore the idea that corruption plunges deep into all the sectors of human life in Nigeria. According to Osofisan (2014)

> ALATISE: What did I tell you, girls? He is not familiar with our customs. Stand back, and leave him to me. Boy, I know you are not one of us. But you're an African all the same, like us, and you must know something about mercy. We are desperate. The quality of mercy, say our elders, is not a shame! It blesseth him that giveth, as well as him that asketh. Etiro-o.Be an African. Have mercy, find us something.
> BICYCLE: I swear to you, we no get room again. And, sir, dis na hotel no be Africa.
> ALATISE: Take this.
> BICYCLE: Ah you be good man, sir! But na true I talk. Except… oh yes, of course! We get one room, one big room, if you go fit manage… (pp. 41-42).

The case of Pastor Suuru, allowing himself to by 'sampled' by a member of parliament before contracts are awarded to him is another scenario emphasizing the fact that corruption is not only a leadership issue, but equally a followership challenge. To further compound this problem, Awero, a Member of Parliament is a wife to Suuru's friend. Yet, Suuru throws moral to the dust just in the name of contract. Osofisan presents this case as follows:

> SUURU: Honourable-
> AWERO: Come, stop that now. You can call me Awero.
> SUURU: Awero… you are sure I'll get that contract?
> AWERO: Why not? Once you can co-operate, and I sample
> SUURU: I want… ah, that contract, all my hopes are on it! I'll die for it! (2014).

The military is expected to protect lives and property. It is supposed to be an organization with a high sense of decency and integrity. But the opposite was the case in *Midnight Hotel* where some military officers were involved in illicit sexual engagements with the daughters of Alatise. Alatise's daughters see sex as a means of generating revenue since the

leaders have failed in their duties to provide employment. Jimoh, the receptionist shares in this mindset. Osofisan (2014) opines that

> BOSE: Papa, you'll soon be back on your feet. No more humiliation, hunger, wretchedness. We'll save you. We'll redeem your name!
>
> SUURU: Look here, man, I myself, I have just lost a fortune. Millions of money, from the Grey Revolution! But am I complaining? My friends daughters-
>
> JIMOH: If I were you sir, I will tell him to rejoice. His fortune is going to be made. Sex is the best commerce in this city, and he has the commodity not only in abundance but free of charge too.

The followership/ leadership agenda was presented in *Once upon Four Robbers*, but with a twist. The robbers collectively used a formula to rob the market women, and suddenly, one of them betrays the others. He attacks the other gang members and takes possession of all the loot. This singular act results in the arrest of the entire members of the gang. This situation is not far-fetched from the economic situation where in some cases, the government does their part by ensuring that the dividends of democracy reach the citizenry, but a few sits on it and deprive many from enjoying the dividends accruable to all. Osofisan's philosophy explains that all hope is not lost in the case of Nigeria. He believes that the current ills of the society will be overthrown and an egalitarian society will be established. For ideology like this, Osofisan has been called a radicalist, a socialist, a Marxist and revolutionist.

Conclusion

Femi Osofisan is undoubtedly one of the leading playwrights and dramatists that Nigeria has produced. His work speaks in volume as they have helped to advance literary criticism, theatre and dramatic art in Nigeria. His approach to literary writing has been one built firmly on the sociology of his environment and his works have reflected the relevance of the modern day society. Osofisan recreates the true live situations of the leaders and followers from the sociological and ideological perspectives to tackle issues of African identity, leadership and followership experiences in an attempt to re-orientate the mindset of Nigerians towards good governance and an egalitarian society.

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Social Realities and Effectiveness of Television Drama in Kwara State: A Case Study of N.T.A. Ilorin

By

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Abstract

This paper examines the role of television drama in social realities. The paper employs the descriptive research methodology, using the tool of participant-observation, interviews as well as information drawn from books, journals and internet sources. Sieert, Peterson and Schramm's 1963 Social Responsibility Media theory is also adopted. This paper finds that television drama on NTA Ilorin has contributed immensely in dealing with the social realities of the society in various ways like, bringing government awareness to some issues relating to the existence of the people and vice versa, as well as correcting certain errors in the society. The paper concludes that television drama has always played important and effective roles in the society, like correcting certain ills and creating awareness on some issues. It therefore recommends that government and private sectors be adequately involved, so that television drama can take back its strong position of playing its important and effective roles of restoring sanity in the society.

Keywords: Social Realities, Television Drama, N.T.A., Social Responsibility Media Theory,

Introduction

Since the advent of television in Nigeria in 1959, television drama has always played important roles in the lives of the people. Ogunsuyi (2007, p. 41) agrees with this claim when he states that:

> Drama productions on the Nigerian television screen, it would appear, have demonstrated that the medium can stimulate social development on a national scale… underscoring the centrality of the social role of Television drama in enhancing social development in Nigeria

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Nigerian Television Ilorin in the Kwara state capital was established in 1977, and since then, it has been one of the strong stations contributing to drama on television both at local and national levels. The station has produced several award winning drama programmes and has had many of its drama producers / directors deployed to the NTA headquarters to handle several drama productions. This paper therefore examines the contributions of television drama on NTA Ilorin where the themes of the drama produced for television were targeted at dealing with the social realities staring the society in the face, such as, corruption, terrorism, unemployment, armed robbery, drug abuse, relegation of our culture, lack of adequate basic amenities like: healthcare, water, good roads, electricity etc. The main objective of television drama in the 80s till early 2000 was meant to play corrective, instructive, reformative, advisory, warning, resolving, agenda-setting and unifying roles in the society.

In going about this research, this paper employs the descriptive and deductive research methodologies using the tool of participant observation, interviews as well as books and journals. The experience of this researcher is mostly used in the investigation of this paper as he was fully involved for 28 years in the production of most of the drama programmes during his working years with the NTA Ilorin.

Theoretical Framework

For this work, we are employing 1963 Social Responsiblity Media Theory by F.S. Sieert, T.B. Peterson and Schramm. The theory is relevant to this topic because some of its main principles can be applied to the role of television drama in addressing social realities. Some of these principles Esimokha, (2014, pp. 71-72) itemises to be that:

- the media should fulfill certain obligation to the society;
- the media must avoid whatever could lead to crime, violence or civil disorder or give offence to minority groups;
- the media should be pluralistic and reflect the diversity of the society, giving access to various points of view and the right to reply; and
- journalists and media professionals should be accountable to the society as a whole.

Folarin (1998, p. 28) includes the following attributes of social responsibility media theory:

- To serve the political system by making information, discussion and consideration of public affairs generally accessible
- To protect the right of individual by acting as watchdog over a government
- To inform the public to enable it take self-determined action

- To provide "good" entertainment, whatever "good" may mean in the culture at any point in time.

Literature Review

Media are the several means of communication or passing information in the society. There are two types of media. One is the print which includes newspapers, journals, magazines, books, monographs etc. while the second is electronic media which consist of the radio, television, film, internet etc. No society can exist maximally without the presence of the media and no media can function well without the society, they are intertwine. The media therefore have very prominent roles to play in promoting good governance, comfortable livelihood and sustenance of peace in every modern society.

Lawal, (2015, p. 50) sees drama from having four basic characteristics, they include: "temporal, mimetic, interpretative, and synthetic" which makes it different from other art forms. Temporal according to him, in the sense that it is time based, mimetic as a result of demonstrations and recreations which are imperative, interpretative because it is an interpretation of happenings and synthetic in the sense that it is based on division of responsibilities when it comes to production. There are more definitions of drama as there are many writers discussing the subject. For this paper however, we can sum up Jegede's definition of drama as an enactment of life as well as a medium of communication that has a message to pass to the audience through various means of performance whether on the stage, television or film. Drama through the television makes issues of social realities known to the public and ways out are suggested in some productions while viewers are left to make decisions on some others. Television drama therefore, is any drama shown or relayed live on the television for viewers to watch, learn and make amends where necessary.

Social realities are seen in various ways by different people. Some of these social realities touch on areas like: politics, health, employment, security, entertainment, education, corruption, get-rich-quick etc and they could lead to lack of development or growth of the nation just like they have done to Nigeria and Nigerians. This paper looks at some of them and how they have affected the nation.

Politics and the ugly ways it is being played in Nigeria is of great concern. The supposed game which should be played based on issues and how the society could develop and its citizens live comfortable lives has been turned into a do-or-die affair where thuggery, murder, arson, deceit and related vices are common.

The above is the outlook of social reality associated with politics in Nigeria which, for a long time has not been able to let the people enjoy the fruits of democracy as well as dragging the progress of the nation

backwards. Through these dastardly attitudes of some politicians many lives have been lost, properties destroyed, families scattered and a lot of irreparable damages done.

Olorode (2016, p. 6) looks at social reality in the perspective of labour movement against some government policies. He observes that:

> Members of the ruling class do not believe in class struggle; certainly not in the struggle that will, or can, overthrow their class. But because they know that their rule periodically endangers their class, they periodically struggle to persuade the oppressed that they, the ruling class, are concerned about the conditions of the oppressed - that they have 'conscience'.

On this basis, the ruling class makes all kinds of promises especially when they are looking for the people's votes, but as soon as they get to these positions, they forget about their promises. This therefore makes the labour movement to rise and struggle for the rights of the citizenry. This condition frequently stares us in the face in this nation and the result is always affecting the economy of the country adversely.

Some other writers focus on the issue of culture as one of the social realities being experienced in Nigeria. Culture, which is the sum total of people's way of life can be, material and non-material attributes that are peculiar to a particular society. Many foreign programmes have eroded some Nigerian cultural values making the people abandoning their own ways of life. This is a very serious social reality that has negatively affected the ways of life of the people. Asemah (2011, p. 102) mentions the efforts of government to stem the issue when he reminds us that: "the National Broadcasting Commission (NBC) ruled that no broadcast media in Nigeria should carryout foreign programmes more than 40 per cent. That is 60 percent for indigenous programmes while the remaining 40 per cent goes to foreign programmes". With this policy, positive impact started to be experienced in the promotion of our culture, especially, through the beaming of television drama, video films and documentaries. Today however, we still have some of our cultures that have been lost to the western culture and we need to wake up and deal with the issue to avoid losing more. To further contribute to maintaining and promoting our culture, Timothy-Asobele (2003, p. 13) confirms that:

> the NTA put together in 1987, *"Potrait of Culture"* to show the diversity of, and cultural links between ethnic groups in the country. *Portrait of Culture*, as the documentary is known, brings to the screen hitherto unknown aspects of Nigeria's history and culture.

Since it was a programme broadcast nationally, NTA Ilorin also hooked on to it while it lasted. In one of the TELEFEST programmes with the theme

"The tie that binds us", NTA Ilorin contributed a drama programme entitled *"Across the River"*, it won the first position. Corruption is another form of social reality that exists in every cadre of life in Nigeria. As the rich and powerful people are corrupt, so are the less powerful people at their levels, and this cankerworm has become the order of the day in the country.

Security is germane for any society or nation to develop. Without adequate security there will surely be destructions to lives and properties and severe economic problems and political crisis. Insecurity is one of the major social realities which some have seen facing Nigeria today. The country for quite some time has been battling with insecurity of various types. Earlier in 1967, we had the civil war which affected the growth and development of the country politically, structurally and economically. Other security challenges we are facing presently include: ethnic rivals in form of community clashes, militancy, insurgencies, armed banditry, kidnapping, religious crisis, outbreak of diseases and for some years now, the issue of Boko Haram which has been counted as one of the dangerous terrorist groups in the world today. All these problems have contributed to the slow or non-development of many aspects of livelihood of Nigeria and Nigerians.

The social, political, economic, religious, educational, agriculture and entertainment life of the populace have been adversely affected. There is the need to tackle all these and the media using television drama, have a strong role to play to stem or fight these social realities causing national crisis. Udoudo, Nwanmereni and Ire (2015, p.26) however, caution that: "The way mass media (the press inclusive) are employed can make or mar the way individual institutions, and governments attempt to organize peaceful societies". They specifically mentioned Boko Haram which they said since its outbreak: "Nigerian newspapers have been flooded with various screaming headlines, some of which have been described as inciting, others abetting, while some could be said to be moderate". The way the information about these crises is passed to the public can help to allay their fears or heighten them and as a result endanger the general livelihood of people.

On the issue of health related social reality staring us in the face are: cases of malaria, ebola, child mortality, hypertension, VVN, cancer etc. These if not tackled or nipped at the bud are sure to affect the manpower needed for development in the country. Our health facilities are not adequate enough to serve the needs of the people and one sees that the poor suffer more because the rich rush overseas to receive medical care that their country cannot provide. The media are pulling their weight in seeing that all these deficiencies are brought to the knowledge of government while they also let the governed know where government has

provided medical facilities for some of their ailments. Media of which television is a strong one according to Dunu and Ezepue (2014, p.64) is: "important ally in any public health situation. It serves the role of being a source of correct information as well as an advocate for correct health behaviours." Many programmes on health related issues have been aired on television in Nigeria both at national and state levels. Drama programmes like: *Carravan of Life, On call* are examples. Today, not much of drama of this nature are seen on our television screens which should not be.

NTA Ilorin Drama Productions and Social Realities

Television drama by exposing vices such as, corruption, unemployment, and so on has brought a lot of positive changes or improvements to the society in several areas. NTA Ilorin, in order to make its impact felt and fulfill its social responsibilities to the entire populace in its coverage area, created several drama programmes in both English and Yoruba languages. Television drama in Yoruba at the period under study included: Long plays in Yoruba (series) of 90 minutes to 120 minutes per episode, *Awada,* (series) of 30 minutes duration, *Igbalode,* (series) of 30 and 60 minutes per episode, *Enikan l'omo,* a series drama of 60 minutes per episode. *Irewolede*, serial drama of 30 minutes per episode. For the drama in English, there were: *On Call*, a 30 minutes hospital series, *The Tramp,* also a 30 minutes series of satire, *Flight,* a 60 minute series and other one-off drama of 30 and 60 minutes duration. The one-off drama were based on scripts obtained or written by the producers of drama and those submitted by some freelance script writers from the Universities, Colleges of Education, Polytechnics and some civil servants who had flare for drama scripting. Other television drama programmes on NTA Ilorin were competitions amongst NTA stations which Ogunsuyi, (2007, 14) refers to that the:

> Presentatations of these programme types mainly form the basis for competition between the various television broadcasting organizations, either in the Festival of Television Programme (TELEFEST) or in the Nigerian Festival of Television programme (NIFETEP).

Though these drama programmes, TELEFEST, NIFETEP and TELEMOVIE were meant for Network broadcast, they were also aired locally especially in the stations that produced them. NTA Ilorin through all these programmes succeeded in contributing to the development of the society in the areas of health, economy, politics, agriculture, education, culture and of course, entertainment.

Social Realities in Kwara State

In Kwara state, the social realities include health problems, insecurity, politics of hatred, poor education facilities, corruption at various levels etc.

Relevant drama programmes on television were employed to stem some of these situations. In the area of politics, Adesina (1993, p. 116) looks at drama and its relevance to politics when she opines that drama is:

> a very dynamic art. It can be used for a diverse number of things. Its importance can be summarized in the three functions ascribed to it – education, entertainment and information. These functions make it possible for drama to be utilized to achieve various ends. It certainly is a useful tool for politics

In politics, the general public, through drama was able to know the intent of politicians especially during campaigns for election into various positions. It helped to make voters decide who to vote for. Politicians and government use various means at their disposals to educate and inform the people about their plans for the populace, of which drama on television is one. When drama of this nature is beamed out, a larger population gets informed or educated about the goings-on in the space of governance. *Irewolede,* one of the drama productions in Yoruba on NTA Ilorin in the 90s falls in this category. It showed how campaigns were made, the problems that go with them during elections like: thuggery, destructions of lives and properties, etc. It also made it open to the public how these politicians embrace one another, wine and dine together when they meet at functions, while the electorates and followers fight one another, resulting even in death. Majority of these electorates living in rural areas hardly benefit from government because they are abandoned after using them for elections.

Television drama therefore plays a crucial role in helping to bring to the awareness of these rural dwellers what steps to take in order to avoid being used and dumped, as well as to be able to reap the fruits of their labour and enjoy the benefits of good governance. James, (2016, p.163) sums up this role of television drama as being used to: "mass-mobilise people and create awareness on topical issues"

On corruption, the NTA Ilorin treated this cankerworm in some episodes of *The Tramp,* a half hour satire and *Irewolede*, also a half drama in Yoruba as well as *Igbalode,* a one hour series using Oyin Adejobi group. The exposure of corrupt practices in ministries, educational and health institutions through drama cautioned those involved as well as those who were planning to join the group.

Handling the issue of social realities in relation to security, NTA Ilorin used some drama programmes like: *Adie ba l'okun* and *Eni kan l'omo,* Yoruba 60 minutes drama series to address the matter. In *Adie ba l'okun,* a community exists where the inhabitants live peacefully and in unity. Eventually, some visitors whose culture and life are quite different from theirs are allowed to farm and settle amongst them. For a long time,

the community does not worry even when one of theirs come from the city and warn the chief of the community about the danger that can surface if complete freedom is given to these visitors. Not long after, children of the visitors start to flout some of the cultural values of this community. Stealing of property and farm products, raping and thuggery become rampant to the extent that people are no longer free to move around and businesses suffer. It also becomes very difficult to deal with these strangers. Eventually, the community sees the need to put an end to this menace by using its internal security method (native hunters) to caution the visitors, soon, peace and normal life return. The people of the community also become stronger and are able to protect themselves. In this drama, an agenda was set for the community by encouraging it to handle its security properly so that it can be at peace which in turn will boost good livelihood.

Looking at health issues as one of the social realities, television drama on NTA Ilorin played its social responsibility roles and really imparted on the lives of the people in various ways. It changed the mindset of some people as well as clearing the air on certain issues. An example was the issue of some husbands accusing their wives of not having male children. This was an issue that broke some homes. It also made some men marry second wives. Miraculously, such new wives gave birth to male children thereby proving the husbands right and creating more problems for the first wives. It was in one of the hospital drama programmes *On Call* that it was explained in a very simple way that it is the man that determines the sex of a child. Other health issues were treated in several episodes of the programme.

Another issue treated was the death of the children of a family at a particular age which the family thought was the work of witches killing its children. Until a test was carried out and discovered it was due to sickle cell anemia before the issue was laid to rest. This made many families go to the hospital to check their blood genotypes. Reports from the General Hospital at that time confirmed this to NTA Ilorin. The feedbacks received showed that accusations on these issues reduced drastically.

Another of the ways used to show the social responsibilities of the media was the use of some television drama jingles on how some members of the public cheat and endanger their lives in the process of wanting to take back from government their supposed share of the national cake. These jingles also made many people to change their negative attitudes to government property. An example was a short drama of a tenant tampering with NEPA equipment. He is caught attempting to reduce the speed of the metre so that he could be paying less for energy consumption. Unfortunately however, there is a spark and the man's face is badly affected. NEPA management made a visit to NTA Ilorin after a period of

time to express their appreciation that the jingle really helped in reducing cases of tampering with their facilities.

Production

This paper will not be complete if the aspect of production of these drama programmes on NTA Ilorin is not highlighted, especially, the process. Production of television drama in the 80s till the year 2004 though, tasking and challenging, but was interesting and successful. When stories were accepted and after rehearsals must have been watched and perfected at the studio premises or at the designated places in town as the case may be, recordings were done. Initially, recordings were in the studio. Appropriate sets were constructed by the production services unit of programmes department. Studio recordings made live transmission of drama possible then. Drama programmes recorded in the studio that were not transmitted live were easy to edit because each recorded scene only needed to be joined together. Eventually however, when stories started having locations that their sets could not be constructed in the studio productions moved out, (location), using the single-camera method which is an offshoot of shooting for film. Yusuf (2018) in an interview with him on June 6, 2018 corroborates this that:

> In our time, we had the facilities and we could take drama productions to locations outside the studios. … The facilities were there. You go with a camera, a box of red heads containing three lamps for lighting, microphone, extension cables for both the lighting and microphone. One camera production and it was very effective. *On Call* was never produced in the studio, it was location based.

Akinwale (2018) corroborating Yusuf states that: "Facilities for drama productions were available ...requirements like expertise/skills as well as innate properties like talents were also there in those days for television drama productions".

The editing of one-camera drama production method however, took longer time as there were no non-linear editing facilities. It was purely analogue editing which was done by playing with a player, and recording with a recorder by just depressing record/play and pause buttons, (it was locally called *'cut, calculate time and join'* in NTA Ilorin). In 1983/84 however, the Engineering department of NTA Ilorin led by the Manager Engineering, Engineer Steve Makanjuola built a mini O.B. (Outside Broadcast) van which was eventually used for the recordings of drama on locations and transmission of live programmes like political rallies, football matches and National events (see appendix 1. page 23). The O.B. van could handle three cameras and two extra video inputs while four audio channels were made available in it. The van had a 25kva generator on two wheels attached to it. The facilities on the O.B. van made travelling

to various locations like: Omu-Aran, Oshogbo, Offa, Ogbomoso and some other villages around Ilorin to carry out drama recordings easily. The editing of drama this time around was less cumbersome as the rushes recorded in scenes were only joined together and transition effects with opening and end credits written and included.

Findings

In the process of putting this paper together, it was found that NTA Ilorin had produced several drama programmes to tackle some of the social realities in its coverage areas and even proffered solutions to some. It was found out also, that most of the people that were involved in television drama then were the Yoruba Travelling theatre groups, University of Ilorin, University of Ibadan, College of Education, Ilorin and Kwara State Council for Arts and Culture. Findings equally reveal the acceptability and believability of these television drama by the general public which made families left whatever they were doing to gather around their television sets at the times of transmission of these drama programmes. The findings however, reveal that, today, there are no more television drama being produced by NTA Ilorin. Of a fact there are no drama producers / directors in the station. It was equally found out that, dramas shown presently on the station's air wave are sponsored by companies who are concerned about marketing their products and had made every arrangement through the NTA headquarters in Lagos or Abuja to mandate local stations to hook on to the Network for these drama programmes, thereby occupying the slots locally produced drama would have been scheduled.

Conclusion

This paper concludes that television drama on NTA Ilorin has played important and effective roles in the society, contributing to exposing and correcting certain ills, and creating awareness as well as proffer solutions on several issues. Television drama on NTA Ilorin has also been used to set agenda in some areas for government and the people generally. The paper therefore, recommends that government, as well as private sectors be adequately involved in bringing back television drama.

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Interviews

Akinwale, A. A. Professor in the Department of Performing Arts, University of Ilorin was interviewed in his office on 13th June 2018. Ilorin.

Yusuf, R.A. A retired drama producer / director with the Nigerian Television Authority, (NTA) was interviewed at his residence in Ilorin on 12th June 2018.

Terrorism and Counter Measures in Ahmed Yerima's *Pari*

By

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Abstract

This paper examines the effect of terrorism on Nigerian development and the counter-measures, using the Boko-Haram sect (one of the major terrorist groups in Nigeria) as a case study from the perspective of theatre in Ahmed Yerima's *Pari***.** Through the textual analyses method of research, the paper reveals that, *Pari* exposes the tragedy, oppression, and mental demoralisation caused by the Boko-Haram sect in the Northern Region part of Nigeria. The paper concludes that there is the need in the play to fight terrorism and conquer it, in other to redeem these broken societies before it become a carcass.

Keywords: Terrorism, Counter-Measures, Boko-Haram, Kidnapping, Theatre.

Introduction

Terrorism has become a frighten phenomenon and a concern for governments and citizens around the world which draws attention to the vulnerability of modern societies (Majekodunmi, 2015, p. 128). The need to know the cause and reason behind terrorism, as continuously been a subject of discuss between the social and political scholars. Terrorism can generally be classified into two types:

Traditional Terrorism: Some of the traditional terrorism is: Bombs: Bombs are the main tool of the terrorist. They are explosive devices used to kill more and more innocent people. Dele Giwa was killed by letter bomb in 1986, Assassination: Assassination is the earliest tactic used by terrorists. Diplomats and politicians have always been the favorite target of assassins, Sabotage: Sabotage is an effective terrorist tactic against industrialized nations.

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New Terrorism: These new forms of terrorism are: Chemical, Biological and Radiological Terrorism and this terrorism can reach an unprecedented level of destruction.

In Nigeria, the emergence of Boko-Haram has held sway since 2001. Adedokun (2015, p. 132) observes that "the *Boko Haram* Islamic extremism had been a localised sect in Borno State, in the northeastern zone of Nigeria since 2001 when its leader, 32-year old Mohammed Yusuf, started Propagating radical views that were antagonistic and derogatory of orthodox Islamic practices, Formal education and modern public institutions. It became prominent in 2009, which has since then created a great fear with tragic experiences in the country and in 2011, the United States department global report on terrorism, ranked Nigeria as the 2nd and 5th respectively with 593 deaths in 2011 from killings in the African continent and casualties ranking in the world."

The activities of Boko-haram as affected the country especially the northern side. They fight against anything western, and has even tried to impose Sharia on all the state in Nigeria. To find a solution to the chaos of these terrorism acts, it is necessary to find the roots of the problem. In other to counter terrorism, one needs to understand the concept of the terrorist act, ideology, and motifs and destroy the heart; the brain behind these terrorist, or else it will continue to live and grow along with generations.

Play Synopsis

Pari is a play that gives an insight to the northern society of Nigeria. Pari revolves around the world of Mr. and Mrs. Shettima, an Hausa Christian family in Kano state Nigeria, who lost their only daughter to the kidnapping of the chibok girls in 2014.

An eleven year-old girl, Hyelapari and other girls from her boarding school are kidnapped by terrorist and taken to Sambisa forest. Pari returns home broken, with a son. She explains how she and other captured women became a sex instrument for the terrorist, how she got married to a terrorist Ibrahim, escaped from the camp, and rescued by the Nigerian Military force.

Soon, fate intervenes and Ibrahim finds himself in Mr and MrsShettima's house. Pari's parent concludes not to hand Ibrahim to the Police, after seeing that he's a changed man. They ask him to leave quietly and start a new life but their daughter Pari insisted on leaving with Ibrahim. Her parents accept and both of them leave to start a new beginning.

Counter-terrorism

The play *Pari* by Ahmed Yerima, is about insecurity and poor stability of the country's financial and structural development as a result of terrorism and the tragic elements that accompanies it.In the play, the

playwright made use of dialogues to express several examples relating to the organizational body of Boko-Haram. However, the playwright with self-explanatory examples pointed out the acts of terrorism in the play but fail to use the same appointed dialogues to counter the acts of terrorisms that were mentioned. Therefore a complete appraisal of the dialogues has been indulged by the researcher in other to highlight the counter terrorism which the playwright is trying to communicate indirectly.

Visible Dialogues that Point out the Act of Terrorism

Membership: the essentiality and importance of membership is crucial to any organization. The unity of the members defines the strength of the organization. The Boko-Haram sect generates it members from disillusioned youths, unemployed graduates, fatherless and motherless children, poverty stricken society.

In *Pari*, Ibrahim explained to Tada and Ama how he became a member of Boko-Haram

> IBRAHIM: It all started the night my mother was buried. I regretted her death more. I blamed myself for her death because it wasn't that I was away when she died. I was there…..useless….but I was just a dead person there. She needed food and medicine…..and none was within my reach…..so I watched her…..with tear-filled eyes, I watched life ebb out of her veins…..then her eyes closed, her breathing stopped. My friends Zaki and Yakubu begged me to join them.
>
> TADA: Join who?
>
> IBRAHIM: The jihad. The sunnaLidda'AwahWal-Jihad
>
> AMA: Who?
>
> IBRAHIM: Yes. Young men living in hopelessness and angry at nothing in particular. All smoking and drinking. Then when we were thoroughly soaked in everything, the talk started. They sounded so wise….so profound. At the end of the day, between women and drinks, talks and dreams, I felt I could do something. What it was, I did not even know, all I knew was that I was angry at everything (Yerima, 2016, p.46).

These lines above prove that the major source of finding members by this terrorist is by targeting the weak, the broken, and the ones who have lost their ways.

Funding, Donations and Acquisition of Weapons: with great unrest, the country has continued to find the source of financial stability of Boko-Haram sect. before the death of Mohammed Yusuf, the major source of funding required the members to contribute #100 per day to their leader but research explains that as of today, this sect is being funded by the

government officials, politicians and individuals or organization within Nigeria (Olarenwaju, 2015, p. 13). This method of funding is observed in the play when tada told Ibrahim about the chairman who lost his brothers.

> TADA: and the government? They deny knowing about you. The former local government chairman says you even killed four of his brothers
>
> IBRAHIM: (gives a wild laugh) did he really say that? Well, this is a different story from what really happened. The irony is that they created us, nurtured us for their own good at first,…and after, they dumped us. Where did we get the arms? Where from them, the military and black market. Where did we get the money we spend? Who fuelled our anger? Who? (chuckle) see how well they lie now that they do not know how to quench the fire they selfishly lit. Pity (Yerima, 2016, p. 48).

These dialogues have made us understand that Boko-Hara existence has basically been through the governmental funding. These government funding are from politicians, people with bad motifs and political funders. Ibrahim also explains further in the play on how power controls the mind. Because giving them the weapons is like entrusting the complete power in them.

> IBRAHIM: yes, without a thought. With a gun like AK 47 or PRG, the head of a young child would swell….his heart beating to take a life or blow life itself, into tiny smithereens. The drunken master always makes us ready to embrace devil himself. (Shouts) Allahuakbar! (Yerima, 2016, p. 49)

- Religion: At first it is clear that religion is the dominant element behind the ideology of Boko-Haram, but later it spreads across the fight against westernization eventually graduating into a terrorist act. In Pari, good examples of religion crisis were cited. When Ama believed that her God did not exist but rather Allah does because he has given power to the people who took her daughter away.

> AMA: there must be a God out there. Their God. He must be alive and well. He must….because he must have been, when he guided them to where they took those girls. So I figured out. I just need a way to talk to him. Reach him; speak his language like they do. Wear his hijab like their women do. Beg him….kneel before him, grovel if I have to and whatever means they used when they broke into Chibok school and drag those girls out, loaded into trucks and drove them out like prized princes. All am sayting is I will do

> anything to have my daughter back. Is it too much to ask (Yerima, 2016, p.14-15)?

Not long after Ama's wailing over her daughter, another religious crisis is made visible to us.

> AMA: heard what?
>
> LUKE:the dreaded boys attacked, burnt and killed thousands of our church members in mubi and uba. They burnt down the churches…..killed even the pastors (Yerima, 2016, p. 19).

Another example of Boko-Haram fight against religion is when Ibrahim explained how they convert people to Islam.

> IBRAHIM: no, woman, please listen. She is a Muslim now. We forced them to first accept Allah. Ruth? May Allah Forbid?
>
> TADA: Ama, stop! Please, Ibrahim….and they did?
>
> IBRAHIM: yes, sir. We thought them how to pray and they accepted willingly to become Muslims and follow the teaching of the holy prophet.
>
> AMA: willingly? You mean you opted to kill and blow people up willingly (Yerima, 2016, p. 49)?
>
> These lines above explained the fact that these terrorist are against Christianity. Another
>
> Example is the believe to turn Christian girls to Muslim in other for them to make Aljana
>
> PARI: in the morning he gave me a wesbih and a new hijab and nice rubber shoes to wear. Then he called a mallam who was one of them. In five minutes, we were married.

The need for Ibrahim to give Pari a new Hijab and wesbih is to symbolize that she is no longer a member of the enemy which is Christianity. Later on, the fight against religion aggravated as more power rested upon the terrorist. There-fore, turned from religion fight to abuse use of power. This is made visible when the attack on Emir of Kano is mentioned in the play. This act raises lots of questions. Does this mean the Emir of Kano who is one of the custodians of Islam in the country is an enemy to these terrorist? These dialogues below there-fore confirmed that religion is just a camouflage, the operation of the Boko-Haram sect is just for tyranny and terror.

> AMA: what about Allah?
>
> IBRAHIM: what about him? Him, too. We predicaments strewn all over….and God stood silently by. We were ready to burn and blow up the sky where we believed he lived in smugness and allow life to pass us by. Even after a while the promise that we will go straight to aljana faded. With time,

> the aljana we belived was what we created. It was nowhere but where we stood. We were the gods in the aljana we created. With guns and bombs even Allah was afraid of us (Yerima, 2018, p. 47).

- **Lack of Good Governance:** for every government in the world, controversies have, has and will continue to rise with questions related to leadership. In Nigeria, several cases have brought about the need for the citizen to question their leaders. The issue of Boko-Haram has and will continue to be major concern of the federation. When individuals and nations understand that all created beings irrespective of their race, religion, culture, sex etc. are equal before God, then exploitation, oppression, intimidation, suppression and others alike will be eliminated. It must be noted that terrorism triumph in areas where people are mostly oppressed, suppressed and exploited (center for promoting ideas). The play Pari treated the lack of good governance in Nigeria in different ways.

> IBRAHIM: yes, without a thought. With a gun like Ak 47or PRG,……(Yerima, 2016, p. 49).

This line above, makes us begin to wonder where these terrorist acquire these gun? Ibrahim makes us understand in the play that the guns are bought from force men; police, and solders. Some guns were even provided by the government. There-fore, any citizen or force personnel found in such criminal act should be judge according to the court of law to avoid future re-occurrence.

- **Effect of Terrorism:** it is without doubts that terrorism does not unite people, rather destroy human life and it environment. Tragedy is forever the genre of terrorism, and sets the mood for fear and insecurity. In Pari the effects of terrorism is made vivid.

> AMA: maybe we should not have ask God to bring her back. What he gave us back is the shadow of our precious princess. You need have seen how she drove aall the government oficials out. She kept screaming, go and bring back the rest of us. Give them what they want and bring them home. The girls are dying each day; then in one sweep she ram into the kitchen, carried the pestle and drove even the chaieman out. (crying) shr is not the sam (Yerima, 2016, p. 34).

The line above is just an example of the mental trauma, emotional breakdown and physical deranged admits others that terrorism brings to the society and the need to put an end to it.

- **Reality of Life and it Complex Nature:**

1. The reality behind this play is **demoralization of humanity, destruction of life and exhibition of barbaric behaviors**. This makes

us realize that no matter the excuse the play wright has used to expose what went wrong and how dis-illusion youths turns unfortunate to become members of Boko-haram, the fact still remains that the acts they portray is disastrous and in-human. It simply defines them as wicked souls who care not for the society or have human feelings to dis-engage themselves from such terrible acts. There are several people who are orphans, who have lost a parent, who are not opportune to be born with a silver spoon but work hard to earn for a living without having to deal with illegal practice but legit ways. An adage says "you can force a horse to the river but you can force it to drink water." This means even if they (the dis-illusion youths) are recruited to become a member of this tragic society called boko-haram, they had the choice to say NO. but they choose to be a part of it. Meaning they were not forced or lured or brain-washed, they willing served as an instrument of destruction and must be punished when caught.

2. The complex nature is the need for **Rehabilitation and Re-orientation:** as discovered in the play that most membership of this Boko-Haram sect is a result of emotional imbalance and the need to strive for a better life, then the play Pari created a medium for resolution and rehabilitation. Most of these boys who are turn into a member were forced into in and the ladies who are turn into Islam were force to it out of their willingness. If this is true, then Pari fights for Reborn.

> IBRAHIM: pity. I am sorry. A thread of sacred faith lies which I believed would save me on judgment day derailed my senses and unwittingly, I became the harbinger of death. But with each passing day, it slowly dawn on me that I was the fool. A wild murderous joker…..a stupid fool (Yerima, 2016, p. 51)
>
> IBRAHIM: I swear by Allah, I shall come back for my son….and maybe her…if she wants me. (he kneels by Pari) Pari, I am sorry….i have not been a good man to you. I am sorry I am who I am. Maybe if the circumstances were different….i may have been different too (Yerima, 2016, p. 65).
>
> TADA: they will. At least this time they are going with our blessings. If good things happen to them, then it is their destiny, but if bad things happen to them, it is their fate. (To Ibrahim) Son, sew love in your heart and in your new family. Pray together, even pray for this country you have tried so much to destroy. Teach your little son to pray, and you shall find joy and peace in your house. In my heart, I

know that bountiful miracles of God….Allah….awaits us all.

This resolution of Pari's father willingly giving his daughter to go and start a new life is a great belief in rehabilitation. This is where Yerima argued for hope, hope to the living-dead. An emphasis of a second chance is visible here. And the law of humanity states that "once an offender admits his offence, pleading guilty as charged,and thenmercy should be tampered with justice by giving the offender a light punishment"

Possible Solutions to Counter-terrorism

- De-constructing of their mode of membership, which is to provide help to young people, especially orphans in other to live a better purposeful life.
- The need for the government to place emphasis on checks and balances of the financial sector of the country, to prevent illegal funding of terrorist through corrupt politicians and public servants.
- To counter religion out of terrorism, orientation must be made by the government to the citizens, making them understand that a terrorist does not need an excuse to attack. It is just in it nature to oppress and destroy anything and everything without a purpose for it as far as there is power to oppress. Therefore, anyone caught in such act must be punished according to the law.

Conclusion

Terrorism is a criminal act that demoralize, derail and destroy the human and it society. Nigeria is effectively working in eradicating terrorism in the country. Thus, certain measures are to be considered to enlighten the people. Theatre is one of the measures that have been adopted. An already existing established fact in theatre cannot be disregarded or diluted that theatre is working rigorously to make the country a better society to live. Yerima has contributed his own quota to making the world a better place. It is regarded that other dramatis, who are yet to dive into counter of terrorism through theatre, should endeavor to do so, in other to spread the important message across the country. In conclusion, terrorism is not based on a particular ideology; it is a reaction to anything and a medium to use veto-power. The need to negotiate with terrorist should never be an option to be considered by the government because it gives terrorist power to strike more. Therefore, a full combat of war should be waged against terrorist through the use of modernized equipment's and improved security strategies in order to ensure maximum security in the country.

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The Social Realities of Sam Ukala's Folkism in the Face of African Theatre and African Theory

By

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Abstract

The African theatre operates within the continuum of the African world view. Its artistic presentations are subjected to framework, forms, content, styles and contexts of the African traditions and cultures. Among these literary canons is Sam Ukala's folkism which deserves yet another critical examination, especially with relation to the performing arts and social realities in our present dispensation. The textual analysis method is used to analyse Ukala's *Iredi War* and *The Slave Wife.* Findings reveal that, the poetics of folkism can be used to invent and re-invent the African theatre tradition which can also lead to the berthing of further critical performance theories. The study concludes that Folkism has helped place African theatre on a global scale and has appropriately given African theatre a befitting name as it is the theatre of the people.

Keywords: Performing Arts, Social Realities, Folkism, Total Theatre, Sam Ukala.

Introduction

The African theatre operates within the continuum of the African world view. Its artistic presentations are subjected to framework, forms, content, styles and contexts of the African traditions and cultures. As a form of aesthetic explorations, the African dramatists do not allow the framework to limit their artistic exploration or perhaps isolate them from the main pool of universal principle of taste and the principles of beauty.

Basically, African theatre is an overwhelming concept that the imperialists were slow to understand but which cannot be divorced from the lives of the Africans themselves. The African writers and then saddled with the responsibility of preserving and promoting African culture and ultimately Africans via their writing which are reflections of the African life. Amongst the first generation African writers are the likes of Wole

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Soyinka, John Pepper Clark, Ngugi wa Thiong'o, Amos Tutuola amongst others.

Folkism

One cannot talk about Folkism without mentioning the word folk. Folkism is definitely an offshoot of the term folk. Folk according to the English Oxford Learner's dictionary is the people from a particular country or region, or who have a particular way of life. This is the root word in the term Folkism and thus is very important in getting the meaning and essence of Folkism. Ukala who coined the word Folkism feel it is an alternative aesthetic device for creating a popular and relevant Nigerian literary theatre.

Folkism is thus the artistic re-enactment and expression of the traditional folklore in the contemporary dramatic productions. It involves the use of cultural elements that originates and are part of the tradition of a people in order to create a dramatic production that is aesthetically pleasing to the audience as well as involving them.

In an interview with Prof. Sam Ukala, he defines folkism as "the tendency to base literary plays on the history, culture and concerns of the folk (the 'people in general'…) and to compose and perform them in accordance with African conventions for composing and performing the folktale".

Different generations of African playwrights have carried out various investigations and experiment and findings in order to make their work more meaningful and also to enhance communication with the audience but these researches have yielded little reward as most literary African contemporary productions have failed to connect with or reach out to the audience.

Many African writers have been one time or the other guilty of this 'offence' which led to them being tagged 'obscurantist writers'. The concept of Folkism is expected to re-integrate the audience into the performance as collaborators rather than impersonal consumers. The structure of plays based on Folkism is such that it allows audience to come or go out of the narration at will.

In the folkloric theatre of Ukala, provision is made for the audience to collaborate with the performance at will with the introduction of 'M.O.A' (members of audience). These members of audience are rehearsed and placed in strategic positions in the proscenium audience in order that they can integrate freely during the play performance. To achieve this, he utilizes a convention that he crystallised into eight aesthetic principles which include:

- The law of Opening
- The law of Joint Performance
- The Law of Creativity, Free Enactment and Responsibility

- The Law of Judgment
- The Law of Protest against Suspense
- The Law of Expression of the Emotions
- The Law of Ego Projection
- The Law of Closing.

A creative observation of these laws in playwriting culminates in Nigerian play texts that can be read and staged as models for the relevant theatre being searched for. From the first law of the aesthetic principle to the very last, we are reminded of the relationship that exists between the narrator and the performer during a folkloric performance. These laws have been well articulated in the performances used for this research.

Comparative Analysis of *Iredi War* and *Slave Wife*

Iredi War and *Slave Wife* shall be examined here to find the relations between them and thus have a better understanding of these two Folkscripts of Ukala. The examination of these plays shall thus be done using the elements of drama as a yardstick. The elements of drama can be classified majorly into six and they are Plot, Settings, Character, Thought, Language, Sound and spectacles.

Genre

Before going deeply into these, there is a need to examine closely the genre of these plays texts. The genre of Iredi War is tragedy. Tragedy is the most acknowledged and respected form of tragedy and linking it from the Greek period; tragedy is a drama for the wealthy ones. Iredi War is an historical tragedy that deals with the Owa people in the colonial period and their fight with Crewe-Reed. The play climaxed with the death of Crewe Reed and the eventual banishment of the Owa Youth.

Slave Wife on its own is a satirical play that is highly didactic in nature. It addresses the issue of jealousy and the eventual retribution on evil doers. It's fictional in nature

Plot

The plotting of every text gives it the dramatic and theatrical actions, therefore by simple definition; plot is the sequential arrangement of dramatic and theatrical incidents in a play. According to Banks (1985, p.297) A plot should have a beginning, middle and end. The plot must be same length, which allows the hero (character) by a series of portable or necessary stages to pass from misfortune to happiness or happiness to misfortune.

Plot is a narrative term defined as the events that make up a story, particularly: as they relate to one another in a pattern or in a sequence; as they relate to each other through cause and effect; how the reader views the story; or simply by coincidence. Aristotle sees plot as "The sequential arrangement of event in a play." In his Poetics, Aristotle considered plot

(mythos) the most important element of drama, more important than character, for example. A plot must have, Aristotle says, a beginning, middle, and an end, and the events of the plot must causally relate to one another as being either necessary or probable. (Poetics 23.1459a.)

Of the utmost importance to Aristotle is the plot's ability to arouse emotion in the psyche of the audience. In tragedy, the appropriate emotions are fear and pity, emotions which he considers in his Rhetoric. Gustav Freytag considered plot to be a narrative structure that divides a story into five parts. These parts are: exposition (of the situation); rising action (through conflict); climax (or the turning point); falling action; and denouement.

Exposition

The exposition introduces the main characters of the story. It shows how they relate to one another, their goals and motivations, and their moral character. The audience may have specific and well-focused questions about any of these aspects, and they will eventually get answered. Most importantly, the exposition allows the audience to get to know the main character (protagonist). Similarly, the protagonist gets to know their main goal and what is at stake.

Inciting Incident

The inciting incident is the point of the plot that begins the conflict. It is the event that catalyzes the protagonist to go into motion and to take action.

Rising Action

Rising action is the second phase in Freytag's five-phase structure. It starts with a conflict, such as the death of a character. Rising action involves the buildup of events until the climax.

Conflict

In this phase, two or more people or groups disagree. This disagreement leads to the climax.

Climax

The climax is the turning point or highest point of the story. The protagonist makes the single big decision that defines not only the outcome of the story, but also who they are as a person. Freytag defines the climax as the third of the five dramatic phases which occupies the middle of the story.

Falling Action

According to Freytag, the "falling action" phase consists of events that lead, in most cases, to a happy ending. Character's actions resolve the problem. In the beginning of this phase, the villain has the upper hand. It seems that evil will triumph. The protagonist has never been further from accomplishing their goal. For Freytag, this is true both in tragedies and comedies, because both types of plots demonstrate how good wins over

evil. The outcome depends on which side the protagonist has put themselves on. This may or may not be immediately clear to the audience. The types of plot include Linear plot, complex plot, Episodic plot and cyclical plot. The author made use of linear plot structure to arrange the play.

Linear plot is the arrangement of a play in such a way that it has a beginning, the middle and end. The type of plot in Sam Ukala'sIredi War is the Simple/Linear Plot. The Play has a beginning, middle and end. The storytellers/narrators serve as intermediaries between the actions on stage and the audience. The play begins and ends with the narrators.

The beginning entails the narrators introducing the play, and then the play starts at Owa palace court which holds the meeting between Igboba and Crewe-Read. At this meeting another meeting is fixed but before this new meeting takes place the desecration of the shrine of the people of Iowa is done at the orders of Crewe-Read. This act makes Igboba angry and therefore refuses to be present at the affixed meeting. As a result of Igboba's absence, Crewe-Read sends Lawani to arrest Igboba. Lawani attempts to obey orders but meets a resistance at the palace, during the course of resistance Uzun, a youth leader is murdered.

In the middle, crises erupt as a result of Uzun's death. Crewe-Read sends runners to the Agbor sub-district Provincial Commissioner requesting for reinforcements and ammunition provision in preparation for the march against Owa. The youth warriors of Owa also prepare to avenge the death of Uzun. Crewe-Read's camp is ambushed though he initially escapes but later on falls into the hands of the people of Owa. He is killed and his death leads to more death. News of Owa's rebellion reaches the ears of Chichester the District Commissioner who also sets his army to march against the people of Owa. At the end, Igboba is tricked by Chichester into an unofficial trial where he chooses to be exiled along with his chiefs instead of whatsoever plan the whites have in store for him.

Settings:

Every story has a point of its happening, when things happen there is always a place to refer the case to. The setting of a play refers to the locale or period of action. The cultural background of a play is the same as the locale which can also be called the place of action. Usually, the period at which an action takes place is divided into two dimensions. i.e. Therefore, the setting of a play can be defined as the geographical location and time when the play takes place. The influence of the setting of a play determines the type of costume, set design, lighting, make-up, props etc. therefore the setting of a play cannot be handled with levity. The setting of Iredi War is in Owa in Asaba located in Delta state of Nigeria. It is set in the colonial period as the play itself is an historical tragedy. The setting of

slave wife is in Idu of the Edo people despite the fictitious nature of the play.

Thought

This in a play is the central idea or message of the play. The central idea is seen as the backbone of the play without which a play cannot stand. In Iredi War, the thought or theme as it is also called is Colonization as a Tool for Victimization while that of Slave Wife is *Evil of Jealouusy*.

Language

Language is imbibed in dialogue. Language is defined as the means by which a given group of people communicate. It is defined as the sounds that are made either through words or semantics which is peculiar to a given society. Language can be defined as mutually comprehensible system of codes employed as a medium of communication between two or more persons. Dramatic literature involves stories that are not exclusively narrated but partly/wholly acted or mimed. As literary works, they are written down and this makes it possible for the play to be re-enacted completely in any place or time. What make a good play are the richness, depth and structure of dialogue which rely on an impressive control of language. The language of the two play scripts is culturally and traditionally based. Like earlier mentioned, any Folkist play is seen as a reflector of the culture of the people; so therefore, the language is deeply embedded in the culture of the people. In Slave Wife, the language is simple English richly spiced with anecdotes and proverbs from the Idu people of Edo state. The language is also seen in the songs of the play such as:

Ogun e dide
Ogun e dide o
Ogun e dide
Awonota yin nyo-o

This is a song by the praise singer of a Yoruba Origin. Another is that of the young prince who sang in response to the queen's calls:

Pass on, pass on
You are not my mother
When I see my mother
Neighbours will envy her
With their beads they'll covet me
Zezenzemanzei

In Iredi War, it is the same. The language is easy to understand and has enough Owa tone and inflection for the audience to be able to identify with the performance. A good example is seen in the war song led by Ibie:

Call: Iredi do dodo
Response: Iredi do
Call: Iredi do dodo

Response: Iredi do

Adoption of Folkism Laws of Aesthetics in Slave Wife and Iredi War

The law of Opening

The beginning of the play is solely anchored by the Narrator who opens the play with an introduction. In *Slave Wife*, the play opens with the director who spoke directly to the audience telling them he is the director and ready to serve them, unlike the playwright who wants to deceive them making them believe everything is real. The director hence served as the narrator, actor and praise singer. The play starts with the director calling for attention with his talking drum and after which he speaks:

> **DIRECTOR**: Ladies and gentlemen, you're duly welcomed to our theatre, if, of course, you have paid your gate fee. There is a saying that goes so: 'A free thing bites the stomach'. As you know, I'm the Producer/Director of the play that you will be seeing soon. The man who wrote it is my friend. He was a member of my cast but when he started imposing his will on me, I paid him his royalty and fired him. A director has a right to be a playwright's co-author, to play with the play provided he communicates the playwright's message. You see, his mother told him a folktale, and he went on and made it a play. But the way he couched it shows that he wanted to deceive you, the audience …

This is the format that Folkist plays begin with. The beginning of the play Iredi War is similar to the folkloric style as the narrator came out with the usual call and response that always precede the storytelling theatre of the Owa people:

Call: Eye Mununzu

Response: Igbo Ore

The Law of Joint Performance

This law incorporates the actors and the audience. It is the act of the two parties working together to produce a unified and aesthetically pleasing performance after the manner of theAfrican theatre. In Iredi War, the audience responds to the 'Eye Mununzu' with 'Igbo Ore'. In Slave Wife, the audience joins in the songs like

…pass on, pass on…

The Law of Creativity, Free Enactment and Responsibility

There is a free for all participation in the two Folkist plays as the audience were part of the play from the very beginning to the end. The narrators opening the play shows creativity alongside the audience who are prior to unrehearsed thereby making way for free enactment on the part of the audience. The actors all have their own assign responsibility of taking certain roles in the narration of the play.

The Law of Judgement/The Law of Protest Against Suspense/The Law of Expression of Emotions/The Law of Ego Projection

These laws appeal solely to the audience giving them free will to pass judgement on the character in the play as it happens in *SlaveWife* and *IrediWar*. It also allows for the audience to protest if the narrator is putting them too much on suspense. these four laws being audience base is very critical as the audience possess power her even as far as expressing their emotions without consciousness as in the folktales. Finally, they have the power to hijack the narration from the narrator if he is not careful. This is partially to project their ego and ability to do as well as the narrators.

The law of Closing

This is done by the narrator/narrators in *Slave Wife* and *Iredi War* as they finish what they started at the beginning.

Findings and Recommendations

The researcher has found out that the African theatre has been in existence long before the imperialist arrived to colonise Africa. The African theatre is deeply embedded in folktales and these reflect the societal cultures, values and history. There is now no doubt about the relevance of audience in a theatrical performance; there is also no doubt that audience can be regarded as performers in the context of African theatre and ultimately Folkism.

The study concludes that Folkism has helped place African theatre on a global scale and has appropriately given African theatre a befitting name as it is the theatre of the people. Finally, there canno\t be a performance without the performers, audience and space as there can't be a folktale or Folkist theatre without a narrator who drives and advance the performance.

Conclusion

Performance is the presentation of a work of art (drama) by performers to an audience (Anigala, A. p. 24) this led to the question of how relevant is the audience to a performance. There is no doubt that any art that is performance based is meant for immediate consumption and without the consumer (audience), there is no performance. this belief led scholars in the field to delve into what makes an audience and the relationship of the audience with the performers. Sam Ukala who of the opinion that African theatre has no identity then introduce a theory: Folkism. Folkism explores the historical, cultural and social issues in African life.

Folkism is a theory that places much emphasis on the audience as they are an integral part of a performance. Law two to seven practically gives the audience more liberty to partake in the performance. the representative scripts for analysis are Iredi War and Slave Wife. In Iredi

War, there were two narrators in the persons of the two courier of Crewe-Read while in the Slave Wife, the narrator happens to at the same time be the Praise Singer and there is full audience participation as the performers includes the audience in the dialogue and action. The audience also is allowed to join in the dances and popular African songs that are performed.

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A Comparative Study of Historical Reconstruction in Emmy Idegu's *Ata Igala The Great* and Ahmed Yerima's *Ameh Oboni The Great*

By

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Abstract

This study adopts the textual analysis methodology to interpret and juxtapose Emmy Idegu's *Ata Igala The Great* and Ahmed Yerima's *Ameh Oboni The Great* with respected to both playwrights' perception of history. This paper reveals that the playwright's understanding of history, proximity to the historical locale, conception/perception, cultural acceptation and affiliation, objectivity and subjectivity, among others, are requisites that must be brought to the fore in the creative process of historical reconstruction. The study concludes that playwrights, in their quest to document history, should seek to make their historical plays acceptable by the owners of the historical document.

Keywords: Historical Reconstruction, Social Realities, Theatre, Ovonramwen, Culturalism.

Introduction

Playwrights have often written their plays from different sources and influences such as history, dramatic adaptation of existing works, contemporary societal realities, nature, and so on. Within the frescoes of dramaturgy, history has often being a veritable source for dramatic exploration by playwrights. Subsequently, history has frequently been creatively revisited by playwrights for countless purposes ranging from the need to preserve a historical account, a counter-reaction towards an established account, the urge to give contemporary applicability to historical events and so on. Ironically, however, historical documentation on the part of creative piece of playwrights has been the bane of

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confluence disagreement on one aspect of the history or the other. History has been projected through available materials that literary drama emanated from the Greek before its circulation across the globe. This study therefore, compares how history has been reconstructed in Emmy Idegu's *Ata Igala The Great* and Ahmed Yerima's *Ameh Oboni The Great.*

Literature Review

The development of African drama and theatre has attracted a myriad of discourses and submissions. In fact, schools of thought, from the evolutionist to the relativistic contraptions, have incensed a coterie of debates on not just what African drama and theatre constitutes, but how we can come to terms with its historiography. Subsequently, the fact that the credence of history in African drama and theatre spans pre-colonial, colonial, and post-colonial trajectories ought not to be overemphasised. This is corroborated by Etherton (2012, p. 24) in his submission that, "the increasing economic and political contradictions in most of the nation-states in Africa are reflected in crises in their post-independence theatre."

In Africa, specifically Nigeria, even though there was an inbuilt style of dramatic traditional performances that were and are still very essential to the existence of the people and the community, has become a tussle between scholars of far and near on the position of being classified as a total form of drama. Adelugba, Obafemi and Adeyemi (2004, p. 138) without prejudice assert that "Nigeria has a long theatre history…" with rich conservative culture exhumed from its numerous ceremonies, religious, rituals and community festivals under the leadership of the ancient kingdoms.

The growth of critical interest in African theatre has been one of the exciting developments in African cultural criticism over the past decade (Olaniyan and Morgan, 2004, p. 1). In the preface to their classic, *The Trial of Dedan Kimathi*, wa Thiong'o and Mugo (1976, pp. iv-v) validate, that "we believe that good theatre is that which is on the side of the people; that which, without masking mistakes and weaknesses, gives people courage and urges them to a higher resolve in their struggle for total liberation". Rejection of the British ways was later things which the elites fought for, specifically in the area of arts and culture. Olaniyan (2007, p. 355) is of the view that in Africa, many of her communities enshrined its artistic and "foremost indigenous culture" in the festival performances, which are "organized around certain deities or spirits, or to mark generational transitions or the passage of the season…" In retrospection to the people's tradition, personality such as Hubert Ogunde became a popular figure through performance mode of operatic rendition through the art of music in Western part of Nigeria, before he advanced to other geographical locations and some part of West African countries.

Tracing the Yoruba operatic development in Nigeria, Graham-White (1974, p. 149) states that, "Yoruba opera developed from entertainment put on in the thirties by the separatist African churches, which presented entertainments based upon such biblical episodes as the nativity…" The nature of Ogunde's theatre practice grew out of the church activities which in his deductive reasoning merged with other traditional practice encountered while growing up.

This has equally call to the attention of several theatre scholars an account painted on black and white on the point(s) of view of each of the playwrights. Great and living encyclopaedia of African theatre scholar in the current state of theatre and drama discuss, Musa, (2006, p. 1) regurgitates within the creative pieces on the invasion of British into the Benin Kingdom of Nigeria and the role of Oba OvonramwenNogbaisi through "Oba Ovonramwen(1966) by EmwinmaOgieriaikhi,OvonramwenNogbaisi(1974) by Ola Rotimi and The Trials of Oba Ovonramwen(1997) by Ahmed Yerima" with the focus on the "myth and reality between history and fact, poetic licence and creative ingenuity and historical reconstruction most especially in the Nigerian theatre and how it affects the former lion of the Benin Kingdom, Oba Ovonramwen..." (p. 1). On another crux of historical factualism on the documentation of playwrights' views on a particular subject matter, Azeez (2013, p.102) has painted his view on the "drama of war" by "Rotimi's and Ogunyemi's*Kurunmi*and*Ijaye*plays on the 19th century Yoruba war between Ijaye and Ibadan armies…". Both plays were studied in details with the aim "to arrive at a sub-genre of war drama which the study delineates as "Factual Historical War Drama" (p. 102).

A Comparative Study of Historical Reconstruction in Emmy Idegu's *Ata Igala The Great* and Ahmed Yerima's *Ameh Oboni The Great*

Egbunu (2016, p. 38) in his introduction to the socio-cultural importation of names in Igala states that "Igala is the language spoken by the ethnic group occupying the eastern territory of theconfluence of rivers Niger and Benue in Nigeria", which covers about "13,665 square kilometres" in landmark, and further divided into "120 kilometres wide and 160 kilometres long, locatedapproximately between latitude 60 30" and 80 north and longitudes 60 30" and 70 40" east…" (p. 38). However, unlike some communities whose name is different from the language spoken, for instance Igbaja community area of Kwara state inhabit Igbonna as her mode of communication with a mixture of pure Yoruba language. But Igala, as it is a language spoken, it is also the name given to the community and the most populated ethnic group in Kogi state. Okpeh and Ochefu (n. d.) state that the present day Igala community is a mixture of different migrants which "…in the course of their migrations into their present location, some Idoma kindred groups sojourned and cohabited with the Igala in Igalaland."*Igala community is surrounded by Anambra state on the south, Edo state on the west, Benue state on the north and Enugu state to the east,*

with an influence of "neighbouring ethnic configurations such as the Igbo, Bassa,Idoma, Nupe, Jukun, Igbirra, Hausa, Yoruba, etc."(Egbunu, 2016, p. 38).

The Igala community and its people have been given a prominent to impact and have influence on the existence of some communities one of which is the Nupe community area of Niger state. According to historical epoch, the present day Nupe land was a creation of Igala personality - *Tsoede*, alias *Edegi* who was born in 1465.

Ameh Oboni The Great and *Ata Igala The Great* are written by two distinctive playwrights on a particular historical occurrence. The former by Ahmed Yerima, while the later was written by Emmy UnujaIdegu. Both plays centre on the battle between foreign religious practice of the British and the traditional system of her former colony - the Igala kingdom in Kogistate. The resistance of AttahAmehOboni - the traditional ruler of the kingdom becomes what is today known as one of the important occurrence in the history of the Igala Kingdom. Julius-Adeoye (2013, p. 78) states that, "History, as material for dramatic text, is often distorted for aesthetic reasons because the creative imagination (fiction) of the playwright presents the action they have experienced to the audience, yet the underlining message is never lost." Hence, the historical occurrence of the Igala actor is not lost in both plays.

Apart from the same historical account which the two plays explored, there are some distinctive differences which at first starts from the appearance of the texts. The designed covers of literary works are at times, have an undertone meaning which is not to be dejected. Each of the plays under discuss are designed to suit their contents; that is, messages the plays intend to pass across. Therefore, they are not designed for aesthetics purpose alone.

While *AmehOboniThe Great* is designed with the symbolic attraction which befit no other person in Igala kingdom than Ata-Igala. The figure is known as "*Ejub'ejuAilo*" in Igalalanguage (Yerima, 2005, p. 44). This is equally described in English language as "the face that frightens other faces". Idegu, (2008, p. 8).

On the spectrum of historical attachment of the figure to 'Ataship', it was noted according to oral tradition that the figure was part of a symbolical allusion to the defeat and humiliation of Bini (now Benin) during their freedom fight with the Igalas. Another account has it that, it was a solemn understanding of agreement for the purpose of peaceful grants of independent between the two kingdoms while led to the exchange symbolic figures between the two parties. While Bini handed the figure, which represent the mother of Oba Esigie II (Idia) to the Igalas and instructed that it be hanged by the ruler of Igala kingdom, in return, Bini collected the mysterious knife of OnojaOboni and instructed that it should be named *Ada*. However, the truth of the stories is that it happened in the

reign of Ata AyegbaOmaIdokobetween 1515-1516. Since then, it has become part and parcel of Ata-Igala, hung on the neck till date as a symbolic figure head of Igala Kingdom.

Idegu's design cover permeates through the aspect of mysterious activities which befit the contents of creative piece under discuss. A mere look at the front cover does not really give a particular meaning until one come to term with the content of his play *Ata IgalaThe Great*. Even at that, one might not understand the Ata-Igala whom he refers to, until one come to term with the historical background of all the twenty six Ata-Igalas, then draws a conclusion to his focus. This is because; there is no single place in the play text where a particular Ata-Igala's name is mentioned. Idegu's play therefore, focuses on the mysterious life of cultural protector of Igala kingdom from the shackle and chain of the British imperialism. The Ata-Igala under discuss is AmehOboni I, the biological father of the current Ata-Igala – Ata Michael IdakwoAmehOboni II.

Idegu, in his creative piece reveals the mysterious powers of AmehOboni who was the Ata-Igala for the periods of ten year (1946-1956). News of AmehOboni mysticism circulates far and near has it has equally been documented by Idegu. Series of these are also evident in his play:

> **ATA:** (*as he is about to talk a fruit from the tree, almost on his head. The assistants react swiftly and so does the crowd . . .*). . .
>
> **ADVISERS/CHIEFS:** Your highness, You are the tree that does not bud but blossom with fruit to the dismay of your enemies.
>
> . . .
>
> **ATA:** (*Looking again at the tree from its base to the top as flute music keeps the tempo*) You will never bear any fruit in your life time any more. (Idegu, 2008, pp. 47-48)

As it happened, so does history documents. The does not produce fruits till date. The mysterious power of the tradition culture with AmehOboni is such that can bring down a nation hyperbolically. In another instance, it was recorded when AmehOboni was in a meeting with the Emir and other traditional ruler in the middle of the 20th century that display of mysteries were also displayed as Idegu (2008) documents between **1ST COVERT** and **2ND CONVERT**:

> **2ND CONVERT:** Again they said that one easterner tailor refused to come out to greet his highness during that visit and his highness pronounced him a dead man.
>
> **1ST CONVERT:** Go on
>
> **2ND CONVERT:** They said the caught cold immediately and died before day bread.

1ST CONVERT: (*Withdisbelief*) I am listening
2ND CONVERT: They said that when he went for the last northern Nigerian traditional rulers' meeting, he was told to remove his cap as mark of respect to the chairman of the meeting
1ST CONVERT: Uhuunnn
2ND CONVERT: His highness refused saying that as the Ata Igala, his ancestors forbade him to bow down for anybody, sultan or no sultan, emir or no emir
1ST CONVERT: Yes
2ND CONVERT: When they insisted, they said he just partially opened his royal cap, placed it back on his royal head and bees filled the whole of meeting room stinging all who were there as every one of them ran the race of their lives in confusion. (Idegu, 2008, pp. 57-58)

However, there has been some fraction of the story that it was AmehOboni royal bead that started stinging the other traditional rulers in the meeting except his friend, Oba of Benin whom he whispered to, to leave the meeting before removing his cap. AmehOboni was noted to have display many of the mysterious attributes in his capacity during his lifetime. Julius-Adeoye (2009, p. 82) quoting Chris Egharevba on AmehOboni "asserts his heroic status by achieving immortality in the hearts of his people in spite of the diverse machinations of the colonial powers to subvert and subjugate the traditional order in Igalaland." But, one can submits that AmehOboni's mysterious display is only on his personal protection, and not on the advantages of his community. This is because, he used it to protect the Igala kingdom from the imperialism of the colonial power, while he desired to commit suicide for the purpose of his traditional lineage - *OhemiObogoOcholi ruling house of the four ruling households who have access to Ataship in Igalaland.*

A man or better put as a traditional ruler who fights for the stability of the tradition of his people not to be affected in anyways must himself respect the tradition which he fights for without any alteration in its ritual processes. The arrogance of the character of ATTAH, who represents AmehOboni in the great and prosperous land of Igala kingdom towards the people and most importantly to the tradition and cultural placement of ritual performance during his coronation processes is an aberration as captured by Yerima. The ritual performances that is mandatory for the newly crowned Attah of Igala kingdom which was readjusted for the purpose of selfish interest brings about the conquering of the kingdom by the British even though he was forced to the point of self-decision on suicide for the purpose of continuation of his linage royal-ship and stability of Attah's palace and shrines. Because AmehOboni had disrespected the

tradition in the process of become a god as the tradition holds that an Attah is not like, but a god. Therefore the gods of the land cannot in totality be behind its reign.

To an African, culture and traditional ritual performances are as important as the propelling forces of the living soul. A single alteration from the process brings about the down fall or misfortune to not only the traditional system but the people in the community where the tradition is being practiced. This has been creatively explained in the works of Soyinka's *Death and the King Horseman* (1975) and Rotimi's*Kurunmi* (1971). In *Kurunmi*, even though the historic personality of Kurunmi, the then *Areonakakafo* of the old Oyo empire houses all the gods of Ijaiye in his apartment, and made provision for necessary appropriation to each of the gods as at when due. His down fall according to history as captured by Ola Rotimi, was due to the desecration of the gods' warning over the crossing of River Ose by the warriors. Failure to yield to the warning results to the end of Kurunmi's reign and linage. The conversation between the character of Kurunmi and his hired warriors of Egba and Gbagura people while strategizing how to attack the people of Ibadan reveal thus:

> **ANOBA:** This night, we move the remaining sixty thousand to cross the River Ose so that –
> **KURUNMI:** To cross where?
> **SOMOYE:** Ose River
> **KURUNMI:** To attack them the way you have just said is death, my brother, believe me **…** Let it be so… it is… well… we… shall cross. Tomorrow. We shall cross the… the… (*Pulls out his dagger.)*RiverOse! (*Bites the dagger.*) Tomorrow (Rotimi, 1971, pp. 76-77).

In the same vein, Maugbe (2008) captured the supremacy of the culture and tradition of the people of Asante in Ghana over the place of women in the society, which the character of NANA YAA frowned at by converting her only daughter to male in not only in name but in physical appearance with conviction to other people within and outside the palace just to become heir to the throne which the tradition detested. The conversation between her and OWUSU reveal thus:

> **NANA YAA**: … I got married to your father and … predicted a son. Well, I believed it; but… it turned out to be you. I quickly took steps to hide your true identity so that you could succeed your uncle KwakuDuah when he died.
> **OWUSU:** oh, Mother, is it for this my life has been a lie? Was it that I might cheat my unoffending cousin of her right? Spare me, mother, spare your child! I can't do it. That stool belongs to my cousin Ekyaa. I cannot usurp her right

to it. No, mother, I have no right to what is not mine. It is her birthright, not mine. (pp. 26-27)

On three separate scenarios, AttahAmehOboni played his own part by desecrating the culture and tradition of Igala kingdom, thereby neglecting the proceedings and pronouncement laid down by the gods of the land. His conversation with OHIOGA, the "Ifa Priest" revealed the three instances, thus:

OHIOGA: how many days did you spend at Egwola's palace during your coronation ceremony?

ATTAH: I was to spend nine days, but I spent four.

OHIOGA: why?

ATTAH: The British Resident Officer was going on transfer, so he asked that we speed up the coronation procedure. We cut it… I cut it by five days in order that the white man would present to me my staff of office before his departure. Are the gods angry? (Yerima, 2005, p. 20)

On the second occasion, AttahAmehOboni is realistically and traditionally expected to listen to all the Ohiogas on their prediction on what the future holds for the Igala kingdom and the role Attah is expected to play. Because the Ohiogas are the representation of the gods who see all the periodic seasons of Igala kingdom, from the past, to present and what eventually will be of the kingdom in the future. AmehOboni refused to complete the prediction session by listening to seven of the Ohiogas instead of nine. Thus:

OHIOGA: …The gods want to know: how many Ohiogas did you listen to during your coronation ceremony…

ATTAH: During the prediction session?

OHIOGA: Yes, my lord.

ATTAH: Seven.

OHIOGA: Seven, I thought they were nine.

ATTAH: Yes, they were nine, but I was told that I should give order to send them out if and after the seventh one gave the same prediction.

OHIOGA: A grievous advice, my lord. You should have listened to them all. (Yerima, 2005, p. 22)

And failure to yield on the Ohiogas and follow due process to the way the tradition and culture of the people which is rested on the pronouncement of the gods result in repercussion of why "the gods do not dance a wasted dance." (Yerima, 2005, p. 22). Hence, they demand for AttahAmehOboni as the sacrificial lamb for the desecration of their order and proceedings in the masquerade of the Britain. On the third instance which really depict AttahAmehOboni as a man and traditional ruler of self-

inbuilt personality was when he was instructed by the Ifa priest (Ohioga) send his first wife – Iyawo for a gift in order to end his querel with her and her family. Attah-Igala was adamant to the instruction. Thus:

> **OHIOGA**: … The gods command it, send your first wife a gift.
> **ATTAH**: I shall not.
> **OHIOGA**: Don't even whisper it, my lord! (...) His hears tendeer and pierced refuse to hear the shrill sounfog the cricket's warning… why? Remember, great one, that you were a man before you became a god. Don't even whisper the disrespect of the gods. (Yerima, 2005, p. 21)

Scholars of art and culture in playwriting specifically have always been responding fast on the societal realities within their environment even though the play-text which id the product of their creativity ends within the four walls of a four walls. It is on this platform to state categorically that social realities do not only deal with the disadvantaged aspect of the society. This is because many scholars, playwrights included only punched on the negative aspect of societal activities while neglecting the positive which contributed in one way or the other to the development of the society. It is therefore not out of place to state that the situation of the society cannot be extremely bad to the point of not able to identify one or two aspect of its positive aspects.

Therefore, AttahAmehOboni is known by many of his clan to have been the brain behind the development of Igala kingdom. His acceptance of whites into the land with what they came with which is education and other societal values have been use to the advantage of the community.

Conclusion

This study concludes that playwright's understanding of history, proximity to the historical locale, conception/perception, cultural acceptation and affiliation, objectivity and subjectivity, among others, are basic requisites that must be brought to the fore in the creative process of historical reconstruction. Therefore, every type of art is limited by the person who practices it, the attraction to the understanding of our world, the belief to protect ones culture, the abilities and knowledge, of history, and the very fact that the playwright shapes what he regards as important by dint of his knowledge and ability to go beyond his limitation. Hence, in their quest to document history, playwrights should seek to make their historical plays acceptable by the owners of the historical document.

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Societal Realities in Contemporary Nigerian Popular Music

By

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Abstract

Societal realities have continued to be evident in thematic structures of music composition, performance and production. Hence, this study critically examines the societal realities in contemporary Nigerian popular music. The Structural Functionalism theory foregrounds this study. This study adopts the content analysis and deductive methods of research, audio and video tape materials in the contemporary Nigerian popular music space were used for deductions and analyses based on their thematic content and structure. This study argues that contemporary Nigerian popular music portray the realities in our contemporary society to a large extent as the society inspired its production and this music subsequently goes on to influence the people (society) with its content, especially the youths. This study encourages the use of the contemporary popular music as a tool for fostering national development, mass education and cohesion rather than embracing promotion of social immoralities and disintegration.

Keywords: Society, Realities, Contemporary, Popular Music, Theatre.

Introduction

One of the evident realities in the society is the musical art. This is because, music is a social product and an itinerant part of the Nigerian society. The society is a dynamic entity, so its music. For this reason, music rapport with the social dynamics cuts across multiple perspectives such as education, political evolution, value systems and behavioral patterns, historical development and religious phenomena. The multifunctional prowess of music and its multifaceted relationship with the society makes it an art which generally enjoys the favour of being acceptable to the people among which it is made.

Notably, any music form which enjoys the acceptability is branded Popular Music. The commercial objective of the popular music brand

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enables it to expand largely within or beyond a geographical space. Hence, it reaches wide range of people in the society especially since the inception of electronic and social media. For this reason, thematic influence from the society is inevitable. This is because, popular musicians are conscious of 'serving' the society what it can relate with since the popular music genre is primarily for the purpose of entertainment.

Therefore, the focus of this study is to look into the social realties in the composition, production and performance of contemporary Nigerian popular music with emphasis on issues such as social immoralities, harsh economic realities, love, money, religion and political violence themes in 21st century Nigerian popular music.

Theoretical Framework

Emile Durkheim's Structural Functionalism theory was adopted for this study. Structural functionalism is a broad perspective in sociology and anthropology which sets out to interpret society as a structure with interrelated parts. This theory addresses society as a whole in terms of the function of its constituent elements; namely norms, customs, traditions and institutions. It sees society as a complex system whose parts work together to promote solidarity and stability.

Durkheim was concerned with the question of how certain societies maintain internal stability and survive over time. He proposed that such societies tend to be segmented, with equivalent parts held together by shared values, common symbols. Durkheim argues that, all social institutions (music inclusive) contribute to the harmony and stability of society. Having common rituals, he notes, drew people together by forcing them to engage in the same activities at the same time (Adeola, 2011, p. 22).

Structural functionalism identifies the structures of a system, defines the part played by such structures, provides a wide-ranging explanation for many social phenomena, examines the consequences of social phenomena for the systems of which they are a part, and examines how new structures emerge. Its models allow stability and social change.

Popular Music

Popular music is a brand of music which generally occupies a large space in the contemporary African music scope. This is because it is significantly different from classical, folk, jazz music and other genres. It encompasses various styles of music.

As opined by Adeola (2000, p. 80), popular music is that brand of music that generally enjoys the favor of being acceptable to the people among which it is made. For this reason, different styles and brands of popular music is inevitable as it is closely linked, related and associated to people's social environment. The people among whom it is made must be

able to relate and flow easily with the content of the music for it to be acceptable. Therefore, the Nigerian Popular Music encompasses sub-forms such as Nigerian hip-hop, Nigerian highlife, Nigerian Rap Music, Afro-beat, Yoruba Popular Music (Juju, Fuji, Apalaetc), Hausa Popular Music, Igbo Highlife and many others which could be sometimes restricted within a local or regional space and can expand to the national or international space.

One of the oldest forms of popular music in Nigeria is the Highlife Music. Emielu (2013, p.13) asserts that, Highlife exists within the corpus of African popular music. He affirms that, the disyllabic division of the word into 'High' and 'Life' suggests that Highlife music is a product of high or elite culture in a socially stratified society. Emielu noted that, Highlife developed first as an urban popular music in Lagos, Nigeria's foremost cosmopolitan city, before acquiring ethnic and regional styles in the inland regions. These ethnic and regional styles developed into other styles such as Juju, Apala, Waka, Fuji and others in the Yoruba popular music.

Contemporary Nigerian Popular Music and Popular Culture

The commercial essence and entertainment purpose drives the content of popular music. Popular music mirrors the society as itstexts documents the happenings in the society. It criticises the ills in society, educates and enlightens. Adegoju (2009, p. 4) in his commentary on contemporary Nigerian popular music, asserts that, Contemporary popular musicians use their lyrics to reflect on happenings in society. As such, they become chroniclers of events, recreating the history and culture of their people, commenting on aspects ofsocietal values that have diverged from historical reports, and suggesting ways by which society could be restored to the normal order.

Fela Anikulapo Kuti's Afro-beat, ridicules the social ills, particularly, the ruling class. Lagbaja whose works bears the imprint of Fela passes serious messages in humorous ways and use his music as a catalyst for a better society. Popular music texts have continued to mine the popular sentiments of nostalgia, faced love, lost youth, the simples pleasures of pastoral life, morality, satires, praise and worship of God, political and social protests, national solidarity, economic recession etc.

The exploration of these common social themes for entertainment and commercial purposes in popular music is a factor for its wide acceptance in society, especially the mainstream youths. As a matter of fact, the core audience of the popular music market is the youths. Most importantly, the hip-hop genre is the widely accepted contemporary popular music form. Grixti (2006, p. 106) notes that, hip hop globally has transformed into a worldwide cultural product that manifests the globalisation trends of (post-) industrial society. The globalised world

make its dissemination to the target audience (youths) easier and faster. Grixti argues that, young people in diverse parts of the world are consuming the same types of materials due to globalisation and these patterns of consumption are amounting to a borderless youth culture. It is therefore not surprising that adults and older generations disapproves most songs in the contemporary popular music space. The effects and realities are not farfetched. Akanle and Fagbenle (2017, p. 99) agree that, today, there is scarcely a country in the world where the influence of hip hop music has not been felt by youths while the older adults either remain ambivalent or outrightly disapproving.

Realities in Contemporary Nigerian Popular Music

As society changes, music of the society changes. Societal factors are major resources of music produced and the music influences the society return. Hence, music is a factor in the changing society as well as a receiving end of the growth or decline of a society. Realities of the contemporary society are therefore evident in music compositions, performances and productions. Evident realities of the society in contemporary Nigerian popular music include: Social immoralities, sex themes and nudity, harsh economic realities, love, money, politics, violence and religion.

Social Immoralities: Immoralities in the contemporary Nigerian society varies from different social environment to another. Prevailing immoral acts include: Fraud (e-fraud popularly called yahoo), sexual immoralities such as abuse, nudity, sexploitation, sex commercialization, indecent dressing etc

While some musicians criticise and ridicule these acts, some promote and encourage such acts. For example, Adekunle Kosoko popular known as Adekunle Gold, in one of his songs, 'Temptation', addressed the menace of adultery and extramarital affairs and the social perspective that, 'there is nothing new under the sun' no matter the dimension or perspective it is coming from. He sings thus:

Iyawo ore mi bade,	So, the wife of my friend came around
O nik'a ma sewo'lewo'de,	She asked us to be befriending each other
Wipe k'a ma collabo papo	And have extramarital affairs
I tell am say e no dey proper,	I told her its not proper
She tell me say e no matter	She said it does not matter
kos'ohuntuntunL'abeorun o	There is nothing new under the heaven{Chorus}
Mo nirara, moni mi o se o	I said No, I cannot do it

Ma koba mi o, no implicate me jo o.	Do not put me in trouble nor implicate me
Mo nirara, moni mi o se o	I said No, I cannot do it
Ma koba mi o mi o nid'ale ore	Do not put me in trouble, I will not betray my friend

As noted earlier, it is alarming however that, sexual immoralities are receiving more promotion in contemporary popular music than correction. There is a perception and belief in the media that sex sells. Hence, sex is usually used as medium to attract more audience for popularity and financial gains. Contemporary musicians portray these realities in their songs and videos. It is common to see lots of contemporary music videos parading ladies as sex tools and sex appeals, it is alsonot uncommon to find keywords such as 'breasts', 'big buttocks', 'genitals', 'sexy girl' and series of vulgar words pointing towards sex and sexploitation (sexual exploitation in the media). In his song, 'Logo Benz', Olamide a popular musician promotes and encourages ritual killings and internet fraud.

Sa your pata at owner's risk
Dry your pata at owner's risk
Sa your pata at owner's risk
Won nkapataoo! Won nkapataoo!
I dey pray to Jesu (jesu)
K'owowo'leoo, ehh (k'owowo'leoo)
If money no enter, I go do blood money oo, ehh
I dey pray to Allah, ahh (allah)
K'owowo'leoo, ehh (k'owowo'leoo)
If money no enter, I go do blood money oo
Kopata le fun won jor .. Bo pata le fun won jor
Kopata le fun won jor .. Bo pata le fun won jor

In his song, 'Pablo Alakori', Adekunle Gold seeks to redress the widespread E-fraud (Yahoo Yahoo) menace.

Wuruwuru to the answer
Magomagono be the way
Wayono be the answer
Stop wasting your time
No play with your future
All man for hinsef o
No shortcut o abeg
Abeg

You siddon for house
Dey beg beg for money
Pablo alakoripadijawo fine bara
No dey rush
Somethings dey take time
To be a man my brother ko easy

It is common to hear stories of young men involved in internet fraudulent acts in the quest to make money, live large and impress. It is believed that some go as far as involving in ritualistic processes to boom the wealth garnered via internet fraud. For instance, stories of young girls running mad, dead bodies of young girls found on the road are usually alluded to been killed and used for Yahoo rituals. For instance, an online report retrieved from informationng.com reported that, "Female student instantly runs mad after being dropped by alexus SUV. Many online users alleged that she was used for money rituals by internet fraudsters, popularly known as Yahoo boys in the Ijebu Ode area of Ogun state."

Love: Love is generally familiar word to all humans across the globe. This is because, it is a feeling humans crave for. Different quarters has interpreted and perceived love differently. However, contemporary musicians leverage on the quest for love in their thematic compositions. Creating allusions and emotionally appealing moods, their music receives audience' embrace. For instance, Timi Dakolo, in his song, 'Medicine', sings thus:

I get sick when I'm far away from you for so long.
I lose sleep when I can't get you on the phone
And its killing me baby, oh I am missing you baby
Please dont stay away, I need you everyday
What we share, it is so rare, it can't be bought
Come home please, baby let us kiss and talk all night
Cos i'm missing you baby, and its kill me baby
Please dont stay away, I need you everyday
Baby o baby, you're like medicine to me
You give me everything I need.

Simisola Bolatito Ogunleye, popularly referred to as Simi, in her song, 'Love don't care', using the first person narrative techniques narrated dramatically, the sincere feelings of love which surpass boundaries. She sings thus:

Mama call me oh just the other day
She said hello hello I'm talking to you baby
Somebody call me he come dey tell me say
He see you with omo Igbo tell me are you crazy?
Girl are you foolish sheyyoruba don finish oh

Watin you dey do with Okoro?
Girl am your mother,
You know that I know better oh
But my mom don't know,
That Love don't care,
Who you be where you dey from,
Love don't care,
Who you know, Watin you get oh,
Love don't care at all

The social realities of love is a common theme used by contemporary musicians in Nigeria because of the universal crave and quest for love especially among the teeming youths and young adults who are the target audience of contemporary popular music.

Harsh Economic Realities: The state of the economy in a society is a source of inspiration for music composers and producers. The quest and struggle for survival, Man's attempt to succeed and make ends meet is often found in music productions. It is a reality to see young graduates going extra miles and doing the unimaginable in the quest for survival due to the high rate of unemployment or the state of being underemployed. They troop in their hundreds to cities like Lagos where they believe the economy is more friendly with the hope that, some day, with consistency and diligence, success will come their way. However, the survival of the fittest is the obvious reality. For example, in a dramatic first person narrative technique, Dare Art Alade sings thus:

Woke up one sunday morning
told my daddy I'm leaving home
I'm going off to the city tomorrow
even though I don't know where to go
daddy said son, don't be a fool
cos life in the city is unbelievable
you could get broken oh
you're just a little boy
and you may never find your way.
and I said
I know I could get lost
I know I II
i know i could get broken I know I II
forgive me father but I got to take a chance
and I'm already gone so just
Pray for me, Gbadura fun mi
pray I find my way, k'oribamise
oh forgive me father but I got to take a chance

oh I'm already gone so just

The search for greener pastures, better opportunities, better standard of living and a way to secure the future is a reality in the contemporary society. This reality is therefore evident in contemporary popular music. Adekunle Gold sings thus in 'Ire':

The grass is greener on the other side
That's what i thought, before I took the ride
I burned my bridges, so I'd never look back
But, if I had known
The life I was searching for, was looking me right in the eye oh
If I had known, the life I was searching for, was already my own

Money: Money is a major means of exchange and a medium for getting basic human needs. Especially, the physiological needs such as food, water, clothing and shelter as classified by Abraham Maslow (1954). Maslow considered physiological needs the most important as all the other needs become secondary until these needs are met.To achieve these needs, money is required. For this reason, humans capitalise on the quest to make money in a bid to acquire the human physiological needs. It is therefore not surprising, to see contemporary musicians drawing their thematic ideas from money. Chief Ebenezer Obey, a popular juju musician, sings thus:

Olowolayemo, oluwatemidowo re	The world recognise only the rich, Lord, my life is in your hands
Gbogbolalaeda, nitoriowoni	All the strugglingsof people, is all because of money.
Je kaye mi dun	Let my life be filled with joy
Shemikinlejeniyan	Let me be recognised among people
Tetefonahan mi ma je kinlolofo	Show me the way quickly, do not let me go empty-handed

It is worthy to note that, some musicians consciously or unconsciously use their music to encourage and promote greed and the thirst for quick money.

Conclusion

This paper has identified the predominant societal realities in contemporary Nigerian popular music as social immoralities, harsh

economic realities, money and love. However, there are other realities in the society such as security, politics, mass mobilisation, violence, religion etc. Hence popular musicians should use their music as tool for promoting social values, discouraging moral degradation and fostering national development.

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Interrogating Corruption for the Development of Nigeria through Drama: A Synergistic Approach

By

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Abstract

This paper traces the development of corruption in Nigeria from D.O Olagoke's Age of Innocence play – *The Incorruptible Judge* (1962) bringing out major conclusions before Kolade Segun Okeowo's cataclysmic pronouncement that the gods are really to blame, proposing an alignment between physical and spiritual forces of human nature to bring about the much desired change. The paper concludes that the eradication of corruption in Nigeria is both plausible and possible if all the stakeholders are willing to put their hands on deck.

Key Words: Corruption, Development, Drama, Disillusionment, Change.

Introduction

Corruption in Nigeria has reached an alarming proportion that it has become synonymous with Nigeria's identity. It has become even a totem of sort.

Consequently, development is a specified state of growth or advancement, a new and advanced product or idea; an event constituting a new stage in a changing situation. It can also be a change in human standard that allows individuals to attain their full potential in a given direction. But the definition differs as there are many interests or groups. It could be defined in terms of growth in the economy, education or political systems.

One thing that History teaches us is that corruption was imported to Nigeria through the civilising mission of the colonists, either as trade Voyagers or evangelists (Osae & Nwabara, 1968, p. 3). They all bribed the unwary citizens with pedestrian gifts and drafted them to church. The

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traders offered stupid gifts as umbrella, towel or even gin while casting away their Agricultural products.

Ironically, Nigeria has a population of 186M which places her 7th largest Nation in the world. Yet, Britain, with a meagre population of 66.5M and Japan with a population of 126.3M are world powers and are classified as developed economies by the Human Development index. North Korea with a population of 24.7M and South Korea with a population of 48.9M have made themselves a force to reckon with in world economy. The only thing Nigeria can boast of is that the world richest pastor is a Nigerian with a net assets of $200M.This is the more worrisome aspect of the whole issue. If there is anything Nigeria exports to the world, it is Religion. Nigerian Pastors are in different parts of the world showing people the way to heaven while this apparent religious clout has failed to make any appreciable impact on the average Nigerian. Nigeria is a country with the richest church but poor members! What went wrong with this 'innocent' nation where sales were conducted in days of yore without even seeing the seller? All that needed to be done is that the seller indicates the price by a code, recognized by all. The buyer will take the material and have the money there. Nobody steals. Are we not paying too high a price for modernization and Western civilization?

Corruption and Nigerian Drama

The theoretical framework of this study is utilitarianism that is the function of art in the society. The research design is to use Drama to interrogate corruption in Nigerian society and expose the probable causes of this social menace called 'corruption and also navigate a probable way out.' Since Drama could be taken as social history of a group of people. Drama and Society in Nigeria have shared a symbiotic relationship. While Drama reflects the realities of the Nigerian Society, the society too informs the content of Nigerian Drama. Hence, an average Nigeria dramatist writes about the Nigerian situation in his plays as seen through his own eyes and the eyes of others around him.

What this study seeks to do is to select some plays dealing with different periods of the Nigerian history in her march to development. This parallels, roughly, movements of transition of sorts but not to the complexities of the work itself. The paradigms are:

(i) The Age of Innocence – The Incorruptible Judge by D. Olu Olagoke's *Incorruptible Judge* (1962)
(ii) The Age of Infatuation – *The Lion and the Jewel* by Wole Soyinka (1960)
(iii) The Age of Protest – *The Gods Are Not to Blame* by Ola Rotimi (1971)
(iv) The Age of Disillusionment – *Dark Times Are Over?* by Olu Obafemi (2005)

(v) The Age of Hope – Kolade Okeowo's *The Gods Are to Blame* (2009)

Of course, there are plethora of plays in each category listed above. The choice here is deliberate for the purpose of the argument for or against corruption.

The Incorruptible Judge by D. Olu Olagoke is one of the earliest Nigerian Drama that deals with corruption. The storyline is simple enough. A young school leaver looks for a job in an establishment. The boss requested for bribe before employment. The job-seeker reported to the police. The police gave him marked money and a sign. The boss was arrested and charged to court for asking and receiving bribe. The boss approached the court Judge with the intent of turning the case in his favor. Alas, the judge was incorruptible. Chief Agbalowomeri was jailed. This is the Nigeria our independence leaders left us, the legacy some of the great minds in the Theatre want to protect. But Nigeria of today is clearly different.

Mrs. FunkeAdekoya (SAN) has this to say during an interview with the Tribune as published on Monday, 13 May 2013:

Interviewer: There is a general belief that the Nigerian Judiciary is corrupt. Is this impression correct?

Mrs.Adekoya: Unfortunately, I think the allegation is substantially true… when it touches election petitions and political matters (p.28)

The 'mustard seed' of Chief Agbalowomeri has grown to a frightful proportion.

The Age of Infatuation is represented by Wole Soyinka's *The Lion and the* Jewel (1972) Here, the storyline is very familiar. Sidi, the Village belle was the paramour of the village teacher until the photographer (a kind of press man) come to expose her enchanting beauty to the world. Here comes inBaroka, the village Head who desired to have her as part of his harem. Sidi was already infatuated with Lakunle, the village teacher only insisting in the way of the land – a cross between traditionalism and modernity. It was the press man that exposed her to the vagaries of Western Civilization, Baroka's seduction is less than honest. The seed of corruption planted by Agbalowomeri was steadily germinating into a sapling of corruption. We see Baroka bribing the officials to divert the railway line from his community. At this stage it was an innocent beginning that later flourished.

The Age of Protest is represented by Ola Rotimi's *God's Are not to blame*

Again the storyline is familiar. The tragedy of Odewale is the tragedy of the Nigerian elites at the time in their quest for National identity.

Rotimi refused to take that simplistic approach to the problem of emerging Nationhood in Africa and Nigeria in particular that her problems

are caused by the departing Europeans. Rotimi would rather we look inwards to the emerging elites in the Nigerian Societythat are already on the vice- like grip of greed and associated emotion in their desire for power. This is a protest against shift in blame for political corruption in Nigeria.

The Age of Disillusionment is represented byOluObafemi's *Dark Times Are Over**?*** (2005)

This drama is one of the most vitriolic treatment of corruption on the Nigerian stage. The storyline again should be fairly familiar since it was gestated and premiered in this same department (Department of Performing Arts, University of Ilorin).The drama makes no pretense of seeing any ray of hope from any organ of state enterprise,be it religious, political, judicial or social; they are all condemned to the cesspit of powerlessness to alter the status quo. The recourse to the people's court is the dramatic equivalent of deux ex machina to resolve a knotty issue. But the big question hovers in the play, can the people really take the baton and opt out of the pit of hopelessness the nation has plunged them into? This waits to be seen, hence the categorization.

The Age of Hope is represented by another play on the gods in Nigerian Drama. But it is in Home video format. *The gods are to blame* by Kolade – SegunOkeowo. A short synopsis of the play may be in order here:

The Drama is set in the palace of Ejiworo where the kings have been dying in succession. Within a space of 10 years, they have had seven different kings. The cause of the deaths was put at a curse in the king's palace. This not only affected the kings but the whole community lies in palpable despair. Adeoye, a lecturer by profession decided to put a stop to this untimely deaths. He obeyed the call of the people inspite of entreaties by his mother, his wife and his uncle who happened to be the chief king maker. At last he became king and was sick unto death as previous kings. But the turning point came when he was visited by a Youth Corp member, who was formerly a student in his department. The Youth Corp memberwas told about the problem faced by the king and other pervious kings. This young man now told the dying king that the solution to his ailment is not in any ritual of appeasement which he has done several times to no avail but in a person – Jesus Christ.

The king, who was ready to try just anything at this point agreed to a prayer and he was healed. Though the change in him was gradual but it was total, radiating from him to his household and to the community at large. Of course this is another deux-ex machina but one that flows naturally from the inner forces of the drama.

The point here is that change can only come from inside to the outward parts to bring about any lasting effect. The example of the outward change is the conglomerate of strange bed fellows calling for change in the

Nigeria election of 2015. Now, most of them are back at their natural habitat because the leopard cannot really change its own skin (HB, Jeremiah 13:23). As Oni (1982, p. 35) pointed out long ago that:

> The political class has usually been much better concerned with what it wants for itself from the National Purse, without the love, concern and self-identification with the masses, most of whom are suffering from hand to mouth. This basic self-centeredness and apathy to the state of the masses has been made manifest in the ignoble activities of our democratically elected law-makers and decision takers both at the National and state level.

This underlines the sacrificial step taken by Adeoye in becoming the king of Ejiworo when it was apparent that death awaits him in the palace. He succeeded where others have failed. This is the message of hope offered to the Nigerian Society at any level of leadership.

The synergy here is that there is no single or simple solution to the problem of corruption in the Nigerian Society. Each play selected here contributed something to the solution while driving towards a cumulative experience of hope at the end. On the social plane, sacrificial leadership is the only thing that can offer any hope to the Nigerian society. At the spiritual, metaphysical level, inward change produces a lasting outward change.

Conclusion

This study will like to conclude that there is hope for the underdeveloped state of the Nigerian economy in spite of the oil wealth that has been flowing for more than6 decades, without any appreciable impact on the average people of the country as a result of ravaging corruption in the system. While one may not make religion a directive aspect of state policy in a pluralistic society as ours, it is obvious that the only way to get out of this moral quagmire that has plagued and continue to plaque the Nigerian State is a drastic turning around which can only be achieved through a spiritual operation of repentance, forgiveness and reconciliation. The moral universe envisaged in Olu Olagoke's *The Incorruptible Judge* can only remain a mirage. Otherwise, every leader – political, public service, judiciary, military, economy and business needs to have an encounter with the Jesus persona who alone can redeem humanity. One may ask if we don't have Christian in the leadership positions of the country. Why, then is the country like this? If at least, for example, the Christian members of the National Assembly can say 'No' to the National looting in the name of service to the Nation, then there will be hope.

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Restoring Morality in the Yoruba Society Through *Oríkì* Chanting

By

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Abstract

Morality in modern society is waning at an alarming rate. The modern society is rewriting what morality should be and not what it is. Yoruba culture is one among others known for her high moral standard. Yoruba values morality in an unparalleled manner. This is depicted in a single word *Omolúàbí* which stands as a watchword for an average Yoruba man. Instilling good moral standard in the Yoruba society various media are employed among which is *Oríkì* chanting. This paper examines the role of *Oríkì* chant in maintaining good morality in Yoruba society. Using survey method of research in *Oríkì* performance, its content and its socio-context as well as the objectives are examined. It is discovered that chanting of *Oríkì* is not a mere praise of an individual or a race but it is meant to instill or promote good moral in Yoruba community.

Key words: Chanting, Morality, *Oríkì*, *Omolúàbí*, Communication.

Introduction

Morality can be described as the system of values and principles of conduct in a given society. Although, there are issues that are universally accepted as good or bad, yet what some societies may deem good or normal as a way of life may be abhorred in some other societies. This is entrenched in the concept of *Omolúàbí* in this culture. Among the cultures of the world, Yoruba has as a concept which is a standard of morality. This concept is *Omolúàbí*. *Omolúàbí* as a concept underscores what Yoruba believe to be minimum standard or expectation of the society from its citizens. The Yoruba expect an individual to be courteous and respectable. He or she must be honest and dutiful among others considered as *ìwàrere* (good behaviour/good conduct). Yoruba as a group employs various means to achieve, promote or ensure good behaviour in their communities. One of them is *Oríkì* - praise song or praise chant. Praise song can be used as

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reward or punishment. This paper does not intend to go into philosophy of morality but concerns itself with the examination of what Yoruba society regards as moral and measures used to encourage or promote it in their community. Since good moral is demanded by the society, then it becomes obligatory for individuals to be of good moral. Although, few of what Yoruba counts as *ìwà Omolúàbí* may not be acceptable as such in some other cultures, yet Yoruba holds tenaciously to this principle of *Omolúàbí*.

Theoretical Framework

The theoretical framework used in this study is Social Impactwhich was developed by Bibb Latané in 1981. According to Barrow (2000, p.1) social impact could be defined as an adaptation on the part of a social system to external agents of change and/or endogenous change. Also, it involves the social consequence of actions, including change to norms, beliefs, values, etc. In application of social impact theory the idea of persuasion and the ability to help those who agree with someone's point of view to resist the influence of others, is introduced. The theory states that the probability a person will respond to social influence will increase with:

i. Strength: how important the influencing group of people are to you
ii. Immediacy: how close the group are to you (in space and time) at the time of the influence attempt
iii. Number: how many people there are in the group.(www.changingminds.org)

If the theory is applied to *Oríkì*, the various media through which *Oríkì* is deployed to the society will be used.

Yoruba Concept of *Omolúàbí*

The concept of *Omolúàbí* is the summation of Yoruba moral code of habits that are believed to be acquired from home. The home plays major role in the upbringing of children in any given society. Yoruba culture recognises this very well and looks on the child to determine the kind of home he or she comes from. *Omolúàbí* encapsulates everything that could be described as good moral. Anyone referred to as *Omolúàbí* is a person of honour. The expectation from *Omolúàbí* begins with respect for elders, it goes on to include, truthfulness, diligence, good character, hard work, intelligence, goodwill to others, bravery, dressing, comportment or temperament, etc. It is the standard of measurement of a person's comprehensive life.

Muyiwa (2018, p. 2) describes *Omolúàbí* as a concept that describes the attitude and character of the bearer, portrays the kind of the person the bearer is. He goes further to say that before anybody or an individual could be referred to as *Omolúàbí* the person must possess some traits of virtuous, loving, caring and kind. He maintains that the person must always concerned about people than himself/herself.

There are two schools of thought in effort to explain the etymology of the word *Omolúàbí*. One school of thought sees *Omolúàbí* as a word from a compound word omo-ti-olu-iwa-bi meaning a child-born-by-chief-of-character. Olu-iwa was believed to have lived a human life and people acknowledged his high standard of morality. Anybody that behaves very well in the society is believed to be an offspring of Olu-Iwa. This is also supported by the Yoruba saying "omoàjànàkúkì í yàrá, omotíekùnbábí, ekùnniyó jo" meaning "a baby elephant cannot be small, a cub of tiger will also resemble tiger." In this saying, Olu-Iwa being a model of good character is not expected to give birth to a child who will behave less than his father.

The second school of thought regards*Omolúàbí* as a compound word of Omo-ti-Noah-bi meaning an offspring of Noah Genesis Chapters 6- 9. In the Christian religious circle, Noah was the only man God found to be righteous in the whole world in his generation, which was destroyed by a God-sent flood that represented divine judgment. Biblical recordshas it that Noah, his wife, his three children with their wives were the only survivor of the flood that swept away the world of that generation. Hence it is widely believed among Christians that it was Noah's good character that worked for him. Therefore, anyone who demonstrates some level of high moral standard is believed to be an offspring of Noah. This second school of thought could be traced back to the time that the world's two religions, Christianity and Islam entered Nigeria especially Yoruba land.

Restoring Morality in Yoruba Society through *Oríkì* Chanting

Music has been used in many cultures as agent of education. It is used to instil good moral in the fabrics of the society. The value of music does not reside only in entertainment but in several others such as therapy, pedagogy, religious, etc. *Oríkì* as a type of music is a praise-singing, praise-chant or praise-poetry and it is a much-practiced cultural phenomenon among the Yoruba-speaking of West Africa like other African cultures.According to Dasylva (2007, p. 173) the uniqueness or oriki (panegyric poetry) exhibits the poet's wide knowledge of his or her society in addition to encapsulating the cultural values and mores of the society.

Oriki varies in length depending on whether it is the name given to a child to describe the future portents of his or her life or a recital of accomplishments of a person's clan. *Oríkì* can be regarded as social identity of the Yoruba. Johnson, Rudd, Neuendorf, and Jiarr (2010, p.144) citing Gioia, Shultz, & Corley, (2004) opined that something is fundamental to most theoretical and empirical definitions of organisational identity and the thing is that identity consists of features that are central, enduring and distinctive. Each family has distinctive *Oríkì*. Each village or town has its own *Oríkì* with which it is known. Each of the sub-ethnic

group of Yoruba has her *Oríkì*. *Oríkì* is invoked when praising a child for bringing pride to the parents or when attempting to evoke virtuous character, traits of bravery, fortitude and perseverance that are believed to be innate in a person due to his or her pedigree.

Looking at the origin of Yoruba music, Omojola (2006) affirms that the origin of Yoruba music predated colonial and Islamic era in Nigeria. *Oríkì* has been with Yoruba people since their existence. Vidal (2012, p.151) describes *Oríkì* as one of the oldest traditions in Yoruba music but noted that yet few people realize its existence. He explains that it consists of a unification of poetry and music and that the music varies according to the tradition of each area of the Yoruba kingdom. Beginning from praise-name, there hardly exists any Yoruba child that is not given a praise-name at birth especially in the present Oyo and Osun States. *Oríkì* is indeed one of the oldest traditions of Yoruba people.

Oríkì in Yoruba is divided into three divisions. *Oríkì* as a praise-name, *Oríkì* as a praise-chant of a town/village, and a family praise-chant. Kofoworola (2015, p.) talking about purpose of names and praise-name among Yoruba said Yoruba statement on the issues of names provides some views which are contrary to identification as the primary purpose of naming a child. He made many references to Yoruba sayings which imply that Yoruba has respect for the sanctity of their names. They believe that the fulfillment of one's destiny depends on the controlling impact of one's name (pp. 24-25). This belief is strengthened in their usage of *Oríkì*. As we have earlier noted that there are *Oríkì* as name, as chant or as praise song, all these categories of *Oríkì* have the same intent. Also, tracing the history of *Oríkì* Adeyemi (2014) says,

> *OríkìOrile*is the inheritance of the Yoruba descendants inherited from their progenitors through whom they came into existence. As name is compulsory tradition so also is praise-name. There is no family that does not have her praise names, although in these days many do not know how to recite well their praise name/praise poetry. (Originally written in Yoruba and translated by the researcher)

In her work, Adeyemi analyses the praise chant/poetry of Aláàfin Oba Lamidi Adeyemi III. She explains that *Oríkì* has been in existence as long as Yoruba name their children. According to her, they are praise names given along other names to the child. Also, speaking about the sacredness of *Oríkì* she says the praise chants/poetries of Yoruba kings are not readily available for commoners but for their chanters, court musicians, the wives and some palace aids whose duties include making kings happy. She hints that she was able to embark on the research because she is an insider being one of the king's wives.*Provide excerpts of the*

different otiki types mentioned above and provide the English translation beside the Yoruba text.

Looking at what *Oríkì* is, Ikibe and Bisiriyu (2014, p.162) agree that *Oríkì* as Yoruba praise-poetry is the expression of their past life, generation, background, and existence; it is commonly done orally and transmitted orally from one generation to another. They add, "*Oríkì as a literary genre which the Yoruba people have enjoyed for centuries though had initially existed as oral but later scripted when Yoruba language was reduced to writing.*" Making reference to Akporobaro (2001, p.50) they explain that *Oríkì* is purposed for eulogistic portrayal of virtues of a given subject who could be a king, leader, an animal or plant. Akporobaro emphasises that the important characteristic feature of the praise poem is the invocation of the noble and heroic qualities of the subject through the use of approximately suggestive metaphors, symbols and allusion. With this one can see that *Oríkì* is a very rich tradition among the Yoruba people and it is as old as the Yoruba race. It is used to inspire the members of the family, group or notable personalities. Although, the Yoruba *Oríkì* encompasses praise of man, places, animate and inanimate object, yet it is also used as satire in few situations and some other purposes as we would see in this study.

Furthermore, when a child exhibits signs of cowardice, *Oriki* could be chanted for the child in order to remind such child that traits of cowardice does not run in the family. For instance, the following is an excerpt from *Oríkì* of Ibadan which could instil courage in an individual:

OluyoleOmoajoro sun
Ibadan o ni bani sore ainiran ni losogun
Ijaigboroloro Ibadan
Awonomo a gbo sa sa mo sa
Awonomoagboyayamomoya

Meaning:

Oluyole, the child of he that eat *oro* as super
Ibadan cannot for the sake of friendship excuse one from war
Civil uproar is one of issues of Ibadan
They are offspring of the courageous one that will not run for anything
They, the offspring of the courageous one that will not retreat from war

Oluyole is a name of one of the progenitors of Ibadan people. Ibadan is known for their bravery at war.*Oríkì* chanting in the home, at social functions, learning of *Oríkì* in the school can restore sanity in the moral decadence of the society. Like the theory of social impact, many researches had supported the fact that a message presented by multiple

people will exert more influence than does the same message presented by a single person.

This is further entrenched in the traditional system of education among Yoruba in which every adult is a potential teacher. When a child misbehaves outside the home any adult available would correct him/her. The adult would ask the child which family he/she comes from. After that, he tells or chants their *Oríkì* and reminds the child that none in his family history has behaved the way the child behaved. For instance, the spirit of charity can be instilled in an individual if he comes from this genealogy of Fabunmi:

Ó pa fúnAkíntólátorítorí
Ó pa fúnOníròkòtolètolè
Ó pa fún ’on l’Óyomásìgbawolówó won
Àgbádàkà-kà-kà
Baba Àjàní
… FabunmiAtérererepàdéòwè
Ènìyànìbás’ètaòkò
K’ós’èrinÌtófín
K’ódéf’ìlàmó’bejì
Kódé’léFábùnmi
Yóòf’oríláàmbéj’èko
Meaning:
He once killed a game animal and gave it, head and all, as a gift to Akintola
He once killed a game animal and gave it, foetus and all, as a gift to Oníròkò
He once killed a game animal and gave it to them at Oyo, waiving his right hand to the animal skin
The short cannon cracks repeatedly
Father of Ajani
The man who confidently shoots at black colobus monkey
Even if someone is the youngest of a set of triplets,
Or the youngest of a set of quadruplets
Or a person on whose head was a cap concealing a pair of twins,
When on a visit to Fabunmi at home
Such a person would eat maize gruel in loaves with meat from a monkey’s head(Babalola, 1966, p.210-211)

The above *Oríkì* would remind the child how frugal their family is and would not be stingy.

There are many of such *Oríkì* in the society to teach good morals to the younger generation. *Oríkì* on honesty, dignity, courage, endurance

exist in abundance in the society, which if gathered together will becomematerials for pedagogy.

From the foregoing, it has been established reasonably that the Yoruba society enhances her moral and social life through chants of *Oríkì* as means of upholding morality.

Conclusion

Generally, world over, every society has means of regenerating and rejuvenating morals, etiquette and good behaviour in her citizens for the good of the society. Yoruba society is not different in trying to inculcate good manners into her citizens through various mode of communication and verbalization. It may be through ordinary statements or spoken words and in this case through *Oríkì* chants. Every person, family, village and town has her own distinct *Oríkì* usually used to eulogize, venerate praise and motivate people into action. This has made *Oríkì* chants one of the most potent instruments of praise among the Yorubas. It could be used anytime, be it for individuals during occasions such as marriages, burial of old ones and chieftaincy celebrations.Because of its usefulness at various instances the practice has refused to go into extinction.

This paper, therefore, recommends the encouragement of the use of *Oríkì* because of its values to cultivation of virtues and development of morals among the Yorubas. Yoruba world without *Oríkì* may tantamount to Yoruba world without morality and good conduct. *Oríkì* stands as a means of bridging the gap between the old and the new.

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Postmodernism in the Narrative of Polygamy in Bunmi Oyeyemi Julius-Adeoye's *Ajarat* and Ahmed Yerima's *The Wives*

By

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Abstract

This paper examines the construction of polygamy narrative in two select dramatic texts: Julius-Adeoye's *Ajarat* and Yerima's *The Wives*. It interrogates these texts on the backdrop of postmodernism as theoretical framework bearing in mind the transcultural and transnational dimension of polygamy. We are of the view that consensual agreement should be key in a marital arrangement while forced practice and under age marriage should be discouraged. Although, the age of consent in marriage varies from one country to the other, we recommend that, consenting adults should be allowed to contract the marriage of their choice.

Keywords: Postmodernism, Polygamy, Intertextuality, Transculturalism, Transnational Dimension.

Introduction

Postmodernism is increasingly surfacing in research across disciplines as a theoretical framework for the study of issues pertaining to societal perception and practice. It is a theory that bursts the border of modernism in order for it to recognize the presence and validity of sets of ideas that exists or are from the periphery or outside of the "so-called civilized culture" espoused by the imperial society. Postmodernism lends itself to the arguments against the homogenization of culture. The term is

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indefinable based on its hydra-headed nature and purpose. According to Cohen (1981, p. 1):

> In stratified societies, power groups seek to validate and sustain their elite status by claiming to possess rare and exclusive qualities essential to the society at large. In some cases these claims are rejected by the rest of the society; in others they are accepted in varying degrees; and in yet others they are developed and bestowed by the society.

This statement validates the position that colonial imperial West thrust on sub-Saharan African nations three formidable institutions (Christianity, Western education and legal system) through which it perpetrated its cultural hegemony on the people. The stories of "uncivilized" pre-colonial Africans societies are told through the lenses of Western legacies on the African soil. Therefore, African civilization, progress and development must be defined from its adoption and practice of Western ideas and cultural behaviors.

Postmodernism as a theory, questions the homogeneity of ideas and cultural behavior as imposed by one group claiming supremacy over another. In this case, it becomes a ready tool for the discourse on marriage and its variations across culture and societies. For example, in sub-Saharan Africa marriage is a complex relationship, in the same way that the term is becoming more and more difficult to define. At least, it is problematic in the 21st century to define marriage from its perspective as the union between man and woman for the purpose of procreation and companionship. Man and man, woman and man can now come together under union of marriage.

In many parts of the African continent, polygamy – especially polygyny – a marriage system that involves one man marrying to two or more wives has never been an issue. Marriage was previously a family or even a community affair. In the words of Mbiti (1969),

> For African peoples, marriage is the focus of existence. It is the point where all the members of a given community meet: the departed, the living and those yet unborn. All the dimensions of time meet here, and the whole drama of history is repeated, renewed and revitalized. Marriage is a drama in which everyone becomes an actor or actress and not just a spectator (133).

However, as the composition of the societies change so is the concept and the practice of the marriage institution. Therefore, arrangement of marriage has assumed not only a religious dimension but …also political instrument of oppression. Argument against polygamy is influenced directly and indirectly by Western nations and their ideology of cultural supremacy, Western driven concept of education and religious

practice. in some countries of Asia, like in Africa, polygamy is a cultural practice for harmonious living, sustainance of the community and the land.

In fact, this idea of homogeneity of marital culture espoused by both the church and the school was the reason for the expulsion of some important African elites from the mission churches and school in Lagos. The action leads many of the indigenous Africans to the formation of their own African Independent Churches and subsequently established their own schools (Julius-Adeoye 2013, pp. 30-31). This occurrence in part of West Africa that became Nigeria marked the beginning of the nationalists' movement in the area (Adedeji 1973, p. 388).

Polygamy is the most popular form in sub-Saharan Africa, and in many parts of the world. This is not to undermine the aggressive spread of monogamy across the globe from Europe. According to Heinrich, Boyd and Richerson (2012):

> The anthropological record indicates that approximately 85 per cent of human societies have permitted men to have more than one wife (polygynous marriage), and both empirical and evolutionary considerations suggest that large absolute differences in wealth should favour more polygynous marriages (657).

Polygamy in its two forms (polygyny and polyandry) is cross-cultural and transnational in practice. However, polygamous union is becoming more unpopular among societies in sub-Saharan Africa earlier considered the fertile ground for the practice, whereas it has assumed a vantage position in political, social and legal discourse in the West. Recently, in the United States, Canada and Mexico, groups in plural marriage based on religious practice and those in poly-amorous relationship with their supporters have entered into legal battle with the federal authorities for the legalization and constitutional recognition of their union.

Postmodernism in the Narrative of Polygamy in Yerima's *The Wives* and Julius-Adeoye's *Ajarat*

The Wives by Yerima is a dark comedy and talks about Angela- first wife, Cecilia- second wife, and Tobi - wife, of late OtunbaGbadegesin and his sister, Auntimi. Gbadegesin died at the age of 70 and his body is at the verge of being interred, but his will, must be read first. In his will, he instructs that he must be interred as soon as possible without delay, before then, his first son whom he willed all his properties, must be present. The arrival of two elderly men from Otunba's hometown of ItesiOdo where he was made a High Chief (Traditional Aristocrat) and senior member of the secret society reveals some hidden truth about the decease. The elders claim that his death is as a result of a taboo committed by him. It comes to light that Otunba while still a young man, took to alcohol consumption having been sacked from work and in one of the nights, molested his

younger sister, Auntimi, who got pregnant afterwards. He lied to her that her child was a stillbirth while he secretly trained him to be a lawyer under the guidance of another woman.

Ajarat by Julius-Adeoye is a tragedy of the 14 year-old eponymous character. Ajarat - a brilliant young girl desirous of education with the dream to become a medical doctor is given out in marriage by her father MallamAbdulahi to Mallam Kura a wicked and stingy man with no regard for the female gender. He is a polygamous man of around 60 years old and the father of Ajarat's best friend, Habibat. MallamAbdulahi borrowed money from AlhajiDandaura in order to roof his new house with zinc roofing sheets. His inability to pay the indebtedness, makes him agree to the marriage proposal of Mallam Kura whom he believe rescues him from AlhajiDandaura by paying back the loan. The marriage makes Ajarat lose out on a scholarship that is supposed to cover her education through university. She becomes pregnant for Kura and die from the lack of care when she is about to give birth.

Narrative in the words of Bennett and Royle (2004) "is characterized by its foregrounding of a series of events or actions which are connected in time" (53). These selected plays look at polygamy from different perspectives, using religion, economic status, power, societal demand, and status symbol or male ego boost. In *Ajarat* women are seen as commodity to be purchased or acquired, used to settle debt and to be used as domestic servant. Under this circumstance in the play, polygamy is negative. In agreement with Omoruyi (forthcoming) "one can say that the Nigerian woman is oppressed, because she is not free to make her own choices, she is restrained from getting to her full potential because the society she lives in determines the height that she can reach in all spheres of her life." Ajarat is not able to attain her full potential of becoming a medical doctor as a result of the marriage as can be seen in the conversation between Abdulahi and DrLami:

> Abdulahi: Ajarat, my daughter was the one being married off as wife to Mallam Kura.
>
> Dr. Lami: That can't be true. I just brought with me result of the examination she did. And here is a letter from the donor agency granting her scholarship from secondary school until she becomes a qualified doctor (Julius-Adeoye 2010: 28).

The way Mallam Kura acquire wives is contrary to his religious demand which many people believe limits the numbers to four as long as it is possible for the husband to love the wives equally and provide for them the same things at the same time. Before marrying Ajarat, Mallam Kura already had five wives. He is no known to provide for his wives.

> Faruk: Haba, Mallam Kura, not with your five wives and the battalion of children you have and Ajarat is just as young as one of your children (Julius-Adeoye 2010: 4).

In *The Wives*, Tobi the 19 years old third wife of Otunba Gbadegesin enters into the union on her own accord without undue pressure from the man. She was working as Air Crew Executive and abandoned the job to marry Otunba Gbadegesin:

> Auntimi: A flight Stewardess? God forbid. My late brother's wife? God forbid.
>
> Tobi: But that was how we met. Tiger and I. He was on my flight. I served the first class cabin that day. It was a flight to London. My first international flight. And behold there was this handsome elderly man, singing Christian praise song. He must have been scared that day, because the flight was very turbulent. I offered him tea, coffee or … (Yerima 2007: 25)
>
> Auntimi: But he chose you.
>
> Tobi: Huum … yes. He asked me to sit with him for a while. We got talking, and by the time we got to London we knew everything about each other. He asked me to marry him that night (Yerima 2007: 25).

Tobi was married for about two years before the death of OtunbaGbadegesin, and for her, the union is based on love for the man and not for economic gain. Although, she is more comfortable with the affluent life of traveling, shopping and socialite position that Otunba's wealth provides. She is consistent in the declaration of her love in every situation to the extent of severing her relationship to her mother. In Tobi's explanation to Auntimi who is prevailing on her to return to her mother:

> Tobi: I am sorry really. I was too much in love with him to think about it until the interrogation at the Police Station. They kept thinking I killed him for his money. I really loved that man Mummy …from the bottom of my heart. And when she was nagging me all the time, about forcing Chief to give me my own things, I cut her off. I was too much in love to listen at the time. I just loved him too much (Yerima 2007: 25).

This is the same situation with OtunbaGbadegesin's first wife. She did not leave him when he married the second and third wives. She could have left if she so desired since all her children are …in matured, well educated and resides in Europe and the United State, but she stayed married to him for thirty-five years. In her conversation with Cecilia, the second wife of OtunbaGbadegesin and a very successful Bank Executive whom everyone thought chose career, freedom and female empowerment

over marriage, but instead was still married and enjoying marital life with him.

> Cecilia: I was young, and besides I had to hurt him so that he would release me from the yoke of marriage. I had to hurt him … I wanted to go.
>
> Angela: I could never do that. When Theo married you, my first instinct was "you don't need this hassle, leave". But each time I packed my bag, I never could find the key or the courage to lock it, so I left it open, and stayed. Thirty-five years …and even now that I am free … I just can't go. I guess I was born to marry (Yerima 2007: 41).

Ifagbayi – the Diviner, reveals to the other members of the family that Cecilia never left her husband.

> Ifagbayi: Yes, because your name appears here. See, you just slept with our son. See both of you, naked in your room. It is a blue room. Very spacious. Haaa, you are giving him a piece of paper. He is smiling touching your mouth with his.
>
> Cecilia: Baba, stop. You are prying into my privacy.
>
> Ajagbe: Privacy? Has a wife a privacy where the husband and his family are concerned? Our tradition is that my brother's first son will marry all the wives left behind by his father (Yerima 2007: 49).

Among the Yoruba's, the dissolution of marriage that has been blessed with children, cannot invalidate the position of the woman as a wife. Ehinmore (2014), states that

> marriage among the Yoruba begins with betrothal in most cases or sending of an intermediary (alarina) to a loved female or her parents to ask for her hand in marriage. In some parts of Yoruba society, marriage contract or proposal is made, decided and agreed upon by the parents of an intending couple (363).

In this regard, marriage is between families, the couples are merely a way to cement the relationship.

Conclusion

Since theatre in one way or the other reflects the society that births it, polygamy as a form of marriage in Africa has been a recurrent topic in many Nigerian dramatic texts. In the analyzed texts we have isolated the marriage of an old man to underage girl in the name of religion as seen in *Ajarat* where women Mallam Kura acquires women like properties, and consensual polygamy as seen *The Wives*. While Polygamous relationship is no longer confined to countries in Africa and Asia alone, it is beginning to challenge the stand of legal institutions against fundamental human rights in countries of Europe, North and South America, including Australia.

In most African countries, especially Nigeria, the husband as the head of the family is responsible for his family no matter how large. There is no social welfare from any government therefore, the rule of monogamy may be very difficult to enforce. The fact that under legal instrument, only one wife can be married, make it impossible to prosecute anyone who marry more wives under cultural or religious institutions. In this paper we have highlighted the negative and positive aspect of polygamy alongside its essence as an important aspect of marriage relationship in Nigeria. We are of the view that consensual agreement should be key in the arrangement and forced practice and under age marriage should be discouraged. Though age of consent in marriage varies from one country to the other, however, consenting adults should be allowed to contract the marriage of their choice.

It is also believed that societies with lower population of men in relation to women due to factors such as rural-urban migration, war, and high male mortality rate may not be able to avoid plural marriage. It is possible for polygamy to reduce the practice of extra marital practice, divorce and dysfunctional home as children will grow in a family with siblings and parents around. It is our argument that with the acceptance of LGBTQ in Western societies, polygamy as a practice is equally receiving global attention. Despite pressures from institutions established by the colonial powers, the practice remains strong in sub-Saharan Africa as a fulfillment of both cultural and religious demand.

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