

The Performer

**ILORIN JOURNAL OF THE
PERFORMING ARTS**



Vol. 21 (2019)
ISSN 1595-0972

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

EDITORIAL BOARD

Prof. AbdulRasheed A. Adeoye, Chairman
Prof. Solomon O. Ikibe, Assistant Editor
Mr. Felix A. Akinsipe, Member
Dr. Taiye S. Adeola, Secretary

EDITOR: Prof. AbdulRasheed A. Adeoye

EDITORIAL CONSULTANTS

Professor Olu Obafemi, Nigeria
Professor Ayo Akinwale, Nigeria
Professor Mosun Omibiyi-Obidike, Nigeria
Professor Tunji Vidal, Nigeria
Professor Richard Okafor, Nigeria
Professor Anna Drews, Germany
Professor Grace Hampton, U.S.A
Professor Chris Ugolo, Nigeria
Dr. Ayo Oyeleye, U.K.

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.

©DEPARTMENT OF THE PERFORMING ARTS, UNIVERSITY OF ILORIN

Logo: Adesina Adegbite
Cover Design: Sunday Ododo
First Published in **1999**

All Rights Reserved

SUBSCRIPTION INFORMATION

NIGERIA	FOREIGN		
	Dollars	Pounds	Deutschmark
Individual ₦1,000	\$10	#5	20
Institution ₦1,500	\$15	#10	25

**All interested subscribers should please send certified bank
cheques, bank drafts or cash to:**

The Editor
The Performer: Ilorin Journal of the Performing Arts
Department of the Performing Arts,
University of Ilorin,
P.M.B. 1515,
Ilorin, Nigeria

New Skin of the Old Wine

The intellectual essence of the 26 papers (13 each) in the present Volume 21 of 2019 and Volume 22 of 2020 respectively can be described as the theoretical summation and extrapolation of the re-writing and expansion of the known or visible borders in the inspiration of the new skin of the old wine. Old wine in this context represents commonness. Researching on the uncommonness makes such academic endeavour to tilt towards originality. We can all chorus originality till tomorrow, what, however, defines the essence of originality remains researchers' abilities to be dialectically and materially different from the known common culture, hybridising the entire process to accommodate new things.

Consequently, the 13 papers in Volume 21 of 2019 opens with S. O. Oyewo's Psychometamimesis, a picturesque and theatrical intervention in the management of mental illness while two apostles of Arnold Van Gennep in Nigeria, Alheri P. Sarki and Victor O. Ihidero celebrate the limitless aesthetics of liminality and the liminoid. We have two historical studies on traditional wrestling sports and music art and militarism from Theresa N. Odeigah and Adeniyi J. Aboyeji who researched on the metaphor of commonness through the gaze of uncommonness. This Volume has two papers on Theatre for Development, two on Dramatic Theory and Criticism and one each on Dance, Play Directing, Costume and Make-up, Technical Theatre and on the ageless doyen of the Nigerian theatre, Hubert Ogunde.

Taiye S. Adeola's paper on Health Humanities – the healing potentials of gospel songs in Nigeria, is the lead paper in Volume 22 of 2020. Indeed, research on music dominates this Volume with works from Morohunfola Kayode, Adebayo Mosobalaje, Olatunbosun S. Adekogbe and Hameed O. Lawal, and their papers centre on interculturalism, erotic parody, contemporary music and musical aesthetics. Oluwole T. Okewande's critical work on Yoruba artists and cultural symbolism is a well-researched paper that opens up on the metaphor of the common and the uncommon in the reality of the highly celebrated and richly endowed hunter's transitional rite and ritual of Yoruba people. We have two papers on Theatre Administration – Kazeem Rufai-Ahmad and Idris Bello and Taiwo O. Afolabi while the papers of Joseph A. Idogho and Timi H. Kayode and Abdulmalik Abubakar center on Theatre-in-Education. We also have one paper each on Acting/Yoruba Native Film, Directing and the reality of the Neo-alienation Theatre and Style, and Technical Theatre from Adetoun A. Ademuyiwa and Eunice Uwadinma-Idemu, Adewale O. Ademuyiwa and Aminat T. Adebayo respectively.

Yes, visible borders, all! Yes, a systemic graduation and refraction from commonness to uncommonness! Yes, the deliberate representation of new things and in the end, yes, the editor has an important request to make; please enjoy Volumes 21 (2019) and 22 (2020) that are presented here.

However, do not keep your impressions or disagreements to yourself, use them, very intellectually too, to produce other great works. We will appreciate you more for this and you will be part of the counter-discourse family. Read ...

Prof. AbdulRasheed A. Adeoye
Editor

THE PERFORMER (VOLUME 21, 2019)

TABLE OF CONTENTS	PAGE
1. "Psychometamimesis": Drama and Theatre in the Therapeutic Intervention and Management of Mental Illness - Segun O. Oyewo	1
2. Communal War against the Macabre Dance of 'Mansquitoes' for Good Governance in the Drama of Ziky Kofoworola - Yemi Atanda	11
3. Theatre-for-Development: A Pragmatic Approach to Incursion of Lassa Fever in Nigeria - Akinboye, A. J. and Taofiq O. Nasir	21
4. A Historical Perspective of the Rise and Decline of Traditional Wrestling Sport among the Anioma People of Delta State - Theresa N. Odeigah	32
5. The Drama and Theatre of Hubert Ogunde as Model for Contemporary Nigerian Yoruba Theatre - Babatunde A. Bakare	41
6. Music Art and Militarism in the 19 th Century Yorùbáland - Adeniyi J. Aboyeji	48
7. Paradigm Shift in the Design Dimensions of <i>Egungun Elewe</i> Festival, Oro-Ago, Kwara State - Musiliyu O. Sanni	61
8. Aesthetic Values of Costume and Make-up in Fulani Traditional Marriage - Mariam M. Ariyo	73
9. A Directorial Perspective of the Artistic Ingenuity of <i>Alaga Ijoko</i> and <i>Alaga Iduro</i> in Yoruba Traditional Wedding Ceremony - Adeyemi O. Oresanya	83
10. Liminality and the Liminoid in <i>Zhi Baje</i> Ritual Festival of the Gbagyi People of Nigeria - Alheri P. Sarki and Victor O. Ihidero	91
11. Kuyambana TfD Experiment as a Tool for Restructuring and Community Development - Millicent Ahupa	109

12. The Centrality of Dance in Imo Carnival of Imo State	
- Oluwafemi A. Jacob and Princewill C. Abakporo	119
13. Dialectical Dimensions to the Politics of Rebirth in Olu Obafemi's <i>Running Dreams</i>	
- Abdullahi S. Abubakar	127

“Psychometamimesis”; Drama and Theatre in the Therapeutic Intervention and Management of Mental Illness

By

Segun O. Oyewo (Ph.D.)*

Abstract

This paper focuses on the therapeutic potential of drama and theatre in the treatment of aberrant psychological behavior particularly functional conditions of mental illness or disorder. The paper adapts a combination of human Psychology, psychotherapy and Meta mimesis in drama and theatre as a compliment to the use of chemotherapy in the treatment of the mentally ill patients. Through the combination, a new theory and concept called “Psychometamimesis” is evolved as an effort to counter the limitation of the mirror/image concept of mimesis in psychodrama. The methodology employed is prescriptive where in the process of “Psychometamimesis” is advanced from a combination of the key terms- psychology, psychotherapy and metamimesis. We conclude that “Psychometamimesis” has a strong potential for treating mental illness because the world of the theatre is controlled in its own reaction to disequilibrium created in the universe

Keywords: Psychometamimesis, Therapeutic Intervention, Psychodrama, Mental Illness, Drama.

Introduction

Mental illness can be found in almost all societies around the world and there is no nation on earth without the problem of one form of mental illness or the other. There is an observable increase in the number of mentally ill patients roaming the streets in Nigerian Cities and in the admission of inmates into psychiatric units of various hospitals and traditional healing homes (Igbokwe, 2014, p.14). The spiritualists’ belief that insanity has no medical cure, coupled with the increase of mental cases as well as the sorry stories of inmates in some of those homes, according to Igbokwe further exacerbates the situation. It also justifies the need for alternative means of bringing succor to the increasing population of the mentally ill.

Segun O. Oyewo is an associate professor in the Department of Performing Arts, University of Ilorin, Ilorin. Nigeria

Diverse means have been explored to compliment chemotherapy in the treatment of mentally ill individual. Example of these methods is meta-psychology (Challman, 2009, p.952) consisting of alternative medicine such as homeopathy, herbalism, osteopathy and chiropractics, spiritualism and hypnotherapy. Other methods include the traditional herbal healing method common in most African traditional communities, psychotherapeutics, psychophysiology and lastly art therapy etc. This shows that mental illness is not the exclusive domain of medicine alone. Art as therapy began almost by chance.

Art therapy is a specialised, alternative form of psychotherapy which is used mainly in psychiatric clinics, child guidance, and day hospital and so on. According to Dalley (1992, p. 86), there are many reasons why a child could be referred to a therapist ranging from anxiety and difficulty in learning, distress brought on by breakdown of family life or death of a parent, to disruptive behaviour, stealing, violence which persists and which isolates the child from his peers and so on.

It is generally believed that most artistic activities have some therapeutic qualities. According to Gotrick (1984, p 76), The “Apidan” performance within the socio-cultural environment of the Yoruba people has therapeutic functions in addition to the aesthetic and the educational and educative functions. As a result of their inherent qualities, the arts generally and the arts of performance specifically, especially drama has been a potent means of modifying behavioural disorder. Drama in the form of psychodrama has been utilised for this general purpose through different means; as a means of inducing guided role-playing in the patients or through presentation of drama based on research into the real or illusory experiences of the patients to illuminate their inner selves, the sole aim of which is to allow the patients to objectify their problems. In such instances, mimesis is usually strongly used i.e. the attempt is to imitate the mind of the individual in drama form.

It is as a result of this that this paper addresses a concept called, “psychometamimesis”, which this writer believes will annul the problem of mirror images inherent in psychodrama. It is the coinage of this writer to include the use of drama and theatre beyond mimesis in the treatment of mental illness because of the various relationships existing between the creative arts generally and mental illness. Such relationships have been variously described in expressions such as; “poetry of the schizophrenic”, ‘verbal imagery usually dense”, “temporary suspension of disbelief” “the actors living another character on stage” etc. Mitchell (1972, p. 14) In essence, it is a belief that creative sensibility may render a person liable and illness could also make a person to create since he lives in an illusory world, which is real to him.

In drama and theatre, we find the same forces of cohesion, division and creativities as may be observed in the world of the mentally ill person.

In history, psychologists such as Freud (1992, p. 225) and Jung (1992, p.227) have used drama characters in their psychological treatise. In fact "Oedipus complex" and "Othello syndrome" evolved from dramatic characters. In essence, modern psychology has influenced criticism since Freud's interpretation of dreams. The influence according to Selden (1992, p.92) is in the application of psychological insight directly to psychoanalyse literature. This strengthens the dialectical nature of psychological criticism i.e. the attempt to relate a theory of mind to literary aesthetics.

Conceptual Clarification

At this junction it is necessary to explain certain terms and concepts crucial to this paper. These are; Drama and Theatre, Theatre for Development/Community Theatre, Mental Illness, Mimesis, Metamimesis, Psychodrama and Psychometamimesis.

Theatre and Drama are sometimes defined to mean the same thing. Although they are not the same thing, they are inextricably linked. The phenomena exist among the entire world people dating back to the primitive civilization. According to Schechner (1988, p.49), "Drama is what the writer writes. Theatre is the specific set of gestures performed by the performers in any performance". Sofola's definition is also appropriate in the context of this paper. Sofola (1991, p.4) defines theatre as: "an artistic realization or manifestation of the powerful stirring in the divine essence within the artists in reaction to the disequilibrium created in the universe order by the negative forces in the cosmos which threatens existence, particularly human existence"

Community Theatre has also been described to mean the same thing significantly with TfD and this situation is what Abah (1992, p.34) refers to as a situation whereby ordinary local farmers in the community are put in the "driving seat" of the drama, allowed to control the dramaturgical process.

Possession by evil spirit is the earliest concept of mental illness. According to Mitchell (1968, p. 7), mental illness is a behaviour inappropriate and incongruous to the persons' situation, it is potentially or actually dangerous to the person or others, it involves uncontrolled emotions, especially of a violent or of a sexual nature. It applies to disturbing behavior, which consists of these three components. Mental illness whether organic or functional exhibit psychiatric symptoms, the former has a demonstrable physical cause and are usually treated medically, while the latter show no organic cause. Rack (1991 p. 253) categorises mental illness as follows: Organic conditions and Functional conditions; where the latter is subdivided into; (1) Psychoses consisting of Affective Disorders (Depression, Mania) and Schizophrenia. The second subdivision is the (2) Neuroses. This paper focuses on the functional

mental illnesses which are also amenable to treatment by the non-medical means.

Mimesis is defined as imitation. It connotes the mirror image reflection of an inferior copy in Plato's *Republic* (Selden) while Aristotle describes it as involving a complex mediation of reality but it still has to do with imitation of a sort i.e. of action not of character.

Metamimesis is described as an aesthetic term in the continuum of mimetic tradition and its criticism. It is a coinage used in reference to literary adaptations with divergent ideological; perspective and politics between the original work (hypo text) and the adaptation (hypertext). In Metamimesis, imitation assumes a more radical progressive posture by giving new form and meaning to an earlier theme.

Psychodrama could refer to an interaction between psychology and drama or a psychological treatment, which uses the acting out of defined roles. It could also mean the type of drama whose subject matter is to probe into the inner mind of human beings and the psychological reasons behind their actions (Kipper, 2003, p.14).

Psychometamimesis is a coinage that is derived from some major concepts; psychology- study of human behavior, Psychotherapy, and Metamimesis, an aesthetic term. Psychometamimesis as a term is used to describe the changing phases of mimesis (imitation) in the drama and theatrical performance that emerged by giving new form and meaning to a theme presented through interaction with and study of the patient. It suggests a recreation, which is neither supportive of nor contradictory to the information gotten from the patient. However, it is a more progressive reconsideration of the inner state of man and man's interaction with society that transcend the mirror image connotation of mimesis.

Over the years, a lot of research studies have been carried out which serves as rational for Psychotherapy, Art Therapy and other therapies are complimentary to Chemotherapy in the treatment of mental illness. Justification for the use of these alternative therapies in mental illness can be hinged on Rack (1991). He states that organic mental condition can respond to therapies. According to him, "Psychodynamics forms of therapy have little use on their own without drugs especially for schizophrenia" (Rack, 1991, p.177).

Therapy according to Daley (1984, p. xii) involves the aim or desire to bring about change in human disorder. Art has been referred to as comprising painting, drawing, sculpturing and all the visual arts. It is seen as a way of stating mixed, poorly understood feelings in an attempt to bring them into clarity and order. Through art one can create clarity in expression, especially with some things that are most difficult to say. Art therapy is referred to as the use of Arts in a therapeutic setting or condition.

According to Freud (1973, p. 423), art is a path that leads back from phantasm to reality, the path that is of art, a view that would see the genesis

of creativity in personal conflict. To Freud, unconscious defense mechanism acting against neurosis and other system formation allow inner conflict to be expressed in creative act. This artistic creativity also, according to Storr (1972, p.11), is the ability to bring something new into existence for that person. It is then concluded that, it is this ability that provides the potential force for therapy.

Jung (1992, p. 228) defines creativity as finding form to express inner feelings, beliefs and thoughts and recognise this need to give meaningful form to experience as fundamental to art process. He emphasised the general function of creative expression to restore psychological balance through symbolic meaning. While the visual art is the primary component of art therapy, it also has a broader application to include the performing arts because it is also a creative art. In this dimension, other techniques apart from the restrictive meaning of art therapy have also been employed in therapy. Some of the techniques focus on children but most have also been used with older clients (individual and group therapy sessions). Among these techniques according to Vernon (1993, p. 89) are; dance and movement therapy, music therapy, role playing and drama therapy, sound play etc. In most of these techniques, the direct method of using the clients have been explored more predominantly for counseling to control and induce learning and also to correct aberrant psychological behavior.

Whereas the direct method is equally applicable to Psychometamimesis, the indirect method is preferable for obvious artist management reasons. The patients/clients are still involved in the play production process itself thus explicating the therapeutic potential of the process as well as that of the final aesthetic end product (performance). Essentially however the end product is more emphasised. Morenos' (1985, p. 123) experiment about living newspaper had shown him the possible therapeutic value of people playing roles other than their usual role and this was the basis of role inversion in Psychometamimesis.

The Process of Psychometamimesis

The process of Psychometamimesis is an appropriation of the play production process and includes several stages. It starts from play creation/play selection, through rehearsals to performance. In the play production process, Etherton (1982, p. 27) designed a schema that attempts to situate composition within the social process. According to him, actuality is life observed for the purpose of artistic interpretation. A story develops from this actuality. A Scenario divides the story into scenes. From these evolves the theatre style and conventions and languages to use, then the performance takes place and a play-text invariably emerged.

At this point, ordinarily the emerging scenes are rehearsed and a play text only emerges after performance. In between this schema of dramatic composition, the elements of theatrical performance such as

costume, props, scenography, lighting design, sound effects and music are also designed for execution at performance.

In psychometamimesis, all these are also used but the slight difference is in the application to the particular situation. The end product at this point can be realised through three producing methods. These are performance by inmates which is the direct method, or through improvisational groups comprising professional artistes and inmates as a hybrid of the indirect and direct methods. Another method is the use of artists to present performances to inmates, a purely indirect method. Such performance could be either in form of “Guerilla Theatre” or a formal presentation with the prior knowledge of the inmates.

The first aspect of this process of Psychometamimesis is the research into the actuality of inmates individually and collectively. This research involves gathering information on the nature of the mental ailment, fears and illusions of the patients and their behavioural pattern. There is the need for this research to prevent an inadvertent support or contradiction of the situation of the patient so as not to conflict with the objective of this method. Secondly, a theme is derived from this initial research, which can be called the hypo text but rather evolve and must neither support nor contradict the situation of the patient. In essence, a theme for the play will then be evolved taking into consideration the two issues raised above. A story will then emerge around the second theme out of which a scenario will then be written and a script will emerge referred to as the hypertext. It will be observed that this is at variance with the Etherton schema. The earlier schema can only be applicable in the direct method where the cast is comprised inmates alone, while in other producing methods rehearsals begin with the script.

At this point, we already have a theme, a story scenario and play script or drama. The crux of the matter is to evolve a play not reinforcing or contradicting the character of the mentally ill person but giving new form and meaning to the experience of the patient. The intention is not to repress the experience of the person, but to allow the building of a new personality. It is not to guide the patient to seek his lost previous personality, but to try and find a kind of new person different from the lost one and the ill one.

The next process is holding of rehearsals. While still employing the indirect method, the early period of rehearsals is expected to be carried out within reach of the mentally ill person/s i.e. not as formal audience but an informal audience. The aim of this is to arouse curiosity and attempt to get them psychologically involved in the production process. However, the later period of rehearsals should be done away from the patient. This is to further bring about the surprise element when the performance is actually staged.

One other desirable component of Psychometamimesis is that the new experience in theatrical performance should be done in slow motion in

order to march the slowing down of the thinking process in patients occasioned by the administration of drugs such as diazepam and antidepressants etc. It is believed that the mentally ill person is not able to process the magnitude of information he normally receives properly and also because some of these information are surreal in nature. The slow motion performance is to appropriate this phantasmagoria psychological state in the reformation of experience to enhance better reception, retention and processing of information by the patient.

Table of Difference between Etherton Schema and Oyewo's "Psychometamimesis"

Etherton Schema	Oyewo's Psychometamimesis
situates composition within the social process	research into the actuality of inmates individually and collectively through their case file
actuality is life observed for the purpose of artistic interpretation	A theme (first theme) is derived from this initial research (hypotext)
A story develops from this actuality.	Theme (2 nd theme) for the play will then be evolved from both case files and first theme
A Scenario divides the story into scenes.	A story will emerge around the second theme out of which a scenario will then be written. Play script will emerge (hypertext).
Rehearsals: theatre style, conventions and language: dramatic composition, the elements of theatrical performance such as costume, props, scenography, lighting design, sound effects and music are also designed for execution at performance	Rehearsals: early period of rehearsals to be carried out within reach of the mentally ill person/s as an informal audience (as teaser): later period of rehearsals should be done away from the patient (for surprise element): production elements potpourri of the surreal, symbolic and occasionally the representational eg natural costume, symbolic props and representational; suggestively realistic/symbolic set, character make up, music direct not incidental
the performance	Performance in slow motion
play-text emerged	Performance
Follow up to confirm efficacy	Follow-up appraisal to include medical/clinical assessment of conditions of inmates.

*Table generated by the researcher

Another important arm of Psychometamimesis is the removal of certain production elements from the surreal to the symbolic and occasionally the representational. The world of the mentally challenged person is complex; as a result, the admixture of the simple, dreamlike and the natural will better reach out to the inner mind. In this instance, costume should be natural, props symbolic and representational; set, suggestively realistic i.e. symbolic, character make up should also be used while music should be produced on set and not incidental. The essence of using mimesis in costume and using other suggestive realism in setting and using live music is to paint a good image of sanity. It is expected that this will appeal to the patients and his longing for the sanity will attune him at peace with himself and his environment. This is not a one time therapy and as a result, follow up is very important for remote impact assessment to determine how far the production and performance process have gone in the behavioural change. The peculiar nature of Psychometamimesis also warrants that medical tests are run to assess the impact in addition; the process is not complete without the follow up.

Finally although Psychometamimesis is conceived specifically for use in mental illness, its procedures could also be adopted to the correction of all deviant behaviors. Its ultimate aim is to evolve series of drama texts from case notes of patients and which can invariably be used for psychotherapy in performance for treatment of specific and similar diagnosed cases of mental illness.

Conclusion

The nature of theatre and its aesthetics makes it a useful and potent instrument of mass mobilisation, education, as well as the treatment of aberrant psychological conditions. In fact, in theatre, we find the same forces of cohesion, division and creativity as may be observed in the world of the mentally ill person. However, the world of the theatre is controlled in its reaction to the disequilibrium created in the universe.

This is why through “Psychometamimesis”, drama and theatre have strong therapeutic potentials in the management of mental illness. It is not to evoke tragic emotions in the patient but to lead him to reason and take stock of the underlying stress/conflict situation, thereby effecting healing. Thus, there is a future for drama and theatre in psychological therapy for functional mental illness bringing about a strong need for collaboration between dramatist/theatrician and medical health workers. Therefore, treatment should include some form of psychotherapy. Psychometamimesis is considered as one salient form of this therapy, a potent form of therapy that empowers the special audiences to achieve personal as well as social change.

References

- Abah, S.O. (1992). Participatory theatre and rural development: Issues and cases. *Na we: Journal of NPTA*, 2 (1): 82-95.
- Baukat, M. A. (2001). Traditional forms of psychotherapy of the people of plateau state, Nigeria. *Ife psychologia*, 9 (1): 79-93
- Casson, J. W. (2000). Living newspaper: Theatre and therapy. *TDR* (1988-): 44 (2): 107-122.
- Challman, T. D. (2009). Alternative therapies. In Carey, B. W., Crocker, A.C., Feldman, H.D. (Ed.) *Developmental behavioral pediatrics*. Elsevier Inc.
- Dalley, T. (1992). *Art as therapy*. London: Tavistock/Routledge.
- Etherton, M. (1982). *The development of African drama*. London: Hutchinson University Library for Africa,
- Freud, S. (1973). *Introductory lectures on psychoanalysis*. Harmondsworth: Penguin
- Gotrick, K. (1984). *Apidan theatre and modern Drama*. Goteborg: Graphic system. AB.
- Gumucio-Dagron, Alphonso (1994). *Popular theatre in Nigeria*. Ibadan: UNICEF.
- Igbokwe, C. (2014) Inside Lagos psychiatric home: Sorry stories of inmates. *The Sun Newspaper*, October 4.
- Jones, E. D. (1982). *African literature today: Retrospect and prospect*. London: Heinemann.
- Kipper, D.A, Ritche, T. D. (2003) The effectiveness of psychodramatic techniques: A meta-analysis. *Group dynamics: theory research and practice* 7 (1).
- Kosslyn, S. M. (1984). *Ghost in the mind's machine: Creating and using image in the Brain*. New York: WW Norton and Company.
- Mitchell, A.R.K. (1972). *Schizophrenia: What it means*. Priority Press Limited.
- Moreno, J. L. (1985). *Psychodrama*. PA: Beacon House Inc.
- Otto, H. A. (ed) (1968). *Human potentialities: The challenge and the promise*. St. Louis, Missouri, USA: Warren H. Green Inc.
- Rack, P. (1991). *Race, culture and mental disorder*. London: Tavistock/Routledge
- Schechner, R (1988). *Performance theory*. New York: Routledge.
- Selden, R. (1992). *The theory of criticism from Plato to the present. A Reader*. England: Longman.
- Sofola, Z. (1991). *The artist and the tragedy of a nation*. 40th Inaugural Lecture, University of Ilorin.
- Soyinka, W. (1988). *Art, dialogue and outrage: Essays on literature and culture*. Ibadan: New horn press Ltd.
- Storr, A. (1972). *The dynamics of creation*. Harmondsworth: Penguin.

- Vernon, A. (1993). *Counseling children and adolescents*. USA: Love Publishing Company
- Wickland, A. R. and Brehm, J. B. (1976). *Perspectives on cognitive dissonance*. New Jersey, USA: Lawrence Erlbaum Associated Publishers.
- The Holy Bible*. (KJV). Mathew 9:12

Communal War against the Macabre Dance of 'Mansquitoes' for Good Governance in the Drama of Ziky Kofoworola

By

Yemi Atanda (Ph.D.)*

Abstract

This paper examines *Dance of the Mosquitoes* by Ziky Kofoworola. The method is to examine the theories of civil society and to critically analysis the play to find out the role of civil society in the manner of communal ethos in dance performance by narrative technique, play-within-the-play and flash back. The study concludes that, there should be good quality of life by eradicating corruption and poverty at all facets of society for good governance.

Keywords: Communal War, 'Mansquitoes', Governance, Civil Society, Corruption

Introduction

This paper examines the needs for all and sundry to foster concerted efforts to seeing to the good governance in Nigeria. The word 'war' connotes the art of struggle against all forces of oppression, subjugation, political and economic deprivation, religious bigotry, ethnic jingoism and all other associated intents to fan the privileged fews. In this regard, the war will have to be wagged by the entire community. In a community, there may be various and many conflicting interests, yet there is a common denominator- to live in peace. It is pertinent to say that in peace, there is progress. You would want to ask: what is 'mansquitoes'? By our experience, we know and dread mosquitoes. No doubt, 'mansquitoes' is a metaphor for mosquitoes. We, naturally in this tropical region, know the blood sucking tiny insects, their terrible and irritating sound, the sharp biting and the itches that follow. We are confronted with the wanton malaria fever that mosquitoes infected in the blood streams of young and olds. This infection appears to have devised means of incurability at the domestic, national and international fronts. The panacea to the virulent incursion of the 'mansquitoes' within the body polity in Nigerian society is found in the play titled *Dance of the Mosquitoes* by Ziky Kofoworola. My method here is to examine the theory of civil society to stem good governance and to engage in the critical study of the play text. Drama is a social art. It underpins the collaborative efforts in a

Yemi Atanda (Ph.D.) teaches at Department of Performing Arts, Olabisi Onabanjo University, Ago-Iwoye, Nigeria.

community of performers not only to mirror the social realism on stage, video or film, but to share the experience with audience, or as text with a reader. The linguistic parallelism between mosquitoes and ‘mansquitoes’ brings to bear the metaphoric interpretations and meanings of scourge of the virulent corruptions, insecurity, political upheaval, endemic ethnic polarization, religious bigotry, lack of purposeful leadership at all levels and strata of society.

Conceptual and Theoretical Frameworks

The concept of civil society goes back many centuries in Western thinking with its roots in ancient Greece- the birth place of democracy. What was similar to that, for instance was the role of the Oyomesi in Oyo Empire, in the present Yorubaland of the South-Western Nigeria.

Civil society is associated with voluntary self-government, and with civility that accompanies voluntary relations (Cohen 1995, p. 120). Also, Warren (1999, p. 54) whose work on the brief history of civil society serves as the bedrock of this paper, wants to know what relevance has the civility of the civil society has to do with good governance? To him, it means for governance to be ‘good’ is, of course, contestable and the normative expectations levelled at civil society are many, varied, and laddened with incompatible ideological agenda. To us, the desirability of the associational effects ensure to prong and egg on the leaders to do what is just.

For instance, the conceptions of civil society were revived in Nigeria by the pro-democracy groups in the eras of the military administrations of General Ibrahim Badamosi Babangida, during the interim government of Chief Ernest Sonekan and the draconian government of General Sanni Abacha, in Nigeria. From the early modern liberal political thought, such liberal struggles (Cohen and Arato 1992; Keane 1988; Preuss 1995), were reminiscent of liberal struggles against authoritarian states in the early modern period. Example of such was the United States of America where consolidated post-industrial liberal-democracy arising from the American Revolution against the British imperialism for enhancing good governance.

The memory of the general strike of 1945 by the Nigeria Labour Congress was refreshed by the repeat of the the general strike of 2012 against the removal of oil subsidy by the federal government of Nigeria. On this note, within the concept of this paper, the associative structures of civil society are related intrinsically to good governance, as we shall soon find in the analysis of the play *Dance of the Mosquitoes*, where individuals, in the spirit of civil service order, combine efforts with the government, to rid the society of the undesirable corrupt and megalomaniac elements to foster the civility of good governance

Despondent Image of Motherhood and Her Midget Son

This play is a satire. It is a political satire. Generally, comedy creates laughter. But satire by its nature makes swipe at social events, individuals and society at large. It does so, so that vices, follies, abuses of power and privileges and shortcomings are held up to ridicule (Atanda 2014). Essentially, satire is a form of criticism of folly or vice to create social contemplation in a ridiculous way in order to evoke laughter so as to shame individuals, a group, government, or society.

This is done in a way to deconstruct the prevalent social order to bring to bear constructive social criticism. Its chief instruments are irony, sarcasm, invective, wit and humour. In a way to wage war against the army of mosquitoes, simply you may use insecticide of any kind, ensure you have a clean and healthy environment, sleep in a treated mosquito net, et cetera. How do you wage war against 'mosquitoes'? The playwright, as a post-colonial playwright does not really believe in the violent approach into effecting a positive change in our society, but by the way of performance; vices, corruptions and bad eggs would be exposed. The Narrator and Chorus confirm thus:

NARRATOR: That I believe is what we all doing. The positive approach is not to give up in despondency but to strive and fight. For fighting is the only way out.

CHORUS: Our own fighting method is to expose the mosquitoes. To reduce their atrocities into dancing spectacles; to laugh at the spectacles of tragedy through a comic portrayal of their ravaging damages in our dance of mosquitoes (17).

This method, by using performance art of dance drama using a form of satire, in coded symbols, images and metaphor of mosquitoes, is to depict by exposing the moribund state of affairs in Nigeria. A country suffering from the effects of wanton attacks of mosquitoes, blood sucking insects as metaphors for those who are in the position of authority, but fail to lead well. The image of mosquitoes is real. In the conversation between the performers of the dance drama, we are confronted with the graphic explication of the lethargic rampage of the mosquitoes which is noted in the trauma and pains of acute malaria in a son called Niaghara and his 'widow' mother in her shared excruciating pains and the agony of a forlorn motherhood. The characters inform us lucidly, the need to quote at length thus:

CHORUS: Mosquitoes are real. A ravaging creature that sucks human blood They suck, suck and suck the human blood till you bleed, red with blood//2ce.

NARRATOR: Thank you dear playmates. Thanks for agreeing that mosquitoes are real, and suck, till you bleed, and bleed, and bleed red with blood....

CHORUS: We reject the skin piercing mouth of the mosquitoes. Needles are meant to patch up matters, in damage control; like the sharpmouth of fountain pen, dropping the message of goodwill. How can we enjoy the fatness of land, when we are ravaged by mosquitoes that suck our blood dry leaving us parched like the Sahara desert (pp. 8-9).

The community of performers is a replica of civil society, with efforts of others like Prosecutor and Defence Counsel, in their dialectical approach, using counter discourse to expose the representatives of mosquitoes as 'mansquitoes' in every nook and cranny of our society. The Journalists, the security agents, especially, men of the Nigerian Police Force, the Legislators and others are not spared to be exposed, in their own different and various ways become the monsters that the playwright calls mansquitoes. From the exposition of the play, we are being opened to the traumatic experience of Mother as:

The play opens with a mother (a widow) bemoaning her only child who suffers from malaria infection. The tickling sounds of the wall clock could be heard at every second. Due to the tense atmosphere it sounds loud and clear like a challenge to the breathing sound of the sick boy with boiling fever. This scenic event takes place in a one room apartment in a dreary environment. The sick boy lies on a mattress on the floor. The worried mother sits by his side with a local fan to keep him cool. She keeps a bowl of cold water, which she draws from with a spoon, to quench the thirst of the sick boy and soothe his throat. (Stage direction, 1).

The stage direction shows a poverty stricken widow whose only child is struck down by bouts of malaria fever. As more revelations come, we are met with a bigger image of motherhood, this is the spirit of a nationhood, a widow too, whose only child is Niaghara, a malaria infected child, a country that is very sick.

Journalists are known as members of the Fourth Estate of the Realm. They follow in protocol the Judiciary, the Legislative and the Executive. They are regarded as watchdogs of the society. Fundamentally, their primary duty is to inform, educate and entertain members of the public. The playwright uses news report to reveal the degrading and corrupt society. In a recent report, the World Health Organisation, (W.H.O), says it is evident that the country, Niaghara, is rampaged by the spread of malaria, 'and its damaging effects to the people of Niagharaland has developed into an epidemic proportion' (12). The news informs that over 200 species of the mosquitoes have been discovered. For this reason, the government of the country needs huge amount of money, thus, a special appeal is made by the Prime Minister of Niaghara to the Sweet Banks. To this appeal, the foreign banks promised to release the some of

500 million dollars from the stolen amount from petroleum money to the apex bank of Niaghara, for the Government. This instance draws a clear memories of the corrupt and megalomaniac military, civilian leaders and some captains of industries from the time of the independence in Nigeria, to the recent time. The Sweet Bank is a corrupt form of Swiss Banks and many other foreign banks which are the conduit pipes through which the public treasuries are depleted. Good examples of morbid kleptocracy was the return of billions of naira stolen by the power drunk General Sanni Abacha and some members of his family from various banks both locally and internationally and the recent crude revelation of the Dasukigate: championed by Mohammed Sambo Dasuki, who was alleged of diverting the public fund (\$2.4 billion) meant to procure arms and ammunitions to fight insurgent Boko Haram for political and private interests.

In fact, the playwright draws his swipe net which becomes a web in structure; spare no one of the challenge of facing the trend of calvinism of the satiric performance art. The style is to reveal the truth. This is the duty of a critical realist as he engages his art to seek for reason. The journalists too are not spared, just as you may find that the judiciary, the legislature and the executive and many other sphere of leadership positions in Nigeria. The characters in the play-within-the play; Director of News, Newsreport and Bonopaak involve in shady deals and unduly influenced by the power that corrupts absolutely. They censor news, relay news and find themselves in the pit-falls of propanganda without strict adherence to ethics of their profession; all may depend on how fat the brown envelopes are. The corrupt tendency becomes the way journalists too get the 'ten percent' and 'kick back' involving extensive carvaesque jokes on the stark reality in the civil service.

The process of the morbid transformation from mosquito to 'mansquito' is the depiction of the crave of the legislator in the dream of the Prime Minister. In his dream, The Super Voice, in semiotic revelations, as the apotheosis of self survival, shows the Prime Minister, the macabre dance of his legislators, who in their greeds want to appropriate all the wealth of the nation to themselves, in the name of being the law makers. The Voice says, 'now listen and watch what your law makers are doing? Each and every one of them have (sic) troubled me with same kinds of requests and my ears quake with incessant drumming of the same requests...' (p. 26). Their requests are just to secure the right of self aggrandizement. They do not mind to upturn the Constitution to suit their desires. The desires for the accumulation of materiality in the spirit of kleptocracy and the will to enact the action of dancing alone. In Nigeria, there is a common parlance, that 'he wey jop alone go die alone'; this is the position of Super Voice and Law Maker in the dialogue for the necessary process of transformation of dancing alone:

SUPER VOICE: Yes, not a mosquito, but a mansquito.

LAW MAKER: I don't understand.
SUPER VOICE: You should understand: Mansquito; that's what you will be, when you dance alone.
LAW MAKER: Mansquito or mosquito?
SUPER VOICE: A Mansquito is a special kind of mosquito- a monsterSpecie....A demonstration of the Transformation experience (p. 29).

Indeed, the Law Maker agrees to the process of the transformation, and they become the monsters that are called 'mansquitoes'. In the true sense, there is constant display of macabre dance at the National Assembly. We may not un-mention the constant allegations of the Ghana - must -go -syndrome, when cash in its fluidity flows from the Executive to the Legislature in the name of lobby, don't let us mention the macabre dance of throwing fists into one and another's faces, and breaking the mace and their heads with chairs on issues that might not be beyond percuniary.

The woman is raped, her husband is killed and her only child infected by the mosquitoes. The mosquitoes are now monsters. The mansquitoes in political flowing gowns, military khaki uniforms and swagger sticks, marching order in zombie style, the legislators, the judiciary, the police and other associated agency; have raped the widow, the mother of the sick Niaghara. In the play, the Zombies come as maruders, armed robbers to rob the Minister of Justice, the husband of the mother of Niaghara. His security aide cannot do anything, because his colleagues from the neighbouring police station as usual are on the road to robb. The Minister of Justice knowing he is at crossroad, wants his pregnant wife to be protected and be saved by Inspector, his guard. This monster does no protection, but rapes the pregnant woman. Inspector makes the harpless woman "good" to ensure her "double protection".

Global Cure for the Midget-Child

The play opens to a poor widow, nursing her only child suffering from acute malaria infection, at the domestic and individual fronts facing the rigour of living and its problematics in a raped nation. A nation rich in human resources and natural resources, a nation that prides herself as the Giant of Africa, but now a midget amongst the comity of nations within Africa and the world at large. You can see the whole world through the window of your palm - computer or handset. The world is a village. No nation that is worth her salt will isolate herself from the entire globe.

History thus becomes a fulcrum within the concept of globalising the world where regional formations like African Union, European Union, Common Wealth Countries, and reminds one of the past of the imperial blocks. In Africa, the artificial demarcations of each sovereign state was at the Berlin Conference of 1884. So, to say, the era preceeded the scrambling of possessing Africa by the Imperial power dated to the point of

contact. It was in this “spirit of globalization, according to (Iwara, 2004, p.21) that Britain sought to impose its political system, its education and its civilization on the amalgamated Northern and Southern Protectorates of Nigeria”. It may be this line of history that informs The Prime Minister to quickly, as matter of responsibility rather than duty to flow out his Minister of Justice, who is shot and gravely wounded by the Zombies, the supposedly security officers of the nation, turn armed robbers, to Britain. Also in the same line, that the Prime Minister deems proper to ensure, with passion for duty and responsibility, to foot the medical bill of the Minister of Justice’s son, Niaghara- the only child of the widow, who is suffering from acute malaria. The boy has been suffering for more than fifty years of his existence, to the extent that his growth does become stunted and he is just a midget amongst his peers. The real name of the Minister of Justice is WAZOBIA, a feeble breed, compere with his wife, who comes from the traditional lineage of strong breeds. The aesthetic strenght of this play is in the creation of symbols and imageries by the playwright to envince the messages and carlivaesque jokes in satire. Wazobia, we may remember is conscious but failed attempt by Nigerian Government to create a language for commerce, education and communication, in place of the colonial English. The civil society of performers in the play led by the Narrator tells about the hope, thus:

NARRATOR: Thank be to God Almighty Mama Niaghara’s son is notbastard. Inspite of the fact that she was raped in broad daylight on the high way by shameless rogues; the so calledZombies who pervert the course of justice (with a reflective intensity).They raped the wife of the minister of justice, they rendered his Wifeto an enforced widowhood... though the minister of justice was murdered,yet justice remains ever alive, flowing like the fresh water from the topeof the mountaing valleys into the pool of water down below...

PROSECUTOR: ... (*To the audience*) what can we do? Tell me brothers and sisters.What can one do in the midst of confusion; confusion in thehomes,confusion in the streets, confusion in schools and colleges, confusionin the hospitals, confusion in the markets; confusion, confusion, confusion.

DEFENCE COUNSEL: There will always be confusion except there is confession (pp. 75-76).

The characters quoted above say volumes, especially if one is living in Nigeria for the past three or four decades. You may agree with the Defence Counsel, in his altrustic statement that a confused society, without clear thinking, no respect for the fundamental human rights, lack

of equitable justice, no robust political culture, no secularized society with due sense of religious tolerance, purposeful leadership, corrupt free society, etc, then, such a society is doomed. But in the mood of self-confession, everybody should be accountable for his actions and in-actions. This is to say, that he that must come to equity, must come with clean hands.

In Britain, Mama Niaghara, the raped mother and her malarious son, are in the hospital for appropriate and adequate medical attention. The Chief Consultant, Senior Consultant, Nurse, and Technologist, all prime, ready to canulate his vein, and other medical appratus like thermometer and spygnomanometer, Hydrocort, Frusemide are set for the surgical operation to transfuse new blood into the sick child, Niaghara. It is impotant to note one phenomenon that the blood in a man, or a woman is not different, blood is the same despite racial defferences- be you black and white. The anatomical structure of every being, irrespectful of land and clime, either in Europe, Asia or Africa; human anatomy is the same. The variations are mainly from the environment, genes, perception and idiosyncracy; all associated to the natural instinct to dominate, to appropriate and leave other in perpetual wants. The medical experts are succesful in the operation, they draw new and fresh blood from the blood bank in the foreign hospital and the life of the midget, Niaghara, is renewed, refreshed, reinvigorated and completely rejuvenated. At first, Mama Niaghara falls into allucination, the problem of the past and the fear of the failure of renewal. These elements of fear are indicatios of the morbid feelings towards change. Change to us is a constant phenomenon. But if it must come, it is should be a positive change- a process of revalorizing. On this note, Mama Niaghara says, in her elation, and joyful moment for the safety of her son, who is a renewed member of the comity of the civilized nations of the world in the age of globalization:

MAMA NIAGHARA: Thank you... Thank you for saving my only son. I thank youall and giving him complete sets of new languages, and new sets of knowledge and ideas And (sic) new kinds of culture and dresses and songs and dances. And... and... and... (*As mama Niaghara's son is wheeled out of the operation room. Mama Niaghara faints and rocks music is played as light fades out gently*) (p. 74).

Conclusion

The play is a good satire, a genre of comedy to lampoon individuals and the society in general in order to edifying it. This play exposes bad eggs amongst us. It suggests legal procedures to charge and punish the offenders (mansquitoes), it also in the spirit of the civil society, that the actors tell their stories, play act, play-within-the play, flashbacks

and all other dramatic techniques are used, including music, songs and dance as dramatic elements to narrate their story. The story is simple. This story says that government should ensure and improve the quality of life of the citizens, eradicate poverty in all facets of society, and human dignity should be enhanced through due regard for Fundamental Human Rights. Government at all levels, Federal, State and Local, should ensure good governance in collaboration with civil society and every member of the community in the rural, urban and metropolies to fight corruption and social dysfunction. In Nigeria, these goals have not yet been fully achieved to ensure good governance, to strenghten, as Hegel would say, the ability of individuals to participate in ethically-robust meaning of self-governance, is to have ethical community. Our fore-fathers struggled for the independence, and it was granted in 1960!

References

- Ajayi, I.(2000). Globalization and the Nigerian economy: A wake-up call for the HR practioner. Paper presented at the Institute of Personal Management of Nigeria, 32nd Annual Conference, Abuja, on 19th October.
- Atanda, Y. (2014). *Dialectics of revolution in the postcolonial drama of Obafemi and Yerima: Towards the theory of revalorization*. Saarbrucken, Deutschland/Germany: Scholar-Press.
- Cohen, J. (1995). Interpreting the notion of civil society. In Walzer, M. (Ed.) *Toward a gobal civil society*, pp. 35-40. Providence, RI and Oxford: Berghahn Books.
- Cohen, J.and Arato, A. (1992). *Civil society and political thoery*. Canbridge, MA: MIT Press.
- Iwara, A. U. (2004). Identity politics, globalization and socio-political engineering in Nigeria. In Oni, D. (Eds.) *Nigeria and globalization discourses on identity politics and social conflict*, pp. 98-117. Lagos: Centre for Black and African Arts and Civilization (CBAAC).
- Iweriebor, E.(1996). *The radical politics in Nigeria, 1945-1950: The significance of the Zikist movement*. Zaria: Ahmadu Bello University Press.
- Keane, J. (1998). *Civil society and the state: New European perspectives*. London: Verso.
- Kofoworola, E. Z. (2011). *Dance of the mosquitoes*. Ogbomoso: Dorcamos Tops Publishers Ltd.
- Pressur, U. (1995). *Constitutional revolution: The link between constitutionalism and progress*. Atlantic Highlands N. J. Humanities Press.
- Robertson, R. (1992). *Globalisation, social theory and social culture*. London: Stage Publicatons.
- Warren, M. F. (1999). *Civil society and good governance*. Retrieved from warrenm@gunet.georgetown.edu. On 1st July, 2017.

Theatre-for-Development: A Pragmatic Approach to Incursion of Lassa Fever in Nigeria

By

Akinboye, A. J*

And

Taofiq O. Nasir (Ph.D)*

Abstract

Several researches have been conducted into topical diseases affecting human beings through Theatre-for-Development, such includes Hiv/Aids which was given global attention and sufficient funding from various agencies. Some disease however known to be silent killers have suffered both artistic and scholastic attention from theatre practitioners and inadequate funding as well. Such includes Lassa haemorrhagic fever which is a zoonotic disease. Research reveals that illiteracy contributes largely to its spread. Adopting Mezirow's theory of Transformative Learning as a theoretical springboard and using pre-test-post-test quasi experimental design, this paper discovers the importance of Theatre-for-Development as a vital tool of information dissemination, entertainment, and education not only for rural dwellers but elites as well. It hereby recommends the adoption of Theatre-for-Development in information dissemination, career building, confidence building, and decision making.

Keyword: Lassa Fever, Theatre-for-Development, Zoonotic, Orientation, Transformative Learning,.

Introduction

Theatre is an art that is concerned almost exclusively with live performances in which the action is precisely planned to create a coherent and significant sense of drama. As stated by Idogho (2016, p. 7), theatre has been accepted as a collaborative form of art that uses live performers to perform real/imagined event on a raised platform before a group of people for entertainment and enlightenment. In the present day society, its usage had exceeded that of entertainment as it is now informative, educative and therapeutic.

Theatre functions in different ways in order to carry out its social development and effect social changes in the society. This has to be related to the people's Socio-cultural beliefs and the problems within their environment. Theatre entertains, educates, provokes, and enlightens the

Akinboye, A. J lectures at the Department of General Studies Unit, Federal University, Oye-Ekiti, Ekiti State, Nigeria and **Taofiq O. Nasir (Ph.D)** lectures at the Department of Theatre and Media Arts, Federal University, Oye-Ekiti, Nigeria.

audience. The theatre in this work speaks to the people in their own language and idioms and deals with issues that must affect their life. It reacts against elitist theatre which hypnotizes the masses instead of liberating them out of foulness. This theatre is referred to as Theatre-for-Development (TFD), Community Theatre (C.T), Community Theatre for Integrated Rural Development (C.T.H.I.R.D), Popular Theatre (P.T), Forum Theatre and so on. In this vein, it can be used as developmental tools either by individual or community which is known as Theatre-for-Development or Community Theatre.

Theatre-for-Development as its name implies, suggests a breaking away from the conventionalized Aristotelian form of theatre and moving into a new situation where new commitments may have to be made. It denotes concepts, which embraces numbers of specific processes of changes among which are policies, expectations and patterns of group affiliation (Mbachaga 2011, p. 54).

Theatre-for-Development productions are usually performed free to encourage large turnout of audience. The language used is usually that of the target community. Even the extra verbal and non-verbal art modes of songs, dances, chants, and mimes are those peculiarities to the target rural community. This way, the recipient at the artistic venue receives the entire experience as their own.

Boal (1974, p. 122) says:

all the truly revolutionary theatrical groups should transfer to the people the means of production in the theatre, so that the people themselves may utilize them. Theatre is a weapon and it is the people who should wield it.

In view of this definition, Theatre-for-Development can thus be seen as a socializing process for the induction of social change for a better living in a community through which development of abilities, attitudes and other terms of behaviour which are positive to the values of that community. Since it introduces new ideas and new abilities for solving problems, it involves a process of education which helps people to think for themselves. The awakening of needs, as well as improvement in technical skills required for the satisfaction of needs are educational process which involves basic changes in attitude, skills and knowledge. Education plays a very vital role in every community development activity. In this wise, this paper takes a critical look into edutainment of the populace about the danger of Lassa Fever. Though already in existence albeit partially, the year 2016 has the number of Lassa fever cases in Nigeria with a mortality rate of 43.2% (so far there has been about 83 numbers of Lassa fever cases and 40 deaths in 10 states within the country). Lassa fever is similar to Ebola because both are acute viral haemorrhagic fevers and are caused by RNA viruses. Both viral infections suppress the immune system and present themselves as headache, nausea and vomiting, and muscle pain.

Both also have an incubation period of 1-3 weeks. While it is believed that it has been contained successfully, it reared its ugly head again in 2019 claiming many lives. This makes it very necessary to attempt an alternative way of informing the populace about this dreadful disease through another medium.

Theory of Transformative Learning

Transformative learning theory opines that the process of “perspective transformation” has three dimensions which include: psychological (changes in understanding of the self), convictional (revision of belief system), and behavioral (changes in lifestyle). Transformative learning is the expansion of consciousness through the transformation of basic worldview and specific capacities of the self; transformative learning is facilitated through consciously directed processes such as appreciatively accessing and receiving the symbolic contents of the unconscious and critically analyzing underlying premises. An important part of transformative learning is for individuals to change their frames of reference by critically reflecting on their assumptions and beliefs and consciously making and implementing plans that brings about new ways of defining their worlds. As opined by Mezirow (2000, p. 23):

A defining condition of being human is that we have to understand the meaning of our experience. For some, any uncritically assimilated explanation by an authority figure will suffice. But in contemporary societies we must learn to make our own interpretations rather than act on the purposes, beliefs, judgments, and feelings of others. Facilitating such understanding is the cardinal goal of adult education. Transformative learning develops autonomous thinking.

Developed by Mezirow, this theory has evolved into a comprehensive and complex description of how learners construe, validate, and reformulate the meaning of their experience. For learners to change their meaning schemes (specific beliefs, attitudes, and emotional reactions), they must engage in critical reflection on their experiences which in turn leads to a perspective transformation.

Lassa Fever Disease

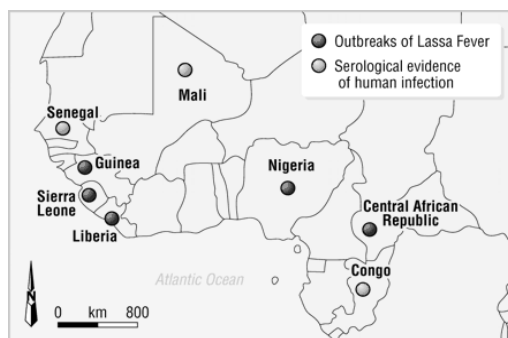
Lassa fever is an acute viral haemorrhagic illness caused by Lassa virus, a member of arenavirus and family of viruses. It is transmitted from human's contacts with food or household items contaminated with rodent excreta. The disease is endemic in the rodent population parts of West Africa. Person to person infections and laboratory transmission can occur, particularly in the hospital environment.

Lassa virus may also be spread between humans through the direct contact with the blood, urine, feces, or other bodily secretions of a person infected with Lassa fever. There is no epidemiological evidence supporting airborne spread between humans. Person-to-person transmission occurs in

both community and healthcare settings, where the virus may be spread by contaminated medical equipment, such as re-used needles. Sexual transmission of Lassa virus has been reported. (www.WHO.org)

Lassa fever occurs in all age groups and both sexes. People at greatest risk are those living in rural areas where *Mastomys* are usually found, especially in communities with poor sanitation or crowded living conditions. Health workers are at risk if caring for Lassa fever patients in the absence of proper barrier nursing and infection prevention and control practices.

Lassa fever or Lassa hemorrhagic fever (LHF) is an acute viral hemorrhagic fever caused the Lassa virus and first described in 1969 in the town of Lassa, in Borno State, Nigeria. Lassa virus is a member of the *Arenaviridae* virus family. Similar to Ebola, clinical cases of Lassa fever had been known for over a decade, but has not been connected with a viral pathogen. The primary animal host of the Lassa virus is the Natal multimammate mouse (*Mastomynatalensis*), an animal found in most of Sub-Saharan Africa. The virus is probably transmitted by contact with the feces or urine of animals accessing grain stores in residences. Given its high rate of incidence, Lassa fever is a major problem in affected countries. Lassa fever occurs commonly in West Africa. It results in 300,000 to 500,000 cases annually and causes about 5,000 deaths each year. Outbreak of the disease has been observed in Nigeria, Liberia, Sierra Leone, Guinea, and the Central Africa Republic. (<http://www.cdc.gov>).



The map of Lassa fever outbreak in Africa. Source: (<http://www.cdc.gov>)

Lassa Fever in Nigeria

Nigeria recently battled with an outbreak of Lassa Hemorrhagic Fever (LHF) and the disease has so far claimed fifty-three (53) lives around the country. Lassa fever has broken into an epidemic proportion in Nigeria nearly every year since 1969 when it was first identified and named Lassa after the town in Borno state where researchers traced it. The latest outbreak since November and the rising death toll in its wake has prompted concern about its continued recurrence, a marked departure from how Nigeria contained with Ebola for the first time in its history with one call to give Lassa Ebola treatment.

The fatality rate from Ebola is higher, an infection is nearly always fatal, and Lassa hasn't seen the same level of concern. The virus has been hitting and petering out for forty-seven (47) years. That may be one reason many haven't taken it as serious as it should be, suggests Dr. Muhammad Askira, President of the Nigerian Association of Resident Doctors. Nigeria had some twenty-one (21) infections, including Patrick Sawyer, a Liberian American visiting Lagos after being infected with Ebola. By contrast, more than eighty infections of Lassa fever have been recorded since November and more than forty have resulted in death. Recent research reveals Lassa fever is endemic to the West Africa countries of Benin, Ghana, Guinea, Liberia, Mali, Sierra Leone, and Nigeria

Lassa fever has this year generated a massive campaign in mass and social media, with the federal health ministry pushing out photo charts and info graph detailing everything to be known about Lassa and the multimammate rat that haunts it.<http://www.vanguardngr.com/2019/02/101-die-in-nigeria-from-lassa-fever-outbreak/>.

The outbreak of Lassa fever was only announced in January, months after the first case of the disease happened in August with subsequent deaths report in 10 states including Abuja. Last year, twelve (12) people died in Nigeria out of 375 infected, while in 2012 there were 1,723 cases and 112 deaths, according to Nigeria centre for Disease (NDC). In neighbouring Benin at least nine people have died in a Lassa outbreak, with a total of 20 suspected cases. Benin was hit by a Lassa fever outbreak in October 2014, when nine people suspected of having the virus died.

The number of Lassa fever infections in West Africa every year is between 100,000 to 300,000, with about 5,000 deaths, according to the US Centers for Disease Control and prevention (UCDCP). Lassa fever belongs to the same family as Marburg and Ebola, two deadly viruses that leads to infections with fever, vomiting, and in worst case hemorrhagic bleeding. <http://www.vanguardngr.com/2016/02/101-die-in-nigeria-from-assa-fever-outbreak>.

Prevention and Control

The prevention and control of Lassa fever relies on promoting good "community hygiene" to discourage rodents from entering homes. Effective measures include storing grain and other foodstuffs in rodent-proof containers, disposing of garbage far from the home, maintaining clean households and keeping cats. Because mastomys are so abundant in endemic areas, it is not possible to completely eliminate them from the environment. Family members should always be careful to avoid contact with blood and body fluids while caring for sick persons.

In health-care settings, staff should always apply standard infection prevention and control precautions when caring for patients, regardless of their presumed diagnosis. These include basic hand hygiene, respiratory

hygiene, use of personal protective equipment (to block splashes or other contact with infected materials), safe injection practices and safe burial practices. Health-care workers caring for patients with suspected or confirmed Lassa fever should apply extra infection control measures to prevent contact with the patient's blood and body fluids and contaminated surfaces or materials such as clothing and bedding. When in close contact (within 1 meter) of patients with Lassa fever, health-care workers should wear face protection (a face shield or a medical mask and goggles), a clean, non-sterile long-sleeved gown, and gloves (sterile gloves for some procedures). /mediacentre/factsheets/fs179/en/.

On rare occasions, travelers from areas where Lassa fever is endemic export the disease to other countries. Although malaria, typhoid fever, and many other tropical infections are much more common, the diagnosis of Lassa fever should be considered in febrile patients returning from West Africa, especially if they have had exposure in rural areas or hospitals in countries where Lassa fever is known to be endemic. Health-care workers seeing a patient suspected to have Lassa fever should immediately contact local and national experts for advice and to arrange for laboratory testing. Below are pictures of the Lassa virus

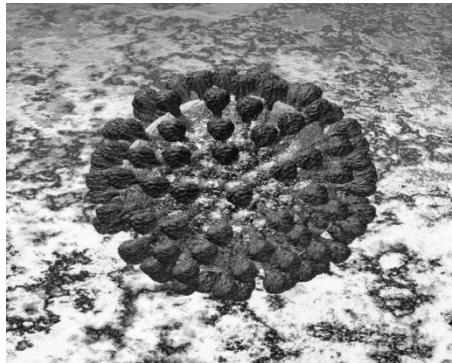


Plate 1: The Lassa virus. Source: <http://ask.naija.com/7/05/19/2.30pm>



Plate 2: Lassa virus
source: <http://nbcnews.com/7/11/19/2.30pm>

Methodology

Research Design

A pretest-posttest quasi experimental design was adopted since the research is an experiment in which the researcher intends to manipulate the independent variable which in this case is the drama package, while the dependent variable in this study is the substance use behaviour. A drama skit whose major theme was on evolution and prevention of the dreaded lassa fever was developed.

Research Population

The study population consists of (40) individuals on whom questionnaires were administered and conducted. A total number of 40 questionnaires were administered and same number was retrieved.

Data Processing and Analysis

The completed questionnaires were collected on the field to ensure accuracy of data collection. This was done to check for errors in form of missing data, inconsistent data and out of range values. A data entry guide was also prepared for the coding of the questionnaire. This data processing stage was rounded up with the exporting of data to the statistical package for social sciences (SPSS) programme for further analysis. Descriptive statistics of frequency count and percentage was used to analyze the demographic characteristics of the participant while Independent t-test sample was used to analyze the hypotheses stated in the study

Data Presentation, Analysis and Interpretation

The data collected were coded and subjected to statistical analysis. In order to have full understanding of this data analysis, it is worthy to know that those that watched the play are the post-test group while those that did not watch the play are the pre-test group.

Demographic Characteristics of Pre-test Group

Age Distribution of Participant

Age	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 16-19YRS	1	5.3	5.3	5.3
19-23YRS	13	68.4	68.4	73.7
23-27YRS	4	21.1	21.1	94.7
27-31YRS	1	5.3	5.3	100.0
Total	19	100.0	100.0	

Source: Researcher's Field Survey, 2019.

Table 4.1.1 shows the age distribution of participants in the pre-test group. 1 (5.3%) is between 16-19 years of age, 13 (68.4%) were between 19-23 years of age, 4 (21.1%) were between 23-27 years of age while the remaining 1 (5.3) is between 27-31 years of age. This shows that majority of the respondents are between 19-23 years of age. Hence it can be said that majority of the participant are adult since they are above 18 years of age.

4.1.2 Gender Distribution of Participant

Gender	Frequency	Percent	Valid Percent	Cumulative Percent
Valid FEMALE	8	42.1	42.1	42.1
MALE	11	57.9	57.9	100.0
Total	19	100.0	100.0	

Source: Researcher's Field Survey, 2019.

Table 4.1.2 shows the gender distribution of respondents. 8 (42.1%) of the respondents were female while 11 (57.9%) of the respondents were male. The table showed that majority of the participant are male.

Demographic Characteristics of Post-Test Group

Age Distribution of Participants

Age	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 16-19YRS	2	10.0	10.0	10.0
19-23YRS	9	45.0	45.0	55.0
23-27YRS	7	35.0	35.0	90.0
27-31YRS	2	10.0	10.0	100.0
Total	20	100.0	100.0	

Source: Researcher's Field Survey, 2019.

Table 4.2.1 shows the age distribution of post-test participants. 2 (10%) of the participant were between 16-19 years of age, 9 (45%) are between 19-23 years of age, 7 (35%) are between 23-27 years of age while 2 (10%) are between 27-32 years of age. Majority of the respondents are

above 19-23 years of age, this showed that majority of the respondents are adult. Hence their response is reliable to this study.

Gender Distribution of Participant

Gender	Frequency	Percent	Valid Percent	Cumulative Percent
Valid FEMALE	10	50.0	50.0	50.0
MALE	10	50.0	50.0	100.0
Total	20	100.0	100.0	

Source: Researcher's Field Survey, 2019.

Table 4.1.2 shows the gender distribution of post-test participant. 10 (50%) of the respondents are female while 10 (50%) of the participant are male.

Testing of Hypotheses

Research Hypothesis One: There is no significant difference in the perception of the male and female pre-test group on the usage of theatre in social orientation on the usage of Lassa fever pandemic in Nigeria.

Independent t-test Sample

Variable	N	Mean	Sd	Df	T	Sig	Remark
Female	8	27.6	2.21	17	1.01*	0.15	Not Significant
Male	11	25.4	2.03				

Table 4.3.1 shows the statistical analysis of the difference in the perception of male and female pre-test group on the usage of theatre in social orientation. The table reveal the t-table, -1.01 is not significant at 0.05, ($P < 0.05$). The mean value for the female participants was statistically not significant with the mean value of male participant. Therefore, the null hypothesis stated is accepted.

Research Hypothesis Two: There is no significant difference in the perception of the male and female post-test group on the usage of theatre in social orientation of Lassa fever pandemic in Nigeria

Independent t-test Sample

Variable	N	Mean	Sd	Df	T	Sig	Remark
Female	10	28.1	3.22	17	1.10	0.001	Significant
Male	10	27.3	3.14				

Table 4.3.1 shows there is statistical difference in the perception of male and female participant of post-test group on the usage of theatre in social orientation. The table reveal the t-table, 1.10 is significant at 0.05, ($P > 0.05$). The mean value for the female participants was higher than mean value of male participant. Therefore, the null hypothesis stated is rejected. It can be deduced that female participant perceive usage of there in social orientation than their male participant.

Research Hypothesis Three: There is no significant difference in the pre-test group and post-test group on the usage of theatre in social orientation of Lassa fever pandemic in Nigeria.

Variables	N	Mean	Sd	Df	T	Sig	Remark
Pre-test group	19	53	4.24	36	5.80	0.01	Significant
Post-test group	19	55.4	6.36				

Table 4.2.1 above shows that the t-calculated value of 5.80 is greater than 0.01 ($5.80 > 0.01$). Therefore, the null hypothesis is rejected. This showed that there is significant difference in the perception of pre-test group and post-test group on the usage of theatre in social orientation of Lassa fever pandemic in Nigeria. The mean of the pre-test group is lower than the mean of the post-test group and this indicate that the post-test group perceive the usage of theatre in social orientation of Lassa fever better than the pre-test group.

Conclusion

This paper explores the viability of theatre practice, discipline, and how it can be used to inspire, educate and entertain about important things needed to be known in the society. It concentrates specifically on the practice and techniques of Theatre-for-Development as a variable mechanism for orientation, communication, awareness, education and information to engineer development in the society. It equally illustrates more on how Theatre-for-Development has been used in creating awareness and tackling challenges in the society.

From the course of this paper, it could be concurred that the role of Theatre-for-Development in the society is quite excessive. This research work specifies more on what Theatre for Development is meant for, which is a theatre of the people, by the people and for the people.

References

- Boal, Augusto (1979). *Theatre of the oppressed*. New York: Urizen books.
- Hagher, H.I. (1990). *The Practice of community theatre in Nigeria*. Jos: Lobi consortium limited publishers.
- Idogho J.A (2016). Theatre for attitudinal change and human empowerment: The Fuoye/ Imojo-Ekiti experience. An Unpublished Ph.D. Seminar Paper Delivered in Department of Theatre Arts, Nnamdi Azikwe University, Awka.
- Mbachaga D. J (2011). *Theatre-for-Development: An approach to safer sex education*. Makurdi Bookmakers Publishers.
- Mezirow Jack (2000). *Learning as transformation: A critical perspective on theory in progress*. San Francisco: Jossey Bass.
- Nasir, T. O. (2013). Practice and dialectics of change through dramatherapy: The Nigerian example. *Kenya studies review*, 6 (2).

Weblogography

- <http://www.who.int/mediacentre/factsheets/fs179/en/> Retrieved on 10th of May 2019 .
- <http://www.vanguardngr.com/2016/02/101-die-in-nigeria-from-lassa-fever-outbreak>.
- <http://www.daylight.ng/lassa/> Retrieved on 10th of May 2019 1.30pm
- <http://www.cdc.gov>**. Retrieved on 11th of May 2019 9.20pm
- www.newworldencyclopedia.org/entry/edutainment/ Retrieved on 25th of April 2016 11pm.
- [https:// en.m.wikipedia.org/wiki/Transformative_learning/](https://en.m.wikipedia.org/wiki/Transformative_learning/) Retrieved on 20th of November 2019.
- [https:// www.dashe.com/Transformative learning](https://www.dashe.com/Transformative%20learning). Retrieved on 27th of September 2019.
- World Health Organization. Lassa fever fact sheet [cited 2018 May 13]. <http://origin.who.int/mediacentre/factsheets/fs179>

A Historical Perspective of the Rise and Decline of Traditional Wrestling Sport among the Anioma People of Delta State

By

Theresa N. Odeigah (Ph.D)*

Abstract

This paper examines the prominence of traditional wrestling and its decline among the Anioma people of Delta State using oral interview and multidisciplinary approaches. It concludes that due to increasing Western education and Christianity, rural-urban migration and the emergence of modern technology, traditional wrestling has become extinct among the Anioma people of Delta state of Nigeria

Key words: Decline, Wrestling, Tradition, Sport, History.

Introduction

Traditional wrestling is a very common sport among the people in Anioma area of Delta State. The Anioma people make up ten of the twenty five local government areas in the State and farming is their main occupation. The Anioma people of Delta State were originally part of the old Benin Empire from where most of the component parts derived their origin. The people of Anioma migrated from Benin just like some of the other ethnic groups in the state, even though several of them now speak a number of different languages (Okoji, 2018). They practically have identical customs, beliefs and culture. This cultural identity is made manifest in their festivals, religious beliefs, marriage, ceremonies, and traditions of kingship and chieftaincy. Some of the towns in Anioma area of Delta State include Asaba, Onicha-Ugbo, Issele-Uku, Ogwashi-Uku, Okpanam, Onicha-Ukwu and Ibusa among other towns (Okeibunor, 2018).

Researchers have conducted some studies on traditional wrestling and other traditional spots in Nigeria and even Africa, however, not much has been done among the Anioma people of Delta State. Traditional wrestling was one of the most common sports among the Anioma people of Delta State; it was a skill that promotes the indigenous culture, values, norms and language among others (www.facts.ng/culture/igbo-trad). Most Anioma people just like most Nigerians generally have a natural aptitude for sports and they enjoy them as a form of recreation and

Theresa N. Odeigah (Ph.D.) lectures at the Department of History and International Studies, Faculty of Arts, University of Ilorin, Ilorin, Kwara State

entertainment. Therefore, this study examines the rise and fall of traditional wrestling among the Anioma People of Delta State, Nigeria.

Wrestling as a Cultural Activity

Wrestling is professional sports entertainment which combines theatrical and athletics. The fundamental basis of this sport enhanced co-operation among the different communities. Wrestling as a sport and cultural activity has been with the people from time immemorial. It was organised during special occasions, notably the New Yam Festival also called the *Ine* Festival (Kogolo, 2018). It was also organised during special anniversaries of ancient wars or commemoration of local heroes. Towns and villages or sections of the same town had to compete with one another in wrestling contests. No trophies or prizes were given to winners but the honour of being a champion was the main reward. Good wrestlers were held in high esteem in their communities and were often well sought after by the girls and young women.

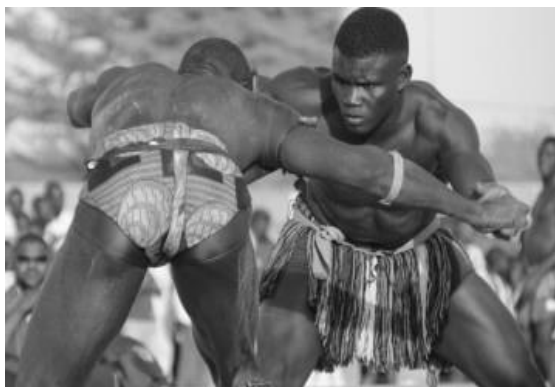


Fig: 1. Internet sources: <https://www.facts.ng/culture/igbo>. Accessed 15th January, 2018

Wrestling was a festival in its own right organised during the harvest season since there was usually not much work to do at that time and therefore the menfolk took to recreational activities such as wrestling (webennigeriahanatogoboutsport.weebly.com, 2015). The Anioma people love music and dance and therefore their festivals, social and religious ceremonies feature songs and dance, as well as musical instruments which were very traditional at that time and occasionally contemporary. The people sang soul-stirring songs which made the wrestlers dance and inspired to defeat their opponents (Osanmor, 2017). Dance was a symbolic art for the cultural essence of the people and also encourages the wrestlers to put in their best during the context (Onyemuchara, 2015).



Fig: 2. Internet sources: <https://www.pulse.ng>. Accessed 26th December, 2017

The competition most times took place in the traditional rings or in the community squares. These rings are filled with sand or leaves to prevent injuries. During the wrestling contest, most times wrestlers are accompanied by their supporters, drummers, dances and singers at the venue. During the contest most wrestlers tied fearful materials around their waist arms legs all kinds of esoteric pendants for the purpose of protection against the powers of their opponents. Songs or flute boys played their flute to provide special tunes and songs to encourage and stir the heart of the competitors (Oboli, 1957, p. 188).

This process is believed to have given them strength to stand for the competition. Usually the high and low chiefs and their chieftain's gather round the village square to watch and other spectators were always happy watching the contests (facts.ng). Traditional wrestling help to promote the indigenous culture, values tradition and norms. They were engaged and pre-occupied with developing their skills and agility as wrestlers and so this shielded them from being idle and being engaged in any form of criminality. Wrestling was a way for the young people to keep fit and healthy. It was therefore a health positive life style for the young people by ensuring the promotion of physical fitness and the spirit of competition among them (Egbo, 2018). In the preparation for the traditional wrestling contests, referees and the officials were very important in the organization of the game. Referees were drawn from different communities and the officials were from the Obi in council and his cabinet members. These council members ensured hitched free and entertaining tournaments during the period of the contests. The referees had the responsibility for presiding over the traditional wrestling game and also enforcing the rules and regulations on the wrestler (Oboli, p. 189). The spectators were important in the traditional wrestling, because they gave support to wrestlers either by singing, dancing and drumming among others as a way of encouragement (Okeibunor Louis, 2018).

Organogram Showing the Organization of Traditional Wrestling

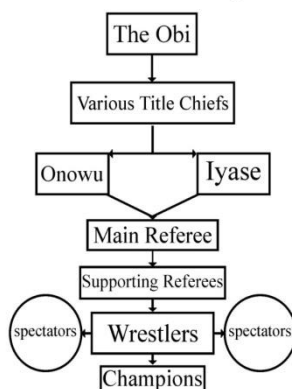


Fig 1 Organization of Traditional wrestling

Wrestling among the Anioma people of Delta state was a well organised sport and great cultural event. The various villages and sections of the villages would normally start the wrestling season which was usually around the harvest period when the workload on the farm would have been reduced to the minimum. The wrestlers were graded according to their age and experience. This ensured that every age group was represented and there was fair play in their assessment (Kogolo, 2018).

Rehearsals were usually in the evenings and most times at night with the moon light providing the necessary illumination. Rehearsals held in the various village squares but the contests held in the main village square. Various rehearsals went on at the same time in the villages before the emergence of the local champions at various levels and age groups. By mid-October of every year, the various towns and villages would start fixing the dates for their wrestling competition. The dates were usually chosen to avoid clashes and to enable people move from one village to another to watch the wrestling contests (Ukwuoma, 2018). It was usually on *eke* day which is the second day of the traditional four day week and on which day it was not mandatory to go to the farm. Occasionally to mark the burial of a prominent king or warrior or hero, there could be wrestling contests between champions from two or more villages. These were very special contests and the best wrestlers in the villages were usually involved in such special contests (Uge, 2017).

By the end of October, all wrestling contests in the towns and villages would have taken place with the emergence of champions at various levels and age groups. The wrestling contests had local referees who were usually highly respected men with integrity. They could easily determine the winner following several manoeuvres or movements by the wrestlers. Occasionally some in-experienced or overzealous wrestlers got injured sustaining some bruises on various parts of the body (Nkechi, 2018).

Benefits of Wrestling

Wrestling encouraged physical fitness and being physically active especially among the men folk and young boys was a common expectation of the people. A good wrestler was therefore like a good model for healthy living thus encouraging most young people to be physically active and alert. Wrestling occupied most of the young people at that time and therefore prevented them from being idle and engaging in various criminal vices (Ugboaja, 2017).

Wrestling encouraged the spirit of co-operation among the villages because they had to have several rehearsals to produce champions at various grades and levels. It also was an opportunity to form and develop the spirit of communal togetherness and self-reliance. It was an all-encompassing sport because the elderly people came to be entertained, while the girls and young women provided a lot of moral support by their music, songs and dance (Nwaokolo, 2018). Below are some of the motivational songs used to usher the wrestlers into the wrestling arena.

Songs

Omulunwakwonwa! Parents keep away weaklings from the wrestling ground!

Omulunwakwonwa!

Omulunwakwonwa!

Ife nfukamkwuo! What I see at the wrestling contest, I will report!

Onumamagbunmo! I will not die for reporting the truth!

Akpiriaha gwunwaokpao! The fowl will never stop crowing!

Awesenwobo! The giants are coming!

EheAwese! Yes they are!

Eheawese! Yes they are!

Wrestling was a form of socialization because it brought various people together. A lot of other activities such as meetings and discussions went on usually before rehearsals and wrestling contests. The people went from one village to the other to watch wrestling contests and in the process this brought about a lot of socialization among the various villages and groups of people and therefore enhanced unity (Elumelu, 2018).

Wrestling encouraged tourism in the sense that there was usually a large turnout of people during such periods. Most of the people in the cities and towns travelled back home to observe the wrestling contests. Some people came accompanied by their relatives, friends, colleagues and business associates resulting in an increase in the level of commerce in the various towns and villages. Transportation and accommodation had to be provided among other services that people needed at that time (Nkechi, 2018). Wrestling contests, because of its ability to bring a lot of people together for leisure, reduced conflicts within the villages and also

between the various villages and towns. Because there was always music and traditional dance accompanying such contests it tended to showcase the rich traditional heritage and culture of the people. The Anioma people were united through the wrestling contests that brought a lot of interaction between the various towns and villages (ask.naija.ng:2017).

The Decline of Wrestling among the Anioma People of Delta State

Traditional wrestling as part of the tradition and cultural heritage of the Anioma people has now to a large extent become extinct because of several factors. One of such factors is the increasing level of western education among the young people resulting in a lot of them regarding traditional wrestling as primitive or barbaric. Instead of the leisure of observing wrestling contests most young people would rather now get very engaged in the social media and they also remain indoors and sedentary in their life style. This is not a health positive behaviour because it encourages the onset of non-communicable diseases among others such as obesity and high blood pressure that are common illnesses among our people (Ugboaja, 2017).

Because of western education and paid employment, most young people have migrated to the urban areas where traditional wrestling contests are not held. Rural-Urban migration is a major factor responsible for the decline of traditional wrestling among the Anioma people. Rural-urban migration is also responsible for the poor cultural orientation or the cultural decadence among the youths resulting in our young people not having value for our culture and heritage (Okwuogoli, 2018).

The level of crime and criminality in the various communities with the associated insecurity is a major factor why traditional wrestling contests are no more being held in most parts of the Anioma area of Delta State. With insecurity most young people would rather remain indoors than go for a traditional wrestling contest. In the pre-colonial period, the insecurity in the area was low and people could afford coming out at any time of the day (Uzoma, 2018).

The increasing influence of Christian religious education in the area is another reason that traditional wrestling is no more being held among the Anioma people of Delta State. Most Christians and adherents of other religions regard traditional wrestling as fetish or demonic and therefore will not be part of it neither will they encourage other people to participate or even observe it as a leisure activity (Nwafor, 2017). Other people now consider traditional wrestling as too physical and could result in injuries and ill-health eventually among their children and young people. Also with the advent of television as well as satellite television and the internet, sources of entertainment have become protean and people would rather sit in front of their television sets to be entertained instead of going to village squares for wrestling contests (Ugbo, 2017).

Conclusion

Traditional wrestling and the associated music, dance and our cultural heritage are generally being lost due to the poor cultural orientation of our young people. The strong character and confidence that traditional wrestling helps young people to build which eventually helps them later in life has also been lost. In the process of our development as a people, physical activity and mental fitness which are major components of wrestling and characteristics that young people should be desirous of are also lost. Development has taken its toll on various aspects of our traditions and culture, and traditional wrestling happens to be one of them. Traditional wrestling in the olden days provided an avenue to settle local disputes and conflicts among communities. Men who were champions in wrestling were admired and respected, and were seen as warriors. Their personality was distinguished and they were admired by many including the young women. Traditional wrestling was a reputable sport and possession of such skill was acknowledged to the extent that it gave class difference in the society.

References

- <https://prezi.com>. (2015). Nigerian sports pre/post-colonial times by Johnny Wood in Prize Accessed 12th January, 2018, [https://webennigeriaghanaatogoboutsport.weebly.com.\(2017\)](https://webennigeriaghanaatogoboutsport.weebly.com.(2017)). Pre-Colonial/ Colonial period sports and politics. Accessed 28th January, 2018
- <https://www.facts.ng>culture>igbo>. (2014). Igbo traditional wrestling, Accessed 23th October, 2017
- Onyemuchara, C. E. (2015). Towards improving a practice based study of dance art in Nigeria. Ilorin: Department of the Performing Arts Publication.
- Nwaokolo Alex, (2018). An oral interview, 65+, Wrestling spectator in Onicha-Ugbo, Delta State, 5th January, 2018
- EgboDumbili, (2018). Oral interview, 75+, title holder, in Onicha-Ugbo, Delta State, 13th February, 2018
- Elumelu Eliza, (2018). Oral interview, 81+, Wrestling spectator, in Ibusa, Delta State, 15th January, 2018
- JugboOkoji, (2017). Oral interview, 70+, former wrestler, in Illah, Delta State, 26th December, 2017
- KogoloNgozi, (2018). Oral interview, 78+, community leader, a wife to former wrestler, in Onicha-Olona, Delta State, 17th January, 2018
- Okeibunor Louis, (2018), Oral interview, 57+, spectator, Onicha-Ugbo, Delta State, 15th January, 2018.
- NkemNgozi, (2018). Oral interview, 60+, spectator, in Ibusa, Delta State, 15th January, 2018
- NkechiUgbo, (2018). Oral interview, 70+, spectator, in Ibusa, Delta State, 15th January, 2018
- NwaforUwakwe, (2017). Oral Interview, 68+ in Onicha-Uku, Delta State, 28th December, 2017.
- NwaobiUzodinma, (2018). Oral Interview, 80+, former wrestler, in Onicha-Olona, Delta State, 17th January, 2018
- Ogboi Cornelius, (2017). Oral interview, 65+, wrestling instructor, in Issele-Uku Delta State, 26th December, 2017
- OkojiEmeka, (2018). Oral interview, 80+, former wrestler, in Ibusa, Delta State, 15th January, 2018
- OkwuogoliNkechi, ((2018). Oral interview, 78+, traditional singer, in Onicha-Ugbo, Delta State, 13th February, 2018
- Osanmor Jacob, (2017). Oral interview, 74+, community leader, Ogwashi-Uku Delta State, 12th December, 2017
- OsemeneNwabia, (2018). Oral interview, 78+ wrestling spectator, in Issele-Uku, Delta State, 15th January, 2018.
- UgboNkemdilim, (2017). Oral interview, 81+, relation to a former wrestler, in Ogwashi-Uku, Delta State, 12th December, 2017

- UgboajaEkene, (2017). Oral interview, 70+, former wrestler, inOnicha-Uku, Delta State, 29th December, 2017
- Uge Maria, (2017). Oral interview, 74+, wife to a former wrestler, inIlla, Delta State, 26th December, 2017
- UkwuomaUboma, (2018). Oral interview, 69+, former wrestler, inObomkpa, Delta State, 10th February, 2018
- UzomaBesi, (2018). Oral interview, 73+, singer in Asaba, Delta State, 10th February, 2018

The Drama and Theatre of Hubert Ogunde as Model for Contemporary Nigerian Yoruba Theatre

By

Babatunde A. Bakare (Ph.D.)*

Abstract

This paper investigates the theatre, drama and cinematic productions of Chief Hubert Adedeji Ogunde, one of the most iconic creative figures in Nigeria and indeed, Africa, who's artistic, exploits cut-across Europe and the Americas. The paper establishes that good numbers of Ogunde's theatrical and dramatic performances, including many of his celluloid films, are traditionally, a chain of artistic events (music, dance, story-telling, acting, chanting and festivities etc.) that constitute "Festivalising Process" as propounded by Cremona (2007). The paper concludes that a significant number of Ogunde's theatrical, dramatic and cinematic productions which are predominantly relevant in terms of the roles they played starting from the 1940s are as relevant and important as his politically oriented theatre and drama.

Keywords: Theatre/Drama, Performances, Cinema, Tradition, Festivalising Process, Nigeria.

Introduction

Hubert Ogunde, the doyen of Nigerian theatre, remains an icon on the Nigerian theatre stage. He was also an ambassador for arts, who toured round Nigeria and the globe with his troupe, presenting and representing the good image of Nigeria to the outside world during his life time.

The preliminary study for this study such as Adedeji (1980), Clark (1979), Obafemi (1996) and Jeyifo (1984) inferred that none of Ogunde's contemporaries were a match for him and his theatre company because he had attained an almost inimitable record and daunting fame through his sheer professionalism and with the cooperation of his troupe.

In the year 1967, seven years after Nigeria's independence, the government gave Ogunde's theatre a push when he was selected as delegate and representative in United States of America and Canada. To buttress the assertion above, Clark (1979, p. xviii) posits that "Ogunde Theatre was sent by the Nigerian Government to perform at Expo '67 in Montreal, Canada. He stopped on his return to Nigeria in U.S.A.; and performed in the famous Apollo Theatre in Harlem, New York City".

Babatunde A. Bakare (Ph.D.) of the Department of Communication and Performing Arts, Bowen University, Iwo, Osun State, Nigeria.

The Theatre and Drama of Hubert Ogunde as Model for Contemporary Nigerian Yoruba Theatre

Hubert Ogunde's theatre had established its roots long before he used theatre to confront the British domination of Nigeria. He had started work as a school teacher and an instrumentalist at the Church of the Lord (Aladura), Ebute Meta, Lagos, where he was a "celebrated organist and composer" (Adedeji, 1980, p. 12). He joined the then Nigerian Police Service, but resigned not long after and announced his intentions to start a professional theatre company.

Clark (1979, p.4) recounts: "Initially he was jeered at, but as the Daily Comet put it, he had ambition, and he was prepared to sacrifice the immediate security of the policeman's poor pay for the uncertainty of the future. It was a big gamble."

Clark (1979, p. xviii) reports that Hubert Ogunde in 1945, after his disengagement from the Nigerian Police, initiated the "African Music Research Party" as an "amateur dramatic society." This was the same year that marked the commencement of his theatrical confrontation with the authority, earning him his first warning not to go ahead with the production of his opera, *Worse Than Crime*, by the police. He changed the name of his company from *African Music Research Party* to *Ogunde Theatre Party* after his return to Nigeria from a successful tour of Britain. During 1950, the name of his company was changed from *Ogunde Theatre Company* to *Ogunde Concert Party*.

I agree with Clark's (1979) assertion which describes Ogunde's actions at that time as courageous and audacious, because Nigerians, at that particular time, specifically the Yoruba people, ridiculed and looked down on actors or individuals associated with theatrical or dramatic activities (or performing arts in general). They were regarded as the vagabonds of society. Clark declares that "[t]he actor or any person connected with the theatre was regarded as an *Alarinjo* (...)." Paradoxically, it was this same theatre and theatre-makers which eventually became a powerful, potent and effective tool against the oppressive regime of the British government. However, the support and contributions of many other Nigerians to the realization of independence from different vocations and professions cannot be underestimated.

Hubert Ogunde struggled to start his professional theatre career as planned after he resigned from the Nigerian Police Force, due to the strict social embargo on any woman participating in theatre. Ogunde who modeled his theatre troupe after the traditional *Alarinjo* theatre, recognized the important roles played by women and bravely decided to hire good-looking ladies' various capacities and functions in his new theatre company. The traditional embargo against women—which was rooted in the country's views on patriarchy and gender—had continued when Ogunde began his theatre.

Importantly, the term *Alarinjo* was originally a derogatory term referring to performers like Ogunde and members of his troupe as vagabonds or beggars. For this reason among many others, parents in Yoruba land during the period when Ogunde started his career were not interested in allowing their male child participate or become a member any theatre company, not to talk of permitting their daughters to choose any career in any theatre or drama company. Interestingly, Ogunjobi (2011) argued in his work titled, *The Visual Languages of DuroLadipo's Theatre in Oba Moro, Oba Koso and Oba Waja*, that, the appropriate and befitting name for the masquerade performers and their act is *Egun-Alare* or *Agbegijo*, not *Alarinjo*.

Yoruba parents were not negotiable about their daughters getting involved with any performers. They were warned not to mingle, marry or get carried away by such people. Ogunde, however, like many theatre and drama practitioners before him, conquered this obstacle by an ingenious act, which Clark (1979) explains as follows:

Ogunde received no reply at all to this advertisement. Undeterred, he placed another advertisement one month later, this time asking for '10 CHARMING YOUNG GIRLS As Lady Clerks' and again he asked them to 'apply in person to HUBERT OGUNDE, 88 Cemetery Street, Ebute Meta'. This time, the response was overwhelming. With these advertisements, Ogunde made known to the public his intention of starting a professional theatre company. (Clark, 1979:3) During his lifetime, Hubert Ogunde married most of the ladies who applied as "clerks" and others who later joined his theatre, as a way for him to keep his theatre functioning and progressing. The male actors were labeled according as "rogues, vagabonds and sturdy beggars" (Clark, 1979, p.4) by the Yoruba society. The female actresses would have probably been shown more hostility, since women were considered or expected to be well-behaved, with a healthy approach to life, good attitude, demeanor and being more reserved in society. The women were probably labeled as shameless actresses who dance and act; ladies who expose their feminine endowments to the public for ridiculously small salaries. In fact, this issue has broken up many families in Nigeria over the years.

However, gradually the aversion of the Yoruba society for women participating in theatrical and dramatic performances has been relaxed and the theatre was enjoying fair acceptance from the Nigeria society. The exposure, fame, financial gain and recognition to the actors and actresses grew exponentially, both at home and abroad since the advent of the Nigerian Home Video.

Self-motivation, Engagement and Commitment in Ogunde's Theatre

This study—examining the various matters that may have influenced Ogunde to embark on the production of political theatre—a brief review of various relevant sources is necessary. Some African scholars in the area of theatre and literature are briefly examined. Osofisan (1997, p.8) states:

As writer or performer, composer or carver, the artist who is faithful to the original essence of his or her vocation cannot escape the curse of commitment, of l'engagement, as it was aptly called in the time of Jean-Paul Sartre. For this reason, therefore, because all true art openly or surreptitiously carries the knife of subversion, the artist is always a target, and the creative spirit endangered, when Terror mounts the saddle of state...

It is important to understand what Osofisan refers to as the “original essence of artist vocation” and determine whether Ogunde fulfilled the “curse of commitment” or “l'engagement”. Adedeji (1980, p.13) comments on this: “For Ogunde, the play was his own contribution to the struggle; and, according to him, the theatre must participate in the march toward freedom and the political independence of Nigeria.”

Certainly, Adedeji's explanation concerning the reasons for Ogunde's action and motivations of his troupe to oppose British colonization and imperialism in his plays before Nigeria's independence is significant. Independence was gained at a time when all apparatus and powers of the law were under the control of the colonial masters. Adedeji's view is in consonance with Osofisan's.

Hubert Ogunde, first and foremost, accepted the fact that he was a Nigerian. He also acknowledged the reality that whatever challenge(s) or problem(s) that faced the country must be tackled collectively. He was emphatic and precise when he said the theatre must participate in the march toward freedom and political independence of Nigeria. In another submission, Soyinka (1968, p.21) in *The Writer in a Modern African State*, states that “the artist has always functioned in African society and as the voice of vision in his own time. It is time for him to respond to this essence of himself.” Ogunde and his troupe played an important role in both the Nigerian socio-political and economic history.

Findings

The paper acknowledged Hubert Ogunde's fruitful artistic collaborations/ efforts which led to good numbers of productions both on stage and cinema and also, his mentorship/leadership roles during the popular period of contemporary Yoruba *Alarinjo* theatre movement. Furthermore, the study pointed out that stage adaptation of stories from the bible was one of the effective artistic approaches used by Ogunde in the creation of his theatre. In addition, the study acknowledges the Yoruba

philosophy, enactment of Yoruba folktale and folklore and world-view, exposure to Western forms of entertainment key influences on Ogunde's theatrical productions.

Conclusion and Recommendation

In conclusion, the theatre of Hubert Ogunde and his troupe participated in the popular movement that was primarily established to promote cultural renaissance in Nigeria and abroad in the 1940s and also in the Nationalist's Movement that produced the first sets of Nigerian politicians and later became the political foundation in the country. This paper has attempted, among other things, an analysis of some of the noticeable and important influences that have over many years shaped Ogunde's theatre and submits that traditional performance of the Yoruba people, namely, the *Alarinjo* traditional theatre, and his exposures and interactions with the Western and European styles of entertainment were parts of sources of Ogunde's theatrical formation. The paper established that artistic collaboration between Ogunde's troupe and his contemporaries such as Duro Ladipo, Kola Ogunmola and Oyin Adejobi, to mention but few, was one of the reasons why he was very successful in his career.

Generally, this paper acknowledges lack of adequate literature on Ogunde's work and therefore, recommends further critical academic discussions on it as well on the works of his contemporaries.

References

- Adedeji, J. (1980). Nationalism and the Nigerian national theatre: *Munger Africana library notes*, 54:1-23.
- Boal, A. (1997). The theatre of the oppressed. *UNESCO Courier*, 50 (11):32-38.
- Bakare, B.A. (2018). A critical inquiry into the evolution of socio-political performance in traditional Nigeria Yoruba *Alarinjo* and contemporary itinerant theatre through a review of selected works of Hubert Ogunde, Wole Soyinka, Ola Rotimi and Femi Osofisan. Unpublished Doctoral Dissertation, Stellenbosch: Stellenbosch University.
- Clark, E. (1979). *Hubert Ogunde: The making of Nigerian theatre*. London: Oxford University Press.
- Cremona, A.V. (2007). The festivalising process. In T. Hauptfleisch, S. Le-Aladgem, J. Martin, W. Sauter, & H. Schoenmakers (Eds.) *Festivalising theatrical events, politics and culture*, pp. 5-13. Amsterdam: Rodopi B. V.
- Ladipo, D. (1970). *Oba ko soin: Three Nigerian plays*. Ulli Beier (Ed.) London: Longman.
- Lockford, L., Pelias, R. J. (2004). Bodily poeticizing in theatrical improvisation: A typology of performative knowledge. *Theatre Topics*, 14:431–443.
- Obafemi, O. (1996). *Contemporary Nigerian theatre: Cultural heritage and social vision*. Bayreuth: Bayreuth African Studies Bretinger.
- Ogunjobi, O. (2011). The visual language of DuroLadipo's theatre in *Oba Moro, Oba Koso and Oba Waja*. Unpublished Doctoral Dissertation, Leeds: University of Leeds.
- Osofisan, F. (1997). *Playing dangerously: Drama at the frontiers of terror in a "Postcolonial" state*. Inaugural Lecture. Ibadan: University of Ibadan Press.
- Tanenbaum, J. & Tanenbaum, K. (2008) *Improvisation and performance as models for interacting with stories* U. Spierling and N. Szilas (Eds.): 250–263, 2008. Springer-Verlag Berlin Heidelberg.
- Umukoro, O. S. (1994). *Drama and politics in Nigeria*, Ibadan: Kraft Books.

Unpublished Plays

- Ogunde, H. (1944). *The garden of Eden and the throne of God*. Unpublished play.
- Ogunde, H. (1945). *Worse than crime*. Unpublished play.
- Ogunde, H. (1946). *Strike and hunger*. Unpublished play.
- Ogunde, H. (1946). *Tiger's empire*. Unpublished play.
- Ogunde, H. (1946). *Bread and bullet*. Unpublished play.
- Ogunde, H. (1950). *Yoruba ronu*. Unpublished play.
- Ogunde, H. (1944). *Africa and God*. Unpublished play.

Ogunde, H. (1944). *Israel in Egypt*. Unpublished play.

Ogunde, H. (1944). *Nebuchadnezzar's reign and Belshazzar's feast*. Unpublished play.

Celluloid Film Productions

Afolayan, A. (1978). *Ijaominira*. Yoruba celluloid film production.

Ladipo, D. (1975). *Ajani Ogun*. Yoruba celluloid film production.

Ogunde, H., (1979), *Aiye*, Yoruba celluloid film production.

Ogunde, H., (1981), *Jaiyesinmi*, Yoruba celluloid film production.

Ogunde, H., (1982), *Aropinn'tenia*, Yoruba celluloid film production.

Ogunde, H., (1988), *Ayanmo*, Yoruba celluloid film production.

Music Art and Militarism in the 19th Century Yorùbáland

By

Adeniyi J. Aboyeji (Ph.D)*

Abstract

This paper argues that the chauvinism against indigenous African culture generally and music specifically is only a display of their depth of ignorance and myopic parochialism vis-à-vis the usage and efficacy of indigenous music. The place of music in militarism, as expounded in this paper, included though not limited to: kinaesthetic-dynamo art, innervating and enervating, psychological catharsis, relaying intelligence, mimicry, reinforcement, psycho-spiritual and technical advisory role. It concludes that music, which undoubtedly is an aspect of culture, and a universal phenomenon, played a central and dynamic role in Yorùbá militarism, without which the fate of warfare could remain undetermined or precarious. Music could prove to be mightier than Maxim and Gatling guns, igniting incitements reminiscent of the 1994 Rwandan ‘*déjà vu*’; the dynamism and dynamics of which has been aptly captured in the Yorùbá dictum ‘*Orin ní í sáájú òtẹ̀*’, meaning ‘Songs often incite rebellion’.

Key words: Music, Militarism, Militia, Yorùbáland, Mimicry.

Introduction

The visible indigenous ingenuity in the African philosophy, modes and models capable of imparting the modern Yorùbá society/person with the human values and theoretical imperatives have made modern Yorùbá practitioners practice music beautifully and excellently in the modern global context (Adeleke, 2017, p. 17). In this regard we have Hubert Ogunde (Ogun State), Fela Anikulaopo Kuti (Ogun State), Bisade Ologunde popularly known as Lágbájá —Nigerian Afrobeat musician, multi-instrumentalist, singer and song-writer from Ijagbo in Oyun L.G.A. of Kwara State, King Sunny Ade (Ondo State), Chief Commander Ebenezer Obey Fabiyi (Ogun State), Chief Dr. Orlando Owoh (Ondo State), and other juju maestros such as I. K. Dairo, Prince Admiral Dele Abiodun, Shina Peters, to mention only a few, who have internationalised their Yorùbá musical-cultural creativity. This study, therefore, examines the music art and militanism in the 21st century Yorubaland.

Adeniyi J. Aboyeji (Ph.D.) is a lecturer at the Department of History and International Studies, Faculty of Arts, University of Ilorin, Ilorin, Nigeria.

Collectivism, Communalism and Individualism of Music in Traditional African Society

Music in the traditional African society generally and Yorùbá specifically was a heritage from the past and a form of knowledge bequeathed to posterity. It was thus, a collective and communal property, the traditional African society itself being largely communal in its socio-political-cum-economic operations/relations. As such, the society had the responsibility of regulating public performance occasions, being the ultimate custodian of propriety and quality. Hence, both the knowledge and practice of music practitioners were basically tailored towards serving collective societal and communal interests. However, albeit music in African traditions alludes to communion with others, be that as it may, it could be inferred that the practitioner could undertake individual music-making in response to personal or spiritual needs.

Concept of Militarism

Olutoye and Olapade (1998, p.199) have decried how early European authors have often equated lesser-wars, using such military terms as raids, campaigns and expeditions as synonymous with *war*. The Yorùbá word *Ogun* also generally connotes a war, battle, or in the least, a skirmish. In the military vocabulary/register, however, terms such as skirmish, siege, ambush, campaign, battle, raid and guerrilla, are not really synonymous with war. They are however among the incidents comprised within a war. A war may begin and end in just one battle. As such that single battle is only a part of the total state of hostility. Be that as it may, whether declared or not, a war, according to the duo must be ended by an agreement between the belligerents to make peace or at least to observe an armistice (Olutoye and Olapade, 1998, p.199).

Be that as it may, war, the inverse of peace and technically, 'a state of open hostility between nations', sometimes extending to include hostility between a part and the rest of a nation, (Olutoye & Olapade, 1998, p. 199) is said to be the 'most decisive act of policy' embarked upon by any nation (Smith, 1988, p.99). Military confrontation has constituted a vital aspect of the inter-group relations over the ages (Oguagha, 1990, p. 18). Indeed, the *warrior instinct* in man according to Ali Mazrui (1977) is as old as mankind himself. Akiwowo (1998, p.189) has also copiously noted the compelling evidences of the phenomenal growth of militarism the world over in contemporary times.

The 19th century in Yorùbáland could also be referred to as the Age of 'Total War'. Unfortunately, this conflict aspect of West African relations is apparently often exaggerated, especially by European apologetics without a cursory or critical analysis devoid of analytical objectivity (Oguagha, 1990, pp. 10-21). Warfare and/or military confrontation indeed universally constitute an important part of human relations.

Music and Militarism in 19th Century Yorùbáland

Devotees of Yorùbá traditional religions were also accustomed to experiencing the divine, even in militarism, through specific dances, drumming and music making. Indeed, the usage of music in traditional African society at large, transcended entertainment into warfare and militarism. The Eurocentric bigotry against disparaged indigenous African culture in general and music in particular is therefore simply predicated upon the depth of their ignorance about the usage and efficacy of indigenous music. Odejobi's (2014, 2014, p. 590) comment below is particularly instructive:

The Yorùbá are singing people. Their songs are permeated with their beliefs and employed songs in every sphere of their lives, in worship, in naming ceremonies, in wedding, in funeral, in wrestling, in cultivating the farm, in working, in going to war, in praising the rulers, in rocking babies to sleep and in many other activities. Such songs are usually attended by drumming and dancing...In short, music, drum and dance go hand-in-hand in Yorùbá culture (emphasis mine).

In Nigeria, music has been copiously viewed as a philosophy of life, a transaction of meaning and processes of communal living, a process of conducting relationships, coordinating the societal system, coping with the realities of human existence and probing into the supernatural realm of forces (Adeleke, 2017, p. 7). In his words, Olaoye (2015) speaks of the conventional and non-conventional aspects of warfare. While the conventional makes use of military wares which were norms to the society, the unconventional could include the use of mystics, magic, faith-based military approach, among others. Omoiya (2015) noted however, that one problem with most of the unconventional aspects of Yorùbá warfare is that they are basically dubbed as unscientific, although real. He argued that mystics was an essential aspect of militarism among the Yorùbá. Yorùbá warfare is particularly replete with the blending of music with militarism. As such, even in the realm of warfare and/or militarism, music, drums and dances provided avenues to experience the divine.

During war, the use of magical arts and practices such as charms, masks, masquerades, war songs, war dance and incantations were central elements of Yorùbá warfare (Olutoye & Olapade, 1998, p. 208-209). Indeed, songs rarely go without being accompanied with drums and dancing. Drums, especially the 'talking drum', serve several socio-religious and military functions among the Yorùbá. The military functions are the subject of our discourse here.

It is instructive to note that Yorùbá warriors, most of who were referred to as militia, were not paid salaries (Olutoye & Olapade, 1998, pp. 2016-217) although the *ẹ̀sọs* (guards) of the Olúkòyí lineage were said to

have specialised in professional warfare, and they constituted the bulk of the Oyo military. Other categories of people who participated in Yorùbá wars included voluntary contingents such as hunter warriors (*ode ajagun*), traditional herbalists who went to the war-front because of their possession of medicinal powers to assist the fighters, drummers, fluters, bugle players and the *alóre* who are referred to as para-militia (Olowookere & Fagborun, 1998, pp. 233-235).

The difference between a professional army and a militia is that the former consists of soldiers who make soldiering their sole occupation while the latter is an *ad hoc* citizen army comprising men who are recruited/conscripted to fight when there is war, and return to their normal jobs in time of peace. It is also used to depict the civilians who were trained as soldiers but are not part of the regular army (Olowookere & Fagborun, 1998, p. 243). Yorùbá army which most often was the militia type and which was therefore quickly, easily and cheaply conscripted in the event of a war (Olutoye & Olapade, 1988, p. 200), since they did not have standing professional armies (Aboyeji & Adebayo, 2014) often included singers.

Dance and music, as communicative art forms, function at multifarious levels. When associated with warfare and militarism, they can be used to boost the romance of war and its valour, thus encouraging soldiers to fight with greater commitment in future wars and celebrate victories (Ajayi, 1998, p.245). Music indeed could hold the balance between war and peace, between victory or defeat.

Kinaesthetic-dynamo Art

Military campaigns were sometimes preceded by rhythmic stimulations (drumming and singing), energetic dancing and controlled emotional and mental concentration (Odejobi, 2014, p. 590). Ajayi (1998, p. 245) maintains that:

...both songs and dances are art forms able to communicate and express verbally and kinesically various forms of human activities... Apart from celebrations, war dances and songs also function in the training of soldiers where the pulsating vigorous movements of dance, train warriors in physical endurance, movement coordination and exercise both the mind and the muscles. Dance, a rhythm-based kinesthetic art form, is able to organise the various daily human actions in the coordinated aesthetic unit—the dance. Using rhythm, dance harnesses the inherent energy in human movement action to a sharp contrasted focus where the kinetic energy is then redistributed to various parts of the body with redoubled force in creative patterns. Through this intensity of concentrated energy in body gestures and facial expressions, dance achieves its non-verbalised but high communication quality. When a highly concentrated energy of dance kinetics is employed in the

services of a violent situation such as in a war, it is with devastating effects, and the art becomes as deadly as the war itself.

In furtherance, Ajayi (1998, p.245) observed that a physical body presupposes an alert mind, a perfect combination which to a large extent determines the outcome of a war. In considering the kinetic dynamo generated from body motion, he argued that although weapons such as swords, guns, rockets and what have you can be used to cause colossal destruction in warfares, they are at best artificial and secondary, the human body itself being the primary, most crucial, most articulate and most natural weapon of war. "People it is who fights wars", he resonated.

Innervating and Enervating

War drums and songs did not only energise the warriors, they had the capacity to weaken the adversaries. In other words, as war music indeed innervated and enkindled the victors at war-fields, so also it enervated the opponents. An advancing army often threw confusion and an appalling commotion into the rank and file of their adversaries through heavy drums-rolling, blaring of bugles and trumps, shoutings of battle cries, rattling of musketry, even resonating, deafening and intimidating noise (Smith, 1989, p. 126).

War leaders from Ibadan, such as *Balógun* Akintola (nicknamed 'Kiniún Oníbùdó'), exploited this to advantage in the course of the Kírijì War. He reportedly made his famous drummers to increasingly pop-up greater drive into the soldiers through incessant war cries, drum rollings, words of encouragement and regular references to their '*oríkì*'. Olutoye & Olapade (1998, pp. 211-212) have claimed that by so doing, soldiers, 'in an outburst of bravado and gallantry could perform a feat equivalent to that of seven men'! This could be so disparaging to the opponents who may relent or virtually withdraw in annoyance and/or frustration that their efforts were unrecognised. This largely contributed to the defeat of Ìjàyè by Ibadan. Johnson (1921, p. 435) also noted how drum rolling '...lost and won for the Ilorins [and] ...lost and won for the Ibadans...' during the Èkìtì-parapo/Kírijì War!

Bó lè d'ogun, kó d'ogun (We care not if it degenerates into war)

Bó lè òjò, kó òjò (We care less if it degenerates into brawl)

Psychological Catharsis

War songs, common among which are the ‘*Ìjálá Ọḍẹ*’ that is, hunter’s chants, served as catharsis. In other words, they were used to release pent-up emotions and are indeed evocative. Immediately people hear war songs, with their inherent illocutionary messages, they swing into action. Adegbite (2017), the Chief Magistrate High Court of Justice, Ilorin confessed that ‘all his organs come alive whenever music is on’. War dance was used to arouse the emotions of warriors who dance themselves into the conviction of their invincibility and impregnability Yorùbás believe that any war embarked upon without proper war dance might end up in defeat (Olutoye & Olapade, 1998, p. 212). Anyone with sufficient psychological knowledge who understands the effect emotions have on the success or otherwise of any venture, will know that the emotional effects, partly on the performers themselves and partly on the victims do have both devastating consequences which could be positive or negative. Noise, loud shouts and blasts of drums rolling were often intended to intimidate and create panic as well as confusion in the rank of the adversaries. Such great battle fanfare was intended to melt the heart of the enemy (Barker, 1995). To taunt an adversary contingent, an army may chant rigorously:

Ààfin wọn náà nuu nì (Imagine what they call a palace)

Ilé àbèrẹ̀ wọ, bíi ilé èkúké (A preposterous shed like the abode of a rat)

Ààfin wọn náà nuu nì (Imagine what they call a palace)

This, according to Yorùbá belief can perform seemingly impossible feats. Indeed, whether in peace or war time, more is important. The purpose of war dance is to innervate warriors’ courage to the point of attacking their opponents. Dance has always been magical, and so it was among the Yorùbá warriors. Indeed, provided the opposing army spied the war-dance of its adversary and saw how magnificently it was done and the frenzy razzmatazz—the noisy, showy and exciting display—they might on that account sneak away and surrender without a battle as the opponent’s will power to engage in an encounter might have become drastically dampened by the dance alone (Olutoye & Olapade, 1998, p.212).

Relaying Intelligence

The practice of intelligence reconnaissance and espionage is as old as war itself (Barker, 1995). The presence of enemies in one village could easily be relayed to another with a view to warning and alerting the citizens of the other village, with drums. The Yorùbá Talking drum (*Gàngan*) was particularly useful in relaying intelligence. Drumming also provides revelation of the war situations to the combatants at the battle field (Olutoye & Olapade, 1998, p. 211). The Yorùbás usually built fences around their cities as security measures to prevent invaders. At the entrance of each of their settlements, a look-out watchman (*alóre*) was stationed in a strategic place on a tree or a hill-top on sentry. In the case of perceived

espionage, the *alóre* could inform and warn the town's people of the incoming raiders to possibly prepare ground for invaders with his bugle, thus:

Eni ó sùn ó dide (He who has slept should rise/wake up)
Èrò ọjà paramó (Market people should take heed).
Ogun wòlú, ẹ dide (War has come, arise)
Èsọ ilú ẹ dide (Militias, arise)
Èrò ọjà paramó (Market people should take heed)
 (Olowookere & Fagborun, 1998, p. 238).

In order to give direction of the incoming invaders and arouse prompt action on the part of the towns men, especially the militias, who were always at alert, the drummers could join the bugle blower to relay a message of warning. The drummers could manipulate their drums to hasten the people up if the town's folk appeared rather slow in their preparation for war. Lest they get caught up in their slothfulness, the drummers could mutter a song such as:

Àfiira ò seé se (Slothfulness could be risky)
Eni bá jáfara (He who is slothful)
Làfara á já (Stands the risk of being captured)
Àfiira ò seé se (Slothfulness could be risky)
 (Olowookere & Fagborun, 1998, p. 238)

The drummers could notify the force in their camp of the need to take all necessary precautions, and never to underrate the enemies, especially if the invading force is professed to be greatly intrepid. Drummers could, through their skills mobilise the prompt conscription of the competent and senior most generals so as to present equal force in reciprocal proportion, thus:

Toguntogun ní ń bọ (They are coming in a belligerent manner)
Olórí ogun kò gbọdọ kẹhìn ogun (The war leader must not lag behind)
Toguntogun ní ń bọ (They are coming in a belligerent manner)
 (Olowookere & Fagborun, 1998, p. 239)

Mimicry

Prophet Mohammed has observed that ‘war is trickery’ (Smith, 1989, p. 125; Olutoye & Olapade, 1998, p. 216) and Yorùbá military tactics had copious instances of it. Drums could be used to deceive or confuse the adversaries. Hence, whenever the rolling of the drum appears imperfect in style, and treachery and duplicity is suspected, prompt communication of the fears of a foul play is relayed to the war lords. This could acutely change the course of a battle. Drum tricks were successfully used on the Ègbá at Ìjàyè and on the fleeing citizens during Ogunmola’s assault on Ìjàyè. This was also the case during the Ìjàyè War between Ìjàyè and Ibadan. The Ègbá, fighting on the side of Ìjàyè under Kúrunmí, were prevailing at their own theatre of operations against Ibadan. However, as Ìlòrí, Ibadan’s commander anticipated reinforcement from the Ibadan encampment, he became effectively swindled by the *drum trick* of Fabunmi’s drummers who skilfully mimicked the Ibadan drum beats. Ìlòrí, thus, fell prey of the trickery and was so easily captured in the process. This same drum trick, it is interesting to note, was a military tactic used by Ìlòrí’s very father, *Basòrun Ògúnmolá*, the great Ibadan war lord, at the same Ìjàyè, to accomplish a resonant triumph over Kúrunmí about two decades earlier (Olutoye & Olapade, 1998, p. 211).

Reinforcement

Yorùbá armies advancing to war were always accompanied by their own musicians mainly fluters, trumpeters or bugle blowers, singers and drummers. The art of war-drum rollings went beyond mere amusement but was also of great magical importance to the Yorùbá warriors. It was seen as an important language of war which reminded the warriors of the contributions of their veteran forbears for posterity, and as such, indispensable in warfare! This unique medium of solidarity transpositions and facilitates sapped minds to courage and determination to win. Music therefore provides reinforcement to Yorùbá militias as sounds and messages of courage went deep into the nerves of the soldiers (Olutoye & Olapade, 1998, p.211). Before leaving the city gate or camp, in preparation to face the enemies, they tauntingly remind all timid minds:

Òkè ọdájú ní à n rẹ̀ yìí (We are about ascending
the mount of cruelty)
Ẹ̀nítí ò bá ní yá k’ó padà lẹ̀hìn-in wa (The
motherless should retreat at once),
Ẹ̀nítí ò bá ní bàbá kí ó má ká lọ (The fatherless
should withdraw without delay)
Tọ́lómọ kàn ló sòro (There’s problem with one
who has a lone child)

A war leader may be geared up and therefore encouraged of a strong backing through a war chant such as:

Wẹ̀hìn rẹ̀ wò (Look at your back)

Bóo l'ómọ ogun bóò l'ómọ ogun (Whether or not
you have militia back-up)

Wèhìn rẹ wò (Look at your back)

Warriors were often encouraged to go to war declaiming their genealogies, reciting heroic verses and boasting of their exploits. Some songs, such as *oríkì* (praise poetry) were used to arouse the psyche of the militias to fight with undaunting and unusual bravery in the war front. The drummer or fluter para-militia could remind an eulogised war lord of the feat and heroism of his veteran-father or of his own previous indomitable records, which should not be blemished. Rather, he should be spurred to break the previous records laid, and not rest on his oars. To encourage the weary or faint-hearted, the fluter or drummer could echo:

Oò leè se bíi babaà rẹ (You can't mimic your
father(s),

Bí ẹrù bá n bà ọ o wí o (Speak if you are fearful),

Ẹrù kò ba ọmọ Balógun (Balogun's son is never
intimidated)

Eni ó dúró d'ogun (He who waits to experience
war)

Àwòwò á wò ó (Will be crushed)

Ìtàkùn tó bá ní kí erin má dé ààlọ (A tap-root
that attempts to obstruct the elephant)

Ọun erin ní jọ n lọ (Only ends up as its escort)

(Olutoye & Olapade, 1998, p. 211)

Gallant soldiers who were fighting up to expectation were commended, especially after victory had become evident. Wars are always won and lost. At the instance of victory, drummers are always profoundly proud of their men. They therefore resort to singing songs of victory, announcing to passers-by all anyone who cares to be told that victory has been achieved and no one could dare to stand their way. Among common songs are:

Bẹẹ lọmọ ọkùnrin í se (That is how a real man behaves)

Bẹẹ lọmọ ọkùnrin í se (That is how a real man behaves)

(Olowookere & Fagborun, 1998, p. 239)

À f'òkè, à'figbó (Except for the hill, except for the
grove)

Kò sèni tó lè dúró (No one can stand on a way)

(Olowookere & Fagborun, 1998, p. 241)

It was also in the prerogative of the para-militias to remind their militias, lest they give in to defeat, that the glory of a warrior is to win a war, after all, only one of two things befits an *ẹsọ*: to win a battle or to die fighting (Olowookere & Fagborun, 1998, p. 239)! Hence, drums and music could be used to mumble orders, reinforcement and information from one sector to another in the heat of battles. Indeed, marks of greatness, heroism

and bravado were attained by men who understood drums language, which enabled them ever ready either to win, at best or face death, in the worst.

Psycho-spiritual

At a time when a warrior is confused and indecisive of the right weapon to use, especially when the charms of his adversary has rendered his weapons such as guns, bows, arrows, daggers, sword, spear ineffective at a particular time, the drummer could remind him to resort to unseen powers or what Olutoye & Olapade (1998, pp. 208-211) described as para-military weapons, metaphysical elements, warfare magical arts or war charms, by chanting:

È wí f'álejò kó lẹ (Tell the alien invaders to take flight)
È fì sasara bàgbo (Put broom in decoction)
 (Olowookere & Fagborun, 1998, p. 240).

When the militias are fast drained out of their rank and file, drummers could invoke invisible and invincible spirits into weeds and grasses as well as some other non-human elements to come to their rescue, thus:

Koríko dide (Weeds, arise)
Èrùwà dide (Grasses arise)
Ajagun ọrun dide (Celestial warriors, arise)
Ọrìsà, dide (Deities, arise)

Technical Advisory Role

One of the largest homogenous groups among the Africans are the Yorùbá who inhabit a continuous territory and speak the same language (Akinjogbin & Ayandele, 1980, p. 121). Language has been identified as a principal medium with which human beings communicate. However, in order to overcome the problem of communicating with people who are afar off, societies develop all sorts of techniques including beating drums, whistling and making inscriptions such as writing. The Yorùbás also developed system of communication during war times such as *aroko* (coded language), battle cries, bugle blowing, praise poetry, war chants or songs and drumming. The para-militias were often highly skilful in sending non-verbal messages to the militias (Olowookere & Fagborun, 1998, p. 235). In the instance of an obstinate and troublesome adversary who has put the militias into a desperate tight corner, the para-militias could incite their militias to eventually kill such if/when eventually caught having given them so much trouble:

Bí Fádèyí ta félefèle (If anybody (Fadèyi) walks uncircumspectly)
Sáa balẹ lójú (Hack him down)
È wọọ dànù sígbó (Drag and cast him into the grove)
Bọwọ bá t'alásejù (If you get hold of the obstinate)
Pípa ni ẹ pa á (Kill him)
Ká rọhun j'ẹbà lọla (So that we may eat ẹbà with it)

tomorrow)

(Olowookere & Fagborun, 1998, pp. 240-241)

Although the *ẹ̀sós* were fearless ferocious fighters, Yorùbás believe that an *ẹ̀só* must be able to fight sensibly and discern when tactical withdrawal is inevitable so as to live to tell the tales of victory. The drummers could therefore remind him by mumbling the chant:

Wẹ̀yìn wẹ̀yìn, wẹ̀yìn (Look back! look back! look back!)

Akin mọ̀jà-mọ̀sá niyì Akin (Strike/withdraw when necessary is a tact warriors adopt)

Wẹ̀yìn wẹ̀yìn, wẹ̀yìn (Look back! look back! look back!)

Conclusion

There is no denying the fact that ever since the penetration of foreign ideology into Africa in general, and Yorùbáland in particular, the indigenous culture has become, not only embattled but, greatly endangered. This became conspicuous as African culture became faced with continued missionary hostility to the adaptation of Christianity to the indigenous cultural and religious beliefs and practices. Music, a universal phenomenon and a dynamic aspect of Yorùbá culture, became particularly attacked, as indigenous music was dubbed as ‘primitive’ and ‘pagan’ in their calculated attempt to force African Christians to reject their cultural values. This bigotry however, only reveals the depth of Eurocentricism.

Indeed, wars rarely go without being accompanied with music, drums and dancing which served various purposes in Yorùbá warfare and/or militarism. Findings from this study copiously reveal that music, as employed in the 19th century Yorùbá wars, played the psychological catharsis, psycho-spiritual and technical advisory roles and was used for relaying intelligence, mimicry, reinforcement, innervating and enervating. Indeed, Yorùbá wars began, (most times as kinesthetic-dynamo art) and ended (in celebration or otherwise) with music.

Music could therefore prove to be mightier than Maxim and Gatling guns, igniting public genocidal incitement reminiscent of the 1994 Rwandan *déjà vu*. The dynamism and dynamics of Yorùbá music, aptly captured in the Yorùbá dictum ‘*Orin ní ń sáájú ọ̀tẹ̀*’, meaning ‘Songs often incite rebellion’ only affirms the candour in the efficacy of music in militarism, not only in Yorùbáland, Nigeria and Africa at large, but probably the entire universe.

References

- Aboyeji, A. J. and Adebayo, P. F. (2014). The role of hunters in state formation process in West Africa. *IJOHID: Ijagun journal of history and diplomacy* 1 (1): 1-20. Department of History & Diplomatic Studies, Tai Solarin University of Education, Ijagun, Ogun State.
- Adefila, J.A. and Opeola, S. M. (1998). Supernatural and herbal weapons in 19th century Yorùbá warfare. In: *War and peace in Yorùbáland, 1793-1893*. In: I.A. Akinjogbin, (Ed.) Nigeria: Heinemann Educational Books plc.
- Adegbite, M O. (2017). Oral data received from the Chief Magistrate High Court of Justice, Ilorin (aged 50+) on 11th June.
- Adeleke, A. A. (2017). A study of the origin and development of music education in Nigeria. First PhD seminar paper presented to the Department of the Performing Arts, University of Ilorin, Nigeria, June, 2017.
- Ajayi, F. (1998). Kinesics of fight or flight: an analysis of Ìjàyè war songs and dance. In: *War and peace in Yorùbáland, 1793-1893*. In: I.A. Akinjogbin, (Ed.) Nigeria: Heinemann Educational Books plc. pp. 245-263.
- Ajayi, J. F. Ade, and Akintoye, S. A. (1980). Yorùbáland in the nineteenth century. In Ikime, O. (Ed.) *Groundwork of Nigerian history*, Nigeria: Heinemann Educational Books plc. pp. 280-302.
- Ajayi, Omeiza (2017). Igbo hate song: Nigeria does not need a Rwandan *Déjà vu*. The Vanguard Newspaper, 7th August, 2017 <http://www.vanguardngr.com/2017/08/%e2%80%8eigbo-hate-song-nigeria-not-need-rwandan-deja-vu>
- Akinjogbin, I. A. and Ayandele, E.A. (1980). Yorùbáland up to 1800. In: *Groundwork of Nigeria history*. Obaro Ikime (Ed.) Nigeria: Heinemann Educational Books plc. pp. 121-143.
- Akinjogbin, I.A. (1998). The causes of the 19th century Yorùbá civil wars. In: *War and peace in Yorùbáland, 1793-1893*, I.A. Akinjogbin, (Ed.). Nigeria: Heinemann Educational Books plc.
- Akisowo, A. (1998). War ethics among the Yorùbá. In: *War and peace in Yorùbáland, 1793-1893*, I.A. Akinjogbin, (Ed.). Nigeria: Heinemann Educational Books plc. pp. 180-198.
- Barker, L. Kenneth (Ed.) (1995). *The New NIV Study Bible*, Zondervan.
- Blacking, J. (1973). *How musical is man?* Seattle and London: University of Washington Press.
- Collins English Dictionary - Complete & Unabridged 2012 Digital Edition, © William Collins Sons & Co. Ltd. 1979, 1986 & © Harper Collins Publishers 1998, 2000, 2003, 2005, 2006, 2007, 2009, 2012.
- Johnson, Samuel (1921). *The history of the Yorùbás*. Johnson, O. (Ed.) London: Rout ledge and Kegan Paul Ltd.

- Mazrui, A.A. (Ed.) (1977). *The warrior tradition in modern Africa*. Netherlands: Leiden, E. J. Brill.
- Mazrui, A.A. (1977). The warrior tradition and the masculinity of war. In *The warrior tradition in modern Africa*. Mazrui, A.A. (Ed.) Netherlands: Leiden, E. J. Brill, pp. 69-81.
- Odejobi, C. O. (2014). Influence of Yorùbá culture in Christian religious worship. *International journal of science and education*, 4 (3): 584-595.
- Oguagha, P. A. (1990). A study of some pre-colonial inter-group relations in Nigeria: A theoretical framework. In *African notes, The journal of the institutions of African studies*, XIV (1 & 2), Unibadan.
- Ogunremi, D. (1998). Economic development and warfare in the 19th century, Yorùbáland. In: *War and peace in Yorùbáland, 1793-1893*. In: I. A. Akinjogbin, (Ed.). Nigeria: Heinemann Educational Books plc.
- Olaoye, R. A. (2015). Oral information received from a Professor of History, Department of History and International Studies, University of Ilorin (+ 65), on Monday 21st September.
- Olowookere, T. and Fagborun, G. (1998). Systems of communication on Yorùbá wars. In: *War and peace in Yorùbáland, 1793-1893*. In: I.A. Akinjogbin, (Ed.). Nigeria: Heinemann Educational Books plc. pp. 234-239.
- Olutoye, O. and Olapade, J.A (1998). Implements and tactics of war among the Yorùbá. In: *War and peace in Yorùbáland, 1793-1893*. In: I.A. Akinjogbin, (Ed.). Nigeria: Heinemann Educational Books plc.
- Omoiya, S. Y. (2015). Oral information received from a lecturer, Department of History and International Studies, University of Ilorin, (Late) on Monday 21st September.
- Online Etymology Dictionary, © 2010 Douglas Harper.
- Peterson, Amy (2017). A reason to sing. *Our daily bread, June-August edition* 62 (3, 4 & 5), June 9.
- Smith, R. S. (1989). *Warfare and diplomacy in pre-colonial West Africa, second edition*, James Currey Ltd., London.
- Smith, R.S. and Ajayi, J.F. Ade (1965). *Yorùbá warfare in the 19th century*, Cambridge.
- Smith, R. S. (1988). *Kingdoms of the Yorùbá*, Third Ed., London: James Currey Ltd.
- Uzoigwe, G. N. (1977). The warrior and the state in precolonial Africa. In *The warrior tradition in modern Africa*. Mazrui, A.A. (Ed.) Netherlands: Leiden, E. J. Brill.

Paradigm Shift in the Design Dimensionsof *Egungun Elewe* Festival, Oro-Ago, Kwara State

By

Musiliyu O. Sanni*

Abstract

This study examines the paradigm shift in the design dimensions of *Egungun Elewe* festival of Oro-Ago in Igbomina land, Kwara State. The study employs the qualitative method of research which includes analysis, observation, as well as oral interview from the appropriate authorities as primary source of information, while the secondary source relies on relevant journal articles, textbooks and internet materials. It is discovered that, scenographics, among other performance spectacles are irreplaceable in the performance of *Egungun Elewe* festival. This is because their functional expressions and technical values cannot be wished away in the performance conception and execution. The paper concludes that, technical inputs in the traditional Africa festival among other performative productions should be recognised as an integral part, perhaps one of the most important aspects of the production. This study recommends that, technical design with modern touch should be encouraged in the production process of indigenous African festival.

Keywords: Paradigm Shift, Dimension, Festival, *Egungun Elewe*, African Theatre.

African Theatre Tradition in Perspective

Africa performances had through the centuries been rooted in religious, festivals, masquerades, and folktales, among other performative productions which have been woven into daily routine as well as various cultural frameworks in Africa. Martin Banham shares this view when he says that “the link between language and performance begins with the daily and seasonal rituals of life...various rituals in Africa linked to birth, the coming of age, marriage and death are carried out through traditional cultural practices...” (Banham, 2004, p.5). However, these rites of passage, among other cultural productions that are encountered in daily life as part of human enterprises marked the beginning of theatre and drama practices in Africa societies.

Historical evidence, however, shows that generalising theatre in Africa will be a hard task, because there are over a thousand and one local

Musiliyu O. Sanni lectures at the Department of Performing Arts, Kwara State University, Malete, Kwara State.

languages in use in African setting and many local traditions, customs, norms and values in her sociology. Therefore, African people are theatrically oriented and technically fascinated with the indigenous performance aesthetics. Going by this submission, Sanni (2019, p. 140) avers that, the “earliest encounter with traditional activities in African countries, are theatre and performance in the indigenous languages, within the indigenous environment, of the indigenous audiences and on the indigenous stage”.

It therefore, goes to say that the cradle of theatre in traditional African society is rooted from the religious and rituals ceremonies of the earliest communities. While still observing the intrinsic nature of Africa performances and their cultural relevance in the Africa societies, however, it is evident in the fact that masquerade festival is one of the most colourful cultural productions in Africa. It displays the rich heritage, cultural values and theatrical nuances of the Africa traditions through elaborate costumes, properties, masks, music, dance, among other performance spectacles.

To corroborate this, Ododo (2015, p.1) expresses that, masquerade essentially “connotes disguise and impersonation through the use of mask. It is, therefore, noted at this point that, theatrical performances, among other cultural productions such as festivals and religious rituals be it sacred or secular, deritualising or deritualised, are still considered potent, perhaps essential in Africa societies and no exception to *Egungun* festival.

Egungun or *Eegun*, the supposed *Ara Orun* (heaven dweller) is one of the integral components of Yoruba tradition. It is celebrated through the outing of masked actors quarterly, annually, biannually or triennially as the case may be, in relation to its essence and dictates of the community through the initiate’s *Awo* or those who are born into *Egungun* families, called *Ojeunder* the headship of *Alapinior OloriEleegun*. In this wise, “the dress of the *Eegun* consists of clothes of various colours or the feathers of different kind of birds or skins of different animals. The whole body from head to feet is concealed from peoples view” (Babajamu, 2008, p.37).

This paper, however, distances itself from the historical background of *Egungun* and the controversies surrounding its origination; whether it is rooted from Yoruba tradition or Nupe-lized Yoruba extraction or Nupecizi, the Nupe native is never the bone of contention in this essay. Rather, this paper is concerned with paradigm shift in the design dimensions of *Egungun* festival with a particular attention to the *EgungunElewe* festival of Oro-Ago.

Historically, it is believed that different families, communities or regions have their own *Egungun*. The notable among the *Egunguns* in South-west Nigeria are *Eyo*, *Alapansanpa*, *Oloolu*, *Gelede*, and numerous traditional festivals in other parts of Nigeria and Africa as a whole which include *Ofala* festival in Anambra State, New Yam festival of the Igbo people, as well as, *Homowo* and *Adae Kese* traditional festivals of Ghana,

Royal Reed Dance and *Knysna Oyster* festivals of South Africa, *Lake Turkana* festival of Kenya and so on. It is therefore against this backdrop, this paper examines *EgungunElewe* of Oro-Ago in Igbomina land of Kwara State. Specific areas of focus include costume, props, lighting and make-up, sound, and stage design among other indigenous performance spectacles in the festival.

Egungun Elewe Festival in Oro-Ago

Egungun Elewe is one of the most popular masquerade festivals among the people of Igbomina in South-western Nigeria. It is common in the towns of *Oke-Oro*, *Oro-Ago*, *Omu-Aran*, *Arandun*, *Idofin*, and *Oro* (all in Kwara State), among other Igbomina clans including Osun State in the town of *Ila Orangun*, *Iragbiji*, as well as Ekiti State such as *Orimope*, *Igboko*, and so on. Among its ilk in Oro-Ago are; *Arejo*, *Kegbe*, *Layewu*, *Oloboto*, and *Korowo*, *Lapanpan*, *Orimosu*, *Epa*, *Haro-haro*, to mention but a few.

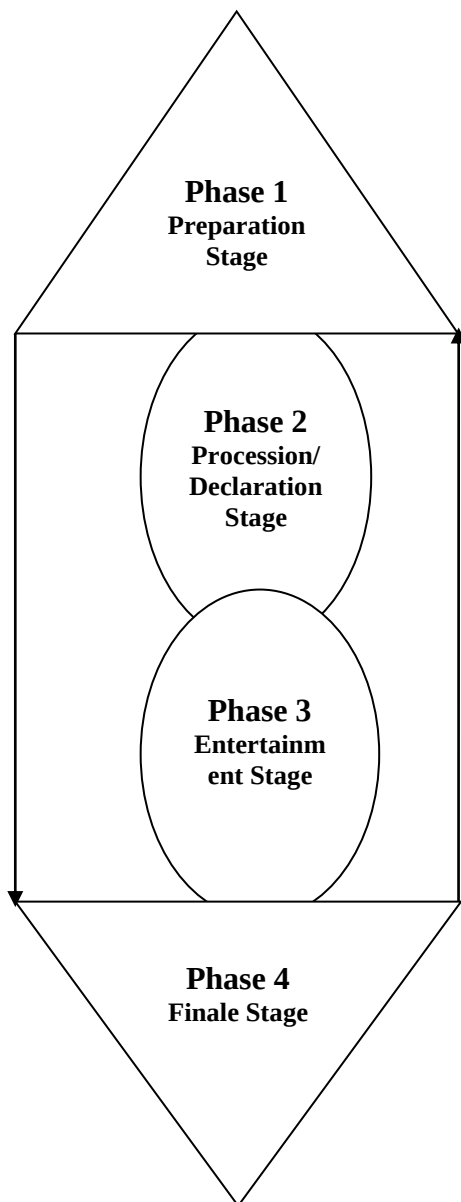
In Oro-Ago, Ifelodun Local Government Area of Kwara State, however, *Egungun Elewe* or *Egun Elewe* is an indigenous masquerade in accompaniments with incessant drumming of *Bata* and *Dundun* ensembles along with the songs by the *Atokun* ‘director’ and chorus by group of damsels and middle-age women of the community. *Elewe* is usually decorated with expressive costumes, properties, woven mask and other paralinguistic embellishments, to enhance its performance before an audience. *EgungunElewe* in Oro-Ago community “could be viewed as a profession or craftsmanship” Yusuf (2018). He says further in his personal communication with this researcher that, *EgungunElewe* is not fully restricted to any family or clan; it is secular in nature mainly for entertainment except on a special occasion like cleansing of community from or against an ill-gotten horror that can or want to befall a community or the death or burial ceremony of *Alagba* or *Olori Awo*.

Egungun Elewe displays every two years which could be for five or seven days in line with the arrangement, nature, state of the economy and security of the community” (Yusuf, 2018). The first day of *EgunElewe* festival, the elders of the cult ‘*Alagba*’ or ‘*OloriEgun*’, drummers, and other initiates will go to *Igbale* ‘groove’ also known as *Igbo Egun* with an assortments and loads of various forms of food like *Iyan*, *Ekuru*, *Akara*, *Eko*, *Amala* among others. Thereafter, they will all be moving in a ritual procession by drumming, dancing and singing at exactly 3 o’clock in the afternoon and go to the village square or market place. The King, Chiefs, villagers and invited dignitaries will welcome them in standing and pleasing ovation, and Oba will declare the event open. The masquerades will dance, sing, praise and pray fervently for all the people in the performance arena. The event is expected to end by 7 o’clock in the evening in which the masquerades are accompanied back to ‘*Igbale*’ by the drummers, choristers and audience. More so, second, third, fourth and fifth

day or as the case may be, is like former (1st day), the only different is that, the event will commence by 7 o'clock in the morning till dusk break.

The grand finale of the festival which is the last day of the event, *Elewe* masquerades are expected to be moving around from one compound to another within the community with the accompany of the villagers starting from the morning till 7pm in the evening time. It is believed that *Elewe* masquerades are supposed to be making recessional steps back to the 'Igbale' or 'IgboEgun' around this time; few metres to the place, all the Chiefs, villagers, and the drummers would be assembled hierarchically in line with their status. *Elewe* would pray for them and the community at large. It is at this point that women will be gradually moving back, while the drummers start drumming incessantly to reach crescendo till final disappearance of the *EgungunElewe*.

Despite the fact that *EgungunElewe* festival is secular in nature and mostly for entertainment, yet, its ritualistic aspects cannot be underestimated. When the masquerade is displaying its prowess at the performance ground no female dare touches it even if she wants to spray it money, she must not lay her hand on it rather she will give his *Atokun* 'director or masquerade driver'. More so, *EgungunElewe*, no matter how long it performs or irrespective of the performance type, uses one hand. The illustration below should be instructional on the organic formation of *EgungunElewe* festival in Oro-Ago:



**Diagrammatic Illustration of
EgungunElewe Festival of Oro-Ago,
Kwara State**

Phase 1: *Alagba*, drummers, and other initiates will go to *Igbale* 'groove' also known as *Igbo Egun* with various form of food like *Iyan*, *Ekuru*, *Akara*, *Eko*, *Amala*, among others to appease gods of the land before the opening of the

Phase 2: *Elewe* and other initiates move in a ritual procession with drumming, dancing and singing at exactly 3 o'clock in the afternoon and go to the village square. The King, Chiefs, villagers and invited dignitaries will welcome it in standing ovation, and Oba will declare

Phase 3: The masquerades will dance, sing, praise and pray fervently for all the people in the performance arena. In the evening, *Elewe* masquerades are accompanied back to 'Igbale' by the drummers, choristers and audience

Phase 4: *Elewe* masquerade is expected to be making recessional steps back to the 'Igbale', few metres to the place, all the Chiefs, villagers, and the drummers would be assembled hierarchically in line with their status. *Elewe* would pray for them and the community at large. Drummers will start drumming incessantly to reach crescendo till final

Paradigm Shift in the Design Dimensions of *EgungunElewe* Festival, Oro-Ago

Design is a multifaceted and cross communication art. Being an expressive art, its importance cannot be overemphasised in the drama and theatre practices. Reinforcing this, Parker, Wolf, and Block (2009, p.2) submit that:

Design in the theatre may branch off into various areas of specialisation, it is primarily seen in terms of four basic forms: first, as an environmental background, or scenery, then as costume for the actor within that setting; third, as stage lighting visually enhancing and unifying the first two forms; and finally, as sound.

This citation is further buttressed by Iwuh (2015, p. 110) who also insists that “design in theatre and performance involves the creation of a background that enables the audience not only to be in the same environment with the dramatic characters but also to imbibe the message thereof for attitudinal correction, self-development and societal change”. In this, design, irrespective of its dimensions in the creative work of art, facilitates pleasing and satisfying performance experience. However, design is challenging and demanding but could be interesting if carefully conceptualised. This point, however, drums up support from the fact that, design is a systematic, scientific, and artistic ordering and arranging of both technical and dramatic components that facilitate pleasing and satisfying theatrical performances.

Consequently, technical design for the theatre is a highly complex art, multidisciplinary and encompasses several aural and visual areas of a production. In his explanation, Adegbite (2017, p.392) opines that technical elements, such as “scenery, set construction and painting/design, props, building, selection and arrangement, costume design, make-up, sound creation and design, lighting and good acoustics are considered as channels of artistic embellishment performance in the theatre”. In a related development, Ayodele (2011, p. 133) subscribes to the fact that:

Technical theatre work may encompass costume art (dress worn), make-up (adornment which compliments costume), property (furniture, property, decoration and handy objects utilized by actors), set or scenery art (the environment where a story is told or situated), sound art (hearing or perception that could either be incidental or dynamic), light and visual art (illuminate the play with the right mood and tone).

Be that as it may, technical theatre is one of the arts of the theatre that deals with technical and artistic creation as well as manipulation of skills, tools and techniques that enliven the creativity and performance experience of a theatre practice, among other performative productions; starting from indigenous, popular, modern and postmodern. It is on this

note this paper examines the functional expression of theatre design and its dimensions such as costume, properties, lighting, and music in the production of *Egungun Elewe* festival of Oro-Ago.

Properties in *Egungun Elewe* Festival, Oro-Ago

Properties reflect the immediate cultural setting of the festival and its significance cannot be wished away in the *EgungunElewe* festival. This is because, in this festival, properties aid the meaning, essence and aesthetic values of *Egun* performance. Props in *EgungunElewe* festival include *Isaworo* (rattles), *Bantu* (woven props around the waist of the *EgungunElewe*), *Abebe* (hand fan), *Awon* (woven mask) and so on. Nevertheless, props in *EegunElewe* go beyond mere proprieties, but indeed, their functional responsibilities in the performance-making cannot be relegated to the background particularly the ritual aspect of *Bantu*.



Plates 1&2: Abebe and Bantu Properties in the Production of *EgungunElewe* Festival in Oro-Ago. Photo Credit: Researcher.

Costume in *EgungunElewe* Festival, Oro-Ago

The importance of costume cannot be overemphasised in *EgungunElewe* festival of Oro-Ago. The masquerade displays in a charming and fascinating costume in order to facilitate an aesthetically pleasing performance. *EegunElewe* costume combined of various pieces of *Adire* and *Ankara* of different colours; shade of green, touch of red or tone of white among other patterns and styles. More so, overall costumes are designed for the masquerade which covers his body from head to knee or feet together with woven mask.



Plates 3&4: Costume of different Shades in the Production of *EgungunElewe* Festival of Oro-Ago. Photo Credit: Researcher.

Lighting and Stage in *EgungunElewe* Festival, Oro-Ago

Lighting is an indispensable technical element in any performance, which without its unifying power, our eyes would not be able to perceive objects as they were. In *EgungunElewe* festival of Oro-Ago, lighting could be seen in two dimensions, these are; pre-performance lighting and performance lighting. Pre-performance lighting is a form of lighting that takes place in *Igbale* or *Igbo Egun*, such light may include, *Atupa* (lantern), *Fitila* (oil lamp) and *Poporo* (firewood light). These forms of lighting could be regarded as primary sources of illumination in the *EegunElewe* festival. While the performance lighting which could be considered as secondary sources of lighting in the festival could be from both natural and artificial which include sun, moon, lightning, and star, among other modern lantern and lighting equipment which include torch light, phone light, florescent, halogen and par can lanterns among others. However, in the *EgungunElewe* festival *Igbale*, or *Igbo Egun*, market square, palace, or open spaces are the performance ground for the festival.

Music and Dance in *EgungunElewe* Festival of Oro-Ago

Africans are music and dance oriented people. However, cultural productions have always been recognised as part of their lives composition. Festivals, religious rituals, rites and masquerade performances cannot be claimed of attaining serious recognition without music and dance in Africa. In *EgungunElewe* festival of Oro-Ago community, the power of music goes beyond mere entertainment, but also identified as a veritable tool in the ritual-making. On the other hand, *EgunElewe* also dances to *Bata* and *Dundun* of various styles, movements, steps, and sequence rhythmically. Hence, the indigenous music in this cultural production includes:

Music One:

Egungun:*ElegbeMi, ElegbeOrisa 2ce*

Crowd:*EgunOlola*

Egungun:*EgunOdunyii, yiogbeyigbeOmo yin*

EgunOdunyii, yiogbeyigbeOko yin

EgunOdunyii, yiogbeyigbeAya yin

Crowd:*Yiogbewaooo*

Music Two:

Egungun:*ElegbeMi, ElegbeOrisa 2ce*

Crowd:*EgunAlare*

Egungun:*AigbonOmoAdugboloro*
Orin mi momon je dugboloro

Crowd: *Orin mi momon je dugboloro*

Egungun:*AigbonOmoAdugboloro*

My chorus,
Masquerade's chorus
The Masquerade of
wealth.
This year Masquerade
festival shall favour
you and your children.
This year Masquerade
festival shall favour
you and your husband.
This year Masquerade
festival shall favour
you and your wife.
It will favour
everyone

My chorus,
Masquerade's chorus
The Masquerade
player
No one refuses fortune
My creator safeguards
me from refusing
fortune
My creator protects
me from refusing
fortune
No one refuses fortune

Postcolonial Trends in Egungun Elewe Festival, Oro-Ago

Certainly, Africans are inseparable from their culture and history. In spite of all influences of westernisation, socialisation, and colonisation; African historical traditions, myths, rituals, and symbols, are often employed to explain Africa's people, culture and heritage. However, in the early period of *EgungunElewe* festival, *Fitila* and *Atupa*, among other sources of indigenous lanterns and lighting were used in the festival. In contrast to this, torch lights, rechargeable lanterns as well as lighting from camera and phone during recording process of the festival especially in the evening performance also illuminate *EegunElewe*'s performance in the recent times. Even the recording of the event itself with various forms of gadgets is also a recent development in the festival.

Moreover, costume is one of the most pronounced technical aspects of *EegunElewe* festival. The supposed *EegunElewe* in the time past wore indigenous costumes of *Adire* and *Ankara* together with other local

materials and skins of different animals. But with the recent trends and exposure by *Egungun* carrier, latest materials in town with sharp, bright and fine colours of *Ankara* and its ilk are being used in order to attract more audience in the society. In fact, *Adire*, feathers of birds or skins of animals are nowhere to be found in *EegunElewe* festival simply because they have been relegated to the ancient costumes.

More so, the significance of audience cannot be downplayed in *EegunElewe* festival. It is a known fact that, there can be no performance without an audience; be it physical or non-physical, visible or invisible, active or passive. In fact, the involvement and participation of audience in the festival heighten the performance spirit of *Elewe* masquerade. This is because audience is also seen as performer or player in *EegunElewe* festival which contributes immeasurably to the music, dance and at times illuminate the performance area with their various gadgets.

In this wise, irrespective of the rhythm, sound, lyric and movement of dance and music in *EegunElewe* festival, majority, if not all particularly youths, are responded with contemporary dance and music. As earlier stated, in ancient time, *EegunElewe* dances to *Bata* and *Dundun* of various styles, movements, steps, and sequence rhythmically; but recently, *EegunElewe* has attuned itself to the societal trends by incorporating contemporary dances as a way of appealing to its audience especially the teeming youth population. Thus, the prominence among the contemporary dance styles and movements displayed by the youths and *EegunElewe* are; Soapy by Naira Marley, One Corner by Patapaa, Shaku Shaku by Olamide, Zanku and Legwork by Zlatan Ibile, Ponbele by Destiny Boy, Agbelemi by Mr Drew, Skelewu by Davido, Shoki by Lil Kesh, and Dab by DJ Enimoney, to mention only a few.

In advancing this, Olalusi observes that, “practice of dance in contemporary Nigeria is gradually being dictated by musicians and their form/style of music... these musicians have become dancers and have consequently used dance as part of the bargaining tools...” Olalusi (2015, p. 8). Therefore, *EegunElewe* can be seen as a musician and dancer who uses dance of different styles and forms as tools of captivating its audience’s attention. In the recent development, *EegunElewe* sang melodiously to any forms of music that are trending in the community in order to sway its audience, whether indigenous or popular is of no concern, what matters most is the general acceptability of such music by the people of the community.

Conclusion

This study concludes that, theatre has been positioned as an indispensable art that permeates all aspects of human endeavour, starting from theatre and culture, theatre and religion, theatre and festival, theatre and design, theatre and development, theatre and therapy, to the theatre and

postcolonial. It is, therefore, discovered in this essay that, scenographics, among other performance spectacles are irreplaceable in the performance of *Egungun Elewe* festival. This is because their functional expressions and technical values cannot be wished away in the performance conception and execution. The study recommends that, technical design with modern touch should be encouraged in the production process of indigenous African festival.

References

- Adegbite, A. (2017). Technical theatre and human resources in dramatic production: An appraisal of students' crew efforts in "Unosilimela". In: Kofoworola, Z., Owusu, M., and Adeoye, A., (Eds.). *African theatre: Studies in theory and criticism*, pp. 392-404. Ghana and Ilorin: The Department of Theatre Studies, Methodist University College, Ghana and The Department of Performing Arts, Ilorin.
- Ayodele, A. (2011). Technical theatre practice in Nigeria and the contributions of TejuWasee Kareem. In: Oni, D. and Ododo, S.E. (Eds.). *Technical theatre and the performing arts in Nigeria: Celebrating TejuWasee Kareem*, pp. 133-141. Lagos: Centre for Black and African Arts and Civilization (CBAAC).
- Babajamu, M. (2010). *A history of Oro-Ago district of Kwara state*. Ilorin: Unilorin Press.
- Banham, M. (2004). *A history of theatre in Africa*. New York: Cambridge University Press.
- Iwuh, J. (2016). Design aspects of carnival arts and performances in Nigeria. In: Ododo, S.E., and Akoh, A.D. (Eds.) *Performative kinesiology: Theatre, media, and national security*, pp. 108-131. Maiduguri, Society of Nigeria Artistes Publication.
- Odeh, J. (2017). Technical design and creativity in Nigerian university theatre: The Benue state university theatre index. *Scene dock: SONTA journal of theatre design and technology*, 2: 114-128.
- Ododo, S.E. (2015). *Facekuerade theatre: A performance model from Ebira-Ekuechi*. Lagos: Society of Nigeria Artistes Publication.
- Olalusi, K. (2014). Post-modern dance in Bakare, OjoRasaki's drums of war and Rogbodiyan. In: Adeoye, A., Nwaozuzu, U., Ejeke, S., & Akwang, E. (Eds.). *Uncommon artistry*, pp. 558-566, London: SPM Publication.
- Parker, W., Wolf, C. and Block, D. (2009). *Scene design and stage lighting*. Canada: Wadsworth, Cengage Learning.
- Sanni, O.M. (2019). Philosophising Adeoye's Neo-alienation dramaturgy in *The Smart Game* and *The Killers* within African Performance Tradition. In: Ojeidiran, O., Arinde, T., and Gborsong, P., (Eds.). *African culture and performance dynamics in the dramaturgy of AbdulRasheed Abiodun Adeoye*, pp 138-152. Ghana and Ilorin: The Department of Theatre and Film Studies, University of Cape Coast, Ghana and Department of Performing Arts, Ilorin

Interview

- Arowolo, V. (2018). In an interview with the researcher on 8th, April, 2018.
- Yusuf, S. (2018). In an interview with the researcher on 8th, April, 2018.

Aesthetic Values of Costume and Make-up in Fulani Traditional Marriage

By
Mariam M. Ariyo*

Abstract

This paper examines the aesthetic values of *Ide*, *Madukare* and *Sanyan*; the costume and accessories used during Fulani traditional marriage ceremony in Ilorin. The analytical method enables us to examine the elements of tradition inherent in the use of *ide*, *Madukare* and *Sanyan* in Fulani marriage. In applying descriptive method, the history of the festival is traced. Our findings reveal that the Fulani people had jettisoned their initial *madukare* costume for *sanyan*, even though they are made from the same source. We also find out that *ide*, which was an heavy object in those days that was used to prevent the brides from running away is now made with light objects. The study concludes that Fulanis are losing their culture and traditions, especially the educated ones; because they allow modernity to tamper with their culture. We therefore recommend that the Fulanis should restore their traditional costume. By so doing, the cultural value and identity of Fulanis are protected, promoted and sustained.

Keywords: Costume, Make-up, Fulani Traditional Marriage, Theatre, Culture.

Introduction

Ilorin is a confluence of culture that is populated by the Yorubas, Nupes, Barubas, Hausas, Fulanis and other Nigerians nationals. Although, Ilorin is mainly inhabited by Yoruba Muslims, its traditional ruler is a Fulani speaking Yoruba Emir. The Fulanis have a unique culture when it comes to marriage which is distinct from all other ethnic groups in Ilorin. The uniqueness of this culture is found in the use of *Ide*, *madukari* and *sanyan* (among many other unique things) in the marriage of Fulanis which is the focus of this paper. The Fulanis are a distinct kind of ethnic group, their features and characteristics cannot be compared with any other tribe outside their clan. This is because how they live and what they believe in are quite different from other ethnic groups. The mode of the Fulani dressing in terms of garment constructions, dress materials, embroidery works and colours makes them distinct from other ethnic group, thereby underscoring the beauty that are inherent in their culture.

Ariyo Mariam Monisola works at Ministry of Culture and Tourism, Kwara State, Nigeria.

The Fulani maiden's cloth is usually a short loose fitting skirt with short sleeves and pockets. Frank (1976, p. 31) attests to this when he submits that "their clothing styles are based on age, status, occasion and location as well as distinctive cultural practices. Dresses and hairstyles seem to differ between various groups along the migration routes, perhaps according to their clan". It has been observed that cultural influence of the Yorubas on the Fulanis can be seen on the choice of costume used by them. For instance, *sanyan* and *iyun*, which are now used as costume and accessories by brides in Fulani marriage originated from the Yoruba.

The scope of this study is on the Fulanis in Ilorin metropolis. This notwithstanding, useful information is obtained from outside Ilorin, as well as other Fulani sub-groups in Nigeria like Kano, Sokoto and Katsina. These groups have culture affinities with the Ilorin Fulanis. This is with a view to establishing stylistic similarities and dissimilarities in their costume and make-up.

This paper examines and highlights the costume patterns and styles of the Fulani traditional marriage, as well as the possible influence of their costumes and make-up on the Fulani traditional marriage. We also aim to analyze and document cultural costumes, accessories and make-up used by the Fulanis during their traditional marriage ceremonies. In a similar manner, we identify similarities and differences in how the Fulani marriage tradition was done in the past and how civilization has influenced the costumes and accessories in the present.

***Ide* usage in the Fulani Traditional Marriage Ceremony**

Fulani traditional marriage is done a day after the *Nikkah* and *walimat* ceremony. The bride is expected to come to her parent's house as early as possible in the morning, accompanied by some of her in-laws. These in-laws are to come with her breakfast and lunch but they have to leave her there. After two hours, the groom's families are expected to bring four bowls of pounded yam with *egusi* soup and a complete goat, killed and cooked. The goat symbolizes that the bride is a virgin. In return, the families of the bride would give out forty raps of *moi-moi* and pap. These foods from both families are known as *maga*.

Around 4 p.m., *Iya Ide* would start to fix the *ide* on the bride. After fixing it, the bride would walk to the Emir's palace, where the Emir would pray for her. By the time she is through with this, it would have been late in the night and her in-laws would come for her. However, after seven days, she would come back to her father's house where the *ide* would be removed finally. This is in difference to the traditional duration of the process where the bride carries the *ide* for a period of one year. Apparently, this change is largely as a result of change in the culture of the people, particularly as occasioned by the inter-tribal relationship between the Fulani people and other ethnic groups. That the brides are not as patient as

they used to be in the process of this marriage tradition could also account for the change inherent in the duration of the Ide marriage tradition.

The History of Ide Usage in the Fulani Traditional Marriage in Ilorin

Fulani families are grouped into agnatic lineage clans. This is as a result of the preferred cousin marriage system. Betrothal arrangement among children at their tender age is their custom and practice. The marriageable age is 17 years for boys, and 15 years for girls. The arrangement, if confirmed by both parties is sealed by the bridegroom's father who gives a bull to the bride's father and such bull is slaughtered for meat in the bride's house. This had been the practice of the Fulani from time immemorial. Historically, at the beginning of every dry season, the nomadic Fulani gather their livestock to start their slow migration to the south, leaving the care of the village to the elderly ones. Oral history has it that one of the daughters of the chief met and fell in love with a Yoruba man, which had never happened before the time. Marriage between nomadic and resident Fulani was rare then. The Yoruba suitor follows the girl to her village to request for her hands in marriage. The chief consulted the elderly women in the village in annoyance to complain and seek for their opinions.

To prevent the princess from eloping from their matrimony, *ide* is traditionally used to instill caution on them. The act of marrying to a person of another tribe was an unprecedented breach of custom. For this reason also they decided to punish the princess by adorning her with *ide* as a means of punishment for her action. The elderly women, on consensus, restricted the use of *Ide* on the daughter of their chiefs who might subsequently do the same. That is, *ide* would be worn only by princess. And, *Ide* is used to distinguish between the marriages of Fulanis to that other tribes in Nigeria. Thus, *ide* could be said to exist on a developmental order of the past, present and future.

However, the costume that was traditionally used in the past is different from what is been used now because of the influence of modernization on the Fulani culture. The costume then was *madukare*, which was hand woven and made from cotton which they used for their day to day clothing. The hand woven costume '*madukare*' is dyed to any color chosen by the bride after which it would be referred to as '*turkudi*'. The old *ide* accessories worn on the bride wrist and ankle at that time were very heavy and difficult for any bride to easily walk with, let alone eloping in it. *Ide* was to be worn by the bride for at least a year, after she might have reached the stage of motherhood.

In the present time, *ide* traditional Fulani marriage culture still exist though with little or no value given to it presently due to cultural influences resulting from western civilization. *Madukare* which was the initial traditional costume has now been replaced with *Kijipa* (*sanyan*). Thus, *madukare* and *sanyan* are made from the same material though with

slight different. *Ide* is no longer as heavy as it was before, brides may remove them immediately they get to the grooms' house where they wear it consecutively for only a week, as against the one year tradition. The Fulanis believe that the *ide* tradition of their people had come to stay and it has formed part and parcel of the culture. More so, they believe that this tradition forms part of the basis for referring to them as Fulani. Now, it gets to the level that any Fulani girl who does not wear *Ide* is seen as a bastard. It is a thing of pride to them.

Analyses of Costume, Make-up and Accessories used by Fulani Maidens

Madukari: *Madukari* is made from cotton. It is made into four pieces of *Buba*, *Iro*, *Gele* and *Ipele*. Its original color is cream. After weaving, it is dyed to any chosen color. Unlike *sanya*, *madukari* is very thick and handy. It does not have any perforated hole. The making and business of *madukari* is not done by anybody, there is a particular family that is known for this particular business. The process of making *madukari* is more tedious than that of *kijipa*. *Madukari* which has been influenced by civilization is a unique costume used for their traditional marriage.

Sanyan: *Sanyan*, which the Fulanis preferred to call *kijipa* is also made from cotton like *madukari*. *Kijipa* is made in different styles and with different designs for different people depending on their financial capability. It comes in *ojuwuwo* and *ojuwure*, these terms are used to describe the quality of the costume; *ojuwuwo* is more expensive than *ojuwure*. *Sanyan* is also made into four pieces of *Buba*, *Iro*, *Gele* and *Ipele*.



Fig. 01: The Use of *Sanyan* by Fulani Bride.

Source: Researcher

Hair: The plaited hairstyle of bride will make her to be immediately recognized as a Fulani woman. It has two little side-tails, elaborately interwoven with brass wire or studded with cowries, projecting forward at each side of the face or bundled together in a single tail at the neck. Although all these accessories have been ignored but the hairdo still exists.



Fig. 02: Fulani hair style. Source: Researcher

Tiro and Laali: The basic cosmetics available for Fulani brides then are the eyeliner(*tiro*) and *laali* (turmeric). *Laali* were commonly used on the legs and hands. This does not require serious skill because a particular leaf will just be cut, matched and then mixed with kerosene. When it is properly mixed, it will be applied on the nails and the lower part of the legs. But nowadays, *Laali* requires skill because it had been improved and it is now used not only on nails but also on the skin to draw beautiful designs which in many ways align with the culture of the Fulani people.



Fig. 03: The Use of *Laali* Designs on Fulani Brides. Source: Researcher

It should be mentioned here that Fulani maidens are prohibited from wearing *laali* because they believe that when it is worn by any maiden before the first time which is on the wedding eve, it might cause barrenness.

Ide: *Ide* is used on both ankles and wrist of the bride. If both parents of the bride are Fulanis, the bride will use two each on both ankles and wrists making eight altogether but if one of the parent is Yoruba, she would use one each on both ankles and wrists, making four altogether. Thus, if the bride marries a Yoruba man, none of her daughters would wear *ide*, because they are not Fulanis. *Ide* is fixed on the bride in the presence of her families, friends and in-laws, who serve as audiences.



Calabash: Fulani women can be spotted from a distance by their big calabashes which could be white or cream colors which is often positioned on their heads. Some of these calabashes are beautifully decorated. The patterns on the calabashes are always traditional. The number of calabashes and the complexity of their decorations are the pride of the Fulani woman. Calabashes are part of the gifts the bride parents must get for their daughter for her wedding. As time goes on, she gets more for herself on different occasion because at the end of each year, wives brings out the number of calabashes they have and display them in front of their hut. The woman with the highest number of calabashes is announced as the winner, though no prize is attached to it. However, it is a thing of pride for the winner and she would be seen differently and respected.



Fig. 05: The Use of *Kengbe*, *Gombo* and *Aha* by Fulani Bride.
Source: Researcher

Each type of calabash is known by a specific name. For instance, *gombo* (spoon), *kegbe* (fetching water), *aha* (for eating), *igbairu* (for locust bean), *ado*, *seker* etc. Their uses can sometimes be determined by their color and decoration, for instance, the large water calabashes (*kegbe*) are often decorated with red paint. Decorations are the work of the Fulani trader carried out according to the taste of individual buyers at the moment

of purchase. Formerly the designs were traditionally specific for each clan but fashion, civilization and individual preferences have displaced tradition.

Beads: The use of long beads was not part of the Fulani culture; it was adopted from the Yorubas. The Fulani use two short beads, red and blue. The red one is on top while the blue is beneath. These two beads are used to measure how well the groom's family had cared for their daughters. If the bride is well fed, the bead would be tight but if not the bead would be loose. This shows that this aspect of the culture of the Fulani people is highly functional, without neglecting ornamentation.

The Aesthetic Value of *Ide*, *Madukari* and *Sanyan* in the Fulani Traditional Marriage in Ilorin

The aesthetic values inherent in the use of *ide*, *sanyan* and *madukari* observed in the Fulani traditional marriage in Ilorin cannot be overemphasized. For instance, *ide* is a heavy object in nature. It comes in gold and bronze. Fulani brides do not feel the heaviness of *ide* as a burden because it adds value to their marriage. This is so because every true Fulani daughter watch out for that special day that *ide* will be placed on her hands and legs. She will be treated kindly and respectfully as a princess she is in the presence of her in-laws. Fulani brides that wear it earn respect from the community. She is to go walk to the Emir's palace accompanied by some of her in-laws and friends, where the Emir will pray for her. All these manifest the values in the bride, send messages of how to treat the bride to her in-laws and remind the bride of how to behave in her matrimonial home so as to drag her family name's in the mould. A bride who got married overseas is not considered married until she comes home and do the needed.

Ide is treasured because it has second hand value, it can be duplicated into other models of *ides* such as earrings, necklace, bangles to mention just a few. It is also a monumental object, which cannot be found just anywhere since access to it is culturally and officially restricted. It cannot be owned by an individual person. This is why there is a group of elderly women that are in charge of Fulani traditional marriage. There is always an elderly woman in each household that take care of this. She is the one that will meet with the group and come with the amount of money the group has charged. This money is paid by the bride's parents or other close relations. Another woman from the group is then pick to fix *ide* on the said bride.

Sanyan is a Yoruba traditional costume used by very important personalities. It reflects power and affluence. Thus, the use of *sanyan* is not limited to the Yoruba, the Fulani also place so much importance to the use of *sanyan*. It is the only *aso-oke* used in their traditional marriage, because the type of *sanyan* used depicts the level of affluence of the bride parents.

Madukari is Fulani traditional attire. It is used majorly by the Fulani during their wedding ceremonies. *Madukari* generates money for any family that was able to have it then because it is quite expensive. Therefore, those that were able to get it then usually rent it out to brides who cannot afford to make a new one. It is a source of revenue for the owner.

Findings

It was discovered that the Fulani people had jettisoned their initial costume *madukari* for *sanyan*. We find out that *ide* tradition came into existence due to mistake made by a princess and instead of disowning or castigating her, a compromise was reached by the elderly women. Firstly, to serve as a punishment for the choice she had made, knowing fully well it was against the tradition. Secondly, to prevent the bride from eloping (divorcing) from her husband as a result of culture shock and strangeness of tradition. In essence, we could say that it was a tradition that grew out of the aversion of the Fulanis for divorce, which was traditionally rare among the Fulani people. Thirdly, *Ide* is used to differentiate between the marriages of Fulani from Yoruba's. Finally, *ide* is meant for only royal brides (princess). It was also discovered that not all Fulani brides are virgin but the goat has to be cooked for formality sake.

Recommendations

We recommend that the government should develop rural areas, so that the nomadic Fulanis would not be forced out of sheer poverty to involuntarily migrate to urban areas where their culture is being influenced. Also, the Fulani should accept their culture by not claiming to be Hausa. Fulani should try and have a manuscript, a written document that can be used for reference of their culture and tradition. Individuals that would be chosen as their leaders should have full knowledge about the Fulani culture. For instance, such people should be able to speak and understand the Fulani language, it should not be excessively politicized.

Influential Fulani individuals should encourage cultural activities such as *Kasuwanci Garba* in Niger state. With this, Fulanis from all over Nigeria and even outside Nigeria like Togo, Mali and Somalia can come together and display their heritage, which includes dancing, costume parade, cooking etc which had been forgotten. Parents should try as much as possible to train their children in line with their culture.

Conclusion

One of the major findings in this study is that the Fulani people in Ilorin are losing their culturally and traditionally identity for political dominance. Their culture had been influenced by the Yoruba's especially in the aspect of dressing. The costumes that the Fulanis use nowadays are mostly Yoruba costume that has little or no basis in the history of Fulani culture. Therefore, Fulani should rejuvenate their costume culture like *madukari* which had been lost in their culture a very long time ago.

Contemporary festival should be initiated to reintroduce the almost gone aspects of their culture to the coming generation.

References

- Gibran, K. (1957). *Khali wisdom of Gibran*. Canada: CaltopPublication Limited.
- Heath,C.D. (1979). The embroidery of Hausa Dress. Unpublished Ph.D Dissertation in Art History, Department of Fine Art, Ahmadu Bello University Zaria.
- Hooper, S. J. (1969). *Introductory readings in aesthetics*. London: Free Press.
- Lamb,V.& Holmes, J. (1980). *Nigeria weaving*. Port Harcourt: University Press Ltd.
- Mbakogu,L. (2002). Socio-cultural factors and ethnic group relationship: contemporary Nigeria society. *The African anthropologist*, 7 (2): 11-19.
- Saliu, M. (2013). *The assessment of Fulani society and traditional dressing in Northern Nigeria*. Kaduna: University Press.
- Samuel, B.O. (2008). Drama and theatre in Olootu masquerade performance. An Unpublished Long Essay submitted to the Department Performing Arts. University of Ilorin: Kwara State.
- Sani, B. (1990). *Industry Nigeria small scale weaving:the Gwarzo experience*. Kaduna: University Press
- Steel, V. (2006). Clothing: Microsoft Encyclopedia. Retrieved from <https://www.ulowa.edu/rafricart>
- Taylor, E.B. (1872). *Primitive culture*. London: John Murray.

Interviews

- Abdulsalam, W.O. (2014). A field interview on the history of *ide* festival. Emir's Palace, Ilorin: An Unpublished Interview.
- Ariyo, S.(2014). A field interview on types of *kijipa*. Oro, Ile Ariyo:An Unpublished Interview.
- Atolagbe, B.(2014).A field interview on the process of the tradition. Ilorin, Tanke:An Unpublished Interview.
- Gambari,R.(2014). A field interview on types of *kijipa*. Ori Okoh: An Unpublished Interview.
- Jibril, M.(2014). A field interview on *kijipa*. Ilorin, Ori Okoh: An Unpublished Interview.
- Muhammed, S.(2014). A field interview on the history of *ide* tradition. Ilorin: An Unpublished Interview.
- Onigoolu, A.M. (2014).A field interview on the history of *ide* festival. Emir's Palace, Ilorin: An Unpublished Interview.
- Salisu, M. (2014).A telephoneconversation on madukare. Kaduna: An Unpublished Interview.

- Suleiman, O.(2014). A field interview on history of *ide*. Ilorin: An Unpublished Interview.
- Yusuf, K. (2014). A field interview on the aesthetic of Fulani costume.Ilorin: OriOkoh: Unpublished Interview.ability

The Artistic Ingenuity of *Alaga Ijoko* and *Alaga Iduro* in Yoruba Traditional Wedding Ceremony: Director's Perspective

By

Adeyemi O. Oresanya*

Abstract

This study examines the ingenuity of *Alaga Ijoko* and *Alaga Iduro* during Yoruba traditional wedding ceremony by drawing on their qualities and how they relate to that of a theatre director in the execution of a play production. The study shows that, *Alaga Ijoko* and *Iduro*, who are dominantly women, have been able to skillfully moderate traditional Yoruba wedding ceremonies where men have been less efficient. The study concludes that the enigmatic performance of *Alaga Ijoko* and *Alaga Iduro* projects the Yoruba culture and tradition even in the face of modern trends.

Keywords: Directing, *Alaga Ijoko*, *Alaga Iduro*, Role Playing, Musical Inclinations.

Introduction

In Yoruba traditional wedding ceremony, the bride's family usually employs the service of a woman to be the moderator and she is usually called *Alaga Ijoko* while *Alaga Iduro* comes with the family of the groom to be the moderator who supports the chief moderator in person of *Alaga Ijoko*. They both represent the bride and groom's family, while *Alaga Ijoko* is seen as spokesperson for the bride's family, *Alaga Iduro* represents as spokesperson for the groom's family. Therefore, *Alaga Ijoko* and *Alaga Iduro* allude to that person who moderates, or acts as a spokesperson, compere or Master of Ceremony (M.C). In Yoruba traditional wedding ceremony, this task is undertaken by women. *Alaga Ijoko* represents the bride's family while *Alaga Iduro* represents the groom's family. For the sake of this work, *Alaga Ijoko* and *Alaga Iduro* shall be adopted and frequently swapped to be called moderator.

Brief Insight on Yoruba Traditional Wedding Ceremony

Historically, marriage in Yoruba culture is an essential institution. It is perceived to be the climax of an early intimation and a necessity in life. A wedding ceremony occur when the families involved are sure beyond every reasonable doubt that both parties involved are ready physically, socially, morally, spiritually and psychologically. This is because Yoruba culture is not one that approve of divorce, they perceive both the ceremony

Adeyemi O. Oresanya a lecturer at the Performing Arts Department, Olabisi Onabanjo University, Ago-iwoye, Nigeria

and marriage as a binding string and elements between the two (bride & groom's) families exchanging vows. Fadipe cited in Odejobi posit that "in Yoruba culture, men get married even when they are impotent in order to save either their immediate relatives as well as to get someone to look after their domestic establishment" (139), this paper does not in any way or medium promote such act where the woman is cajole or coerced to submit herself to an unfruitful conjugal bliss by getting married to an impotent man. Odejobi further states that marriage ceremony in Yoruba culture like other West African country is always a glamorous affair depending on the state of wealth of the two families involved. The bride's father's house is usually the expected venue of the event, in a situation where it is not so, a rented hall, decorated for events is used.

In Yoruba traditional setting, women are presumed to play and act as the support system in the family, the sole authority rest on the man. However, in traditional Yoruba wedding ceremony, women skills become essential and important. *AlagaIjoko* and *AlagaIduro* are roles done by women in the society who are humorous and sensitive to nature and life generally. Guest at the Yoruba traditional wedding includes;

- i. Bride's parents,
- ii. Groom's parents,
- iii. Bride,
- iv. Groom,
- v. Bride's siblings,
- vi. Groom's siblings,
- vii. Bride and Groom's cousins, Aunts, Nephew, Uncles, nieces', and other family members,
- viii. Friends of Bride and Groom
- ix. Priest or any religious leader depending on their religious sector
- x. Moderators (*AlagaIjoko* and *AlagaIduro*)

Directorial Qualities of *Alaga Ijoko* and *Alaga Iduro*

In exclusive sensitivity to African nature, it is pertinent to reserve huge commendation for the Yoruba traditional wedding ceremony. Apart from the glamour and ceremonial altitude of both families involved, the honour it bestowed on the families involved is enormous and cannot be over emphasised. This brings to the realization of the effect of the ingenuity of the moderators (the *AlagaIjoko* and *AlagaIduro*) in the celebration. These moderators are associated with various directorial qualities which shall be explained in tandem with their contribution to the Yoruba traditional wedding ceremony.

1. Role Playing

In most events, be it corporate, formal or informal settings, an individual starts the show as the master of ceremony (MC). Along the line, in corporate events especially, we begin to see two people as the MC, these

two personalities are popularly referred to as the host. However, in Yoruba traditional engagement or wedding ceremony, the main master of ceremony is *AlagaIjoko* simply because she represents the bride's family to be supported by the *AlagaIduro* (the moderator for the groom's family). Through keen observation we perceived the exploits of the moderators as that of a theatre director and a stage manager in the course of a performance. The *AlagaIjoko*'s directorial process includes maximizing the empty space where there are no constructed cyclorama, no stage direction, and no raised platform to signify authority on stage. As a woman the *AlagaIjoko* with the permission or authority embedded on her by the bride's family, she gives instructions as she pleases to the groom's family and also to the groom. Artistically the director must ensure that a performance must be aesthetically pleasing to the audience. Gale Edwards as cited in Arinde defines the complexities the director has to contend with in putting up a beautiful performance, according to him he says:

being a director can be a very hard job for any man or woman. It's lonely, it's isolated, you are responsible if anything goes wrong, you are forgotten when everything goes right, you are attacked by the critics. If you are a good director, you should be faceless. If you want to know why I do it, it's because I still enjoy the task... you have to make a million (decisions). If any number of them is wrong, you can mock up the whole thing (99)

As a director, the *AlagaIjoko* and *AlagaIduro* are not faceless but visible, they enjoy their task and that's why they engage the audience well at every Yoruba traditional wedding ceremony they appear. As a stage manager, the *AlagaIduro* receives instructions and information from *AlagaIjoko* and disseminates such information to the groom's family. This is evident in the relationship between the theater director and the stage manager. The stage manager ensures the directors instruction is followed appropriately. The stage manager adequately monitors the situation at the backstage while production is going on in the theatre. Instruction in this case is what the bride's family wants from the groom's family when they dance in to announce their presence.

2. Humour

The role of *AlagaIjoko* and *AlagaIduro* is being carried out by women. These moderators are usually lively, friendly, vibrant, patience personified and humorous. They make every Yoruba traditional wedding ceremony lively. Indigenes and non indigenes always look forward to their performance. Humour in the theater can be culture bound, it is basically labeled under the dramatic genre comedy. Online Encyclopedia Britannica defines it as a type of simulation that elicit the laughter reflex, Aristotle as cited by Bamidele describes it in terms of some ugliness or defect, which is not painful or destructive but which we tend to laugh at (45). Humour can

also occur in ugly situation in order to enliven the place. It can also be used to satirise the socio political events in the society. All the attitudes attached to humour are what the moderators (*AlagaIjoko* and *AlagaIduro*) skillfully experiment in their various abilities. In cases where the demand of the bride's family is getting unbearable for the groom's family, both *AlagaIjoko* and *AlagaIduro* jokingly and wittingly confront the misunderstanding among the two families. There are situations where the bride's family elders may refuse to proceed with the engagement ceremony until the number of yams written in the dowry list is complete. Even when it sounds unpalatable or annoying, it does happen, it is the *Alaga* (both *Ijoko* and *iduro*) that ensure peace is restored and things are in order. In the theatre, the director ensures things are in order, because the success of a production depends on the ability of the artistic director to manage every crisis he/she is faced with at pre-production, production and post production stage.

3. Versatile

As a director handling and directing a theatrical production, the goal is to achieve an aesthetically pleasing performance. It behooves on the director to reflect the skills and versatility embedded in him in the production. However, in order to achieve a performance that is aesthetically pleasing it is pertinent to consciously note that it is the compositional forms and beauty that is centered around the realities of human being while giving credence to the tradition and culture which is being maintained by the moderators even though they are not aware of the act being performed which originally precedes the traditional engagements. Quintessentially, versatility cannot be discussed without laying emphasis to aesthetics in a work of art. For Kant as with Hegel as cited in Kapferer and Hobert express the opinion that "aesthetics does not merely concern art but rather lies at the heart of the critical understanding of the human project as a whole" (n.pag). Reflecting on the theatrics of *AlagaIjoko* and *AlagaIduro* in Yoruba traditional wedding ceremony, using Kant's critical understanding of the human project, the moderator (*AlagaIjoko* and *AlagaIduro*) express versatile strength by rendering the panegyrics of the two families involved even when it is crystal clear that they are not members of the family.

Another versatile nature of *AlagaIjoko* and *AlagaIduro* is their mode of communication through dance. In Bakare's view as cited in Peter "pure dance is a product of kinesthetic stimuli that explore a wide range of movements" (549). Genre of pure dance performance accommodates various innovational and improvisational movement patterns. In order words, being the bedrock and live wire that stimulate the soul of the Yoruba traditional wedding ceremony, *AlagaIjoko* and *AlagaIduro* exhibit good dance movements. They appear to be professional in improvising movement patterns while anchoring events. They usually endeavour to

know the trending dance movements coupled with their skills in Yoruba traditional dances.

4. Diplomacy and Objectivity

As a compere hosting an event, one must be good in the art of public speaking to a large and considerable extent. The *AlagaIjoko* and *AlagaIduro* express their directorial ingenuity by being sensitive to various innovations, diverse culture, domestic and international trending entertainment issues. The name '*AlagaIjoko* and *AlagaIduro*' sound local or illiterate, literally Alaga in Yoruba language can be said to mean chairman but in relation to Yoruba traditional wedding ceremony, '*AlagaIjoko*' and '*AlagaIduro*' are the moderators, chairman or chairperson of the occasion is usually someone else. In various religious denominations there are means to collect tithe and offering, meanwhile during Yoruba traditional wedding ceremony, guests of both families (bride and groom) diplomatically pay tithe and offering. This is done through payment of fines, *AlagaIjoko* and her entourage usually place a fine on the groom's family, perhaps, it could be for late arrival, the fine could mean because the groom forgot to remove his cap while dancing to greet the bride's family, the fine can possibly be in any dimension, the bride's family through compassion oneness and love also help to bailout the groom and his family members by paying too.

Objectivity can be said to mean judgment based on observable phenomena and uninfluenced by emotions or personal prejudice. With this definition in mind, it is crystal clear that there are times in man's life when he/she will be faced with the objective truth. This therefore reflect the actions of the moderators (*AlagaIjoko* and *AlagaIduro*) to be objective even in time of merry making without attaching emotions or personal prejudice while paying homage to culture and tradition. In Yoruba culture it is wrong for a man to wear a cap while in his in-law's house, if per adventure, such scenario eventually happens, the man will be compelled to pay a fine. In posing the objective nature of both moderators, the truth about Yoruba culture and tradition is hereby affirmed even in the midst of a ceremonial glamour.

5. Musical Inclination

Actualizing total theatre requires music, this forms the major reason artistic directors sometimes make use of music to accompany their concept in the course of production in the theatre. Music is generally believed to aid prompt interpretation of the theme in a play. In explaining the vitality of music to dramaturgy, Ikibe defines music "as a medium through which various concepts of the theatre is actualized" (2). *AlagaIjoko* and *AlagaIduro* absolutely engage music from the beginning to the end of the ceremony. As moderators for the events, both *AlagaIjoko* and *AlagaIduro* combine their musical skills, fascinating to the ears in a pleasant manner to usher in the groom's family, the groom and the bride. The bride is usually

1.	Awa la nsebebe Awa re o, Awa la nsebebe Awa la n'owotagbayi niiletaan'owosi	Here we are doing wonders, oh! Here we are doing wonders, we spend a lot of money in peoples homes and get honored for it,
2.	Call: Awa le bi oko, Arin maarin 'doti o, Response: Awa le bi oko, Awa le bi oko, Arin maarin 'doti o, Call: Arin maarin 'doti o! Response: Arin maarin 'doti! Call: Arin maarin 'doti o! Response: Arin maarin 'doti! All: Awa le bi oko, Awa le bi oko, Arin maarin 'doti o	We are the groom's family, who work spotlessly. We are the groom's family We are the groom's family, who work spotlessly. who work spotlessly! who work spotlessly! who work spotlessly! who work spotlessly! We are the groom's family, Who work spotlessly.
3.	Lahun ere be Ere be lahun Owoile la n lo A o ma yawofise o La hun ere be Ere be lahun	Oh! What an amazing celebration Indeed, it's amazing For we spend our own money And not from loan Oh! What an amazing celebration Indeed, it's amazing
4.	Ipinleti Jesu fi le leleyi	this is the foundation laid down by God.

Tigbogboagbaye	to which the universe treads on,
Keda ma se rope	let no man think,
Oduronile	he stands on the ground,
Oduro lo riapata	but on a solid rock.
Eyinebiokoeyo	let the groom's family rejoice,
Ebiyawoeyo	the bride's family rejoice too,
Afi 'pinleyii le lelorigotito	for this foundation is set on the truth
Afi 'pinleyii le lelorigododo	for this foundation is set on
	righteousness

Conclusion

88

the wisdom, skills, managerial and directorial veracity in handling an event (Yoruba wedding ceremony). The Yoruba tradition is one unique culture that recognizes the importance and role of every gender in the society. It is a fact beyond prejudice that Yoruba culture is patriarchal from inception. This work has been able to expose the true skills of the women where the men folks have been less efficient. Generally, women are known to be the makers of the home while the men provide for the family. This work does not imply that women are redundant in other chores or spheres of life, it perhaps extols the virtues and ingenuity of *AlagaIjoko* and *AlagaIduro* as a director who oversee all aspects of a production in order to have an aesthetically pleasing and magnificent production.

References

- Arinde, T. S. (2012). Directorial style and skill of Ayo Akinwale in the Mountains of Wealth. In Adeoye, A. A. (Ed.) *The dramaturgy of a theatre sociologist: festschrift in honour of Ayo Akinwale*, pp. 98-107. Ilorin: Department of the Performing Arts.
- Arinde, T. S. (2017). Quintessence in the New Creative Interpretation of Mohammed Bn-Abdullahi's Step Aside. In Kofoworola, Z. O., Owusu, M. O. & Adeoye, A. A. *African theatre: Studies in theory and criticism*, pp. 237-253. Ghana: Department of Performing Arts.
- Bamidele, L. O. (2009). *Comedy, essays and studies*. Ibadan: Sterling Horden Publishers Ltd.
- Brockett, O. (1996). *The essential theatre*. Florida: Holt, Reinehart and Winstan Inc.
- Brook, P. (1995). *The empty space*. New York: Simon & Schuster.
- Hodge, F. (1971). *Play directing, analysis, communication, and style*. New Jessy: prentice-hall, Inc.
- Ikibe, S. O. (2011). *Isoko performing arts: Music in folktales as paradigm*. Germany: LAP Lambert Academic Publishing GmbH & Co. KG.
- Odejobi, C. (2013). Influence of socio-economic change on marriage norms in Yoruba society in southwest Nigeria". *Academic journal of interdisciplinary studies*, pp. 139-148. Rome: MCSER Publishing.

Liminality and the Liminoid in *ZhiBaje* Ritual Festival of the Gbagyi People of Nigeria

By

Alheri P. Sarki*

And

Victor O. Ihidero*

Abstract

This study examines aspects of *ZhiBaje* ritual festival vis-à-vis its import in asserting the Gbagyi humanity in a world torn by multicultural and racial disharmonies. It argues against the frame that *ZhiBaje* ritual festival is not as irreligious and profane as perceived by both Christianity and Islam. It argues that the practice of *ZhiBaje* within the Gbagyi cosmic universe convey the doctrines of love, peace and sharing which are also fundamental in the practice of Christianity and Islam. In this paper, we contend that the rites of passage in the performance of *ZhiBaje* ritual practice of Gbagyis is double-barrelled in that both the *ZhiBaje* Chief Priest and the community at large enter into what Victor Turner referred to as “the between and betwixt”. The study uses Victor Turner’s conception of Liminality and the Liminoid as a theoretical premise to assert that *ZhiBaje* practice convey an epistemic bastion upon which humanity’s racial prejudices can be suppressed for community sharing and social integration to take its course. It concludes that the ritual corpus of *ZhiBaje* is philosophical and contains sundry episteme that can preserve world’s humanity.

Keywords: Liminality, Liminoid, *ZhiBaje* Ritual, Festival, Gbagyi People

Introduction

One of the enduring components of traditional religion is the seasonal celebration of festivals and worship of ancestors. Each divinity in African religion, arguably, has his or her recurring festivals, which may be seen as the birthday or the occasion of some event in his or her mythology. Most feasts are observed to mark important religious and social activities in the lives of the people and these culminate in various performances, entertainment, merry-making, rites of passage and ceremonies—liminality and liminoid (Akintan, 2013, p.267). The ceremonies so performed are rooted in the indigenous festivals being celebrated.

The indigenous festivals, like other festivals in other religions, have their origins/sources passed down from generation to generation orally and

Alheri P. Sarki is of the Department of English and Drama, Kaduna State University, Kaduna and **Victor O. Ihidero** lectures at the Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria.

expressed through myths and stories. The various festivals have their essence as well as their position in the traditional calendar of the people; the calendar is usually kept by dedicated priests or priestesses. Certain periods of the year are set aside to celebrate various festivals. Within the set or defined period, the identities and essence of the community are re-livened, constructed and reconstructed in a way that it affects the science, philosophy, arts and lifestyle of the community (Schechner, 2007, p.5). To further sustain the indigenous knowledge systems inherent in the community, certain aspects in the indigenous lives of the people are folklorised with the intention of transmitting them from generation to generation and from ritual to *communitas* in ways that bind communities together (Turner, 1988, p. 129, Ukala, 1993, npag).

ZhiBaje is an important aspect of the folk-life of the Gbagyi of Kaduna State in that it highlights the bonds and unity of Gbagyi people in spite of their geographical fragmentation; it emphasizes single humanity in a diverse multicultural world and promotes sharing irrespective of creeds. Nevertheless, the festival is rarely known. *ZhiBaje* submits itself as a rich material for study in a global world where ‘us’ versus ‘them’ holds sway and a postcolonial African states where racism, inequality, hate, inter-governmental individualist tendencies and ‘personal interests’ thrives. The Gbagyi cosmic essence transcends the individual possessory rights to material and immaterial objects hence the practice of *fako* (“family service”), *fwapa* (“collective service”) before *anugba* (“personal service”) for all Gbagyi. Furthermore, the practice of *Knunu*, Gbagyi’s traditional religion, reinforces the collective life of unity and sharing. *ZhiBaje* is one of the fundamental doctrines of *Knunu*, a traditional that helps to the people to comprehend their place in the world.

In spite of its values, *ZhiBaje* ritual festival is one of the many festivals in Nigeria faced with the challenge of going into extinction. This is evident in the fact that what is today practiced as *ZhiBaje* festival is more or less residual as even the custodians of Gbagyi tradition have faint idea of the primeval origin of the festival. Furthermore, the paucity of written critical literature about *ZhiBaje* ritual festival puts the essence of the festival to question. The ritual festival which has a tremendous functional value both for the Gbagyis and Nigeria as a whole is under-reported. Of the many functions the ritual festival serve, only Zhimiko’s (2005, p.27) essay can be accessed; that is, to the best of the knowledge of these researchers. Worse, Zhimiko’s essay did not give the ritual festival serious treatment vis-à-vis its functionality in social reconstruction and the dignity of the Gbagyi man. To this end, it is imperative to conduct this study because it is, arguably, the first serious attempt to understanding *ZhiBaje* ritual festival especially in relations to communicating development and to exporting the functional values of *ZhiBaje* as a tool for institutionalizing one-world humanity in a world torn across religious, ethnic and tribal lines. This study

examines the relevance of *ZhiBaje* ritual festival as a viable tool for instituting sharing and unity in balkanize societies.

The study focused on aspects of the ritual festival non-initiate indigenes are allowed to see and partake of as well as the performative and theatrical elements of the festival. While *ZhiBaje* ritual festival is celebrated in all Gbagyi communities in the Middle-Belt area of Nigeria, only the practice in Kaduna State is examined. This choice is informed by the believe that the Gbagyis of Kaduna State still perform the ritual in line with the traditions set down by their forefathers with very little Christian or Islamic influence.

The Gbagyi People and the Nature of Gbagyi Cosmic World

Gbagyi people of Nigeria predominantly occupy the middle-belt region of the country and mostly in Kaduna, Niger, Abuja, Kogi and Nasarawa States. The Gbagyi people like some ethnic groups in the middle belt of Nigeria, claim to have originated from the east: the east is said to be Saudi Arabia and in Nigeria, the east is traced to Borno. It is believed that Gbagyi lived in Saudi Arabia and later migrated into Africa. When Islam was brought to Mecca and Medina, many people began to change their religion. But the Gbagyi continued with their idol worshipping. When the Islam religion spread in the country, the Gbagyi left Saudi Arabia. They crossed into Africa in small groups. They later came to Borno where they settled for many years with the Kanuri, Beriberi and other ethnic groups (Diko, 1989, p. 4). The Gbagyi people later migrated southward from Borno to Kano and also to Zaria by 1700 A.D. The Gbagyi people were pushed from Borno and Hausa land as a result of war between Kanem-Borno and Hausa (Diko, 1989, p. 5).

In the *Karigi Manuscript* (Ireland, 1918npag, Obayemi, 1984, p. 141), Zaria and environs was originally Gwari and their Queen Amina was born by *Bakwa* who had blood connection with the Karigi, which was founded by the legendary Gunguma (Filaba, 2005, p.112). Gbagyi since then have been changing sites within central Nigeria in the course of hunting and shifting cultivation. The migratory nature of the Gbagyis informed the dispersed settlement patterns of Gbagyi people (Filaba and Gojeh, 2008, p.74).

The Gbagyi people like many African cultures hold to the belief in reincarnation. They believe that whenever an old person dies, he/she is transformed into ancestral spirit (*Azakwoi*) and returns as a baby. That is why in any Gbagyi land, when a child is born, the people try to ascertain the ancestor that has “returned home”. This practice is called *pizhiin* Gbagyi. On identifying the ancestor that returns to earth through the conception of a new baby in the direct bloodline of the family, the child is then named after the person. This explains the circle between the living, the death and the unborn (Katarma, 2001, p. 12).

Another cultural identity of the Gbagyi people is the unique way their women carry loads on their shoulder instead of the head. They see the head as “sacred” which represents the king of the entire body and therefore should not be disturbed. They call the part of their body they place their goods as *Bwapa*(shoulder).

The Gbagyi people are adherents of Christianity, Islam and traditional African religion. They believe in a Supreme Being called “*Shekwo*”(one who was there before their ancestors). Some Gbagyi people are still adherence to traditional religion, *Knunu*. The religion gives courage by believing that forefather spirits provide protection, success etc., and that deviant can attract bad luck and curses from ancestral spirits. The religion is the source of authority, laws and the codes of conduct of devotees. The Gbagyi people live with conscience for fear of displeasing their gods. That is why they are transparent, peace-loving and accommodating. This practice informs the saying among non-speaking Gbagyi *MuyishiGwariGwari*, “let’s do it like the Gbagyi” or “in the Gbagyi way”. This catchphrase is a special way of conveying the Gbagyi worldview in its totality, concretized in the Gbagyi way of life, rites of passage, rituals, religion, and indeed is a singular way of describing the entire personality of the Gbagyi. A failure to grasp this all-embracing nature of the people expressed in *ZhiBajer* ritual affect any efforts towards comprehending the Gbagyi worldview.

Like many indigenous people in Africa, the Gbagyis have its worldview about a number of issues believed to be shrouded in mystery. Such matters include the mysteries surrounding the creation of the universe; the beginning and the expected end of existence; where is the Supreme Being?, where humans go after death; where the rains come from; the giver of air for breath and the power behind it; and so on. It is pertinent to posit that most Africans, it seems, share cultural affinities especially their traditional beliefs and religious practices. *Shekwo* explaining the Gbagyi worldview about God stated that:

The existence of *Shekwoi*, their word for Supreme Deity (God), is not taken for granted. No Gbagyi doubts the existence of this Supreme Deity. This obviates the need for special prayers to acknowledge this existence. Every Gbagyi believes in the omnipresence and omnipotence of *Shekwoi*. That *Shekwoi* created them and everything else is central to their belief. *Shekwonuzhinsu*(only God is king, leader/ruler) so the Gbagyi say. God is not only holy and the only true King they believe in; *Shekwoi* is a just judge, and is *osu* (leader, ruler/king) of both the visible and the invisible universes. They have absolute trust in his kingship. The Gbagyi therefore would often avoid revenge when they have been wronged by someone, preferring to leave the matter to God for

appropriate punishment (*Shekwoibagbatagami*) (Shekwo cited in Madami, 2010, pp.2-3).

From the foregoing, it can be argued that the Gbagyi people had an in-depth understanding about the creation and where God resides. They believe in His omnipresence and omnipotence and as a result live their lives with deep reverence and awe of the Supreme Being. Gwamna et al (2013, p. 4) gives currency to Shekwo's assertion by noting that:

Gbagyi peoples' concept of God derives from three syllables *Oshe*, *Okwo*, *eyi*. *Oshe*, means naturally, "heaven", "sky" "above" or "up", *Okwo* signifies "old" or "elder", "strong" or "stronger", "big" or "bigger" and "greatest", *eyi* stands for the phrase "we" that is Gbagyi as a people. Thus the word *Shekwoyi* naturally denotes "the heavens" or "the sky" or "the above" or "up", which is older, stronger, and greater than we are (Shekwo, 1986, p.7).

Gwamna et al's (2013, p.4) assertion corroborates the postulation that:

God is too big and far away to be actively interested in their small daily affairs so he is worshipped through lesser deities are represented by objects like stone, pots, pieces of non broken calabash, trees, or images, and they were kept in different places for worship. Sacrifices of goats, dogs or chickens are made to them whether individually, family or for the whole community (Carpro, 1995, p.56).

Going further, Carpro (1995, p.57) notes that, Gbagyis believe in "God called *Shekwoyi* or *Shokwoi*..., God is Almighty but not close to human, so he is worshipped through subordinate gods. So the priest, is the chief religious officer but every cult host a priest of its own. This explains clearly why Gbagyi worship lesser gods or deities. They consider it a blasphemy to offer sacrifices directly to God since He created all things; remain stronger than all humans; not within the circle of time; and so on. The deities serve as the intermediaries between man and God (Madami, 2010, npag).

Gbagyi worship different deities. One of the key informants and Chief Priest at Gonin Gora, DanladiJatau (2018), notes that the general name for the various deities in Gbagyiland is *ashna*.

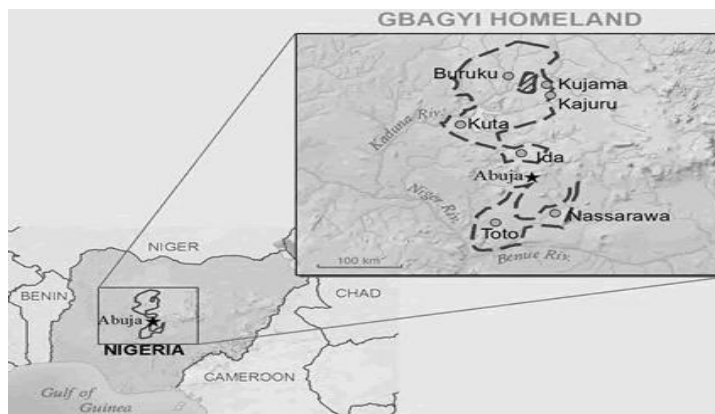
The function of '*Ashan*' (idols) was such that worshippers comply in totality to the ways of *ashan* and crossing the taboo lines comes with prompt punishment in the form of plagues, death or generational curses. Conversely, '*Ashan*' is the source of authority, laws and all types of codes of conduct as well as an instrument for morality in the society (Key informant interview with DanladiJatau, 2018).

This suggests that the organization of Gbagyi cosmic world, like other African worldview, is structured in a hierarchical order. Every

household in traditional Gbagyi community has a god or shrine which individuals worshipped and offer sacrifices to. Subordinated to these household shrines were smaller shrines or gods for every member of the family upon which specific demands were to be made by individuals via sacrifices (Filaba, 2018, npag.). The household shrine was called 'Pibwashan' or *ZakwoiKuta* (ancestral alter).

From the foregoing, it can be argued that Gbagyi people have a clear concept about God as the creator of the universe, giver of life, rain, sun, moon, air and other free gifts that make life meaningful. However, they believe he is too holy to be worshipped directly or be approached with sacrifices; hence resorted to the worship of smaller deities including objects created by God, such as stones, trees, images formed by clay or carved by hands. The fear of God among them, defines their lifestyle, social and political system. Since the *ashna* do not accept any form of violence, hatred or cheating, it means even the non-natives that came to settle among them would have been influenced by their gods, since they know no bounds when it comes to punishing the wicked.

With an estimated population of 1, 277, 000, the Gbagyi people occupy twenty-two local government areas across the middle-belt region of Kaduna, Niger, Abuja, Nasarawa and parts of Kogi States (Ehtnologue, 2016, npag.). The Gbagyi people are, arguably, said to be the first occupiers or settlers in many parts of north-west Nigeria. The search for greener pastures in farming and hunting together with the quest for utmost solitude propelled their movements to where they are settled in the middle belt region of Nigeria today.



Source: *Ethnologue: Languages of the World 2016*

Conceptual and Theoretical Explanations

There are many explications of what constitute a festival and what it is not. Nonetheless, one common factor in the diverse explications is that festival bespeaks a period set apart by communities or groups of individual, for commemorating important events in the life of the community or an individual. The festival events may be connected with homage to the gods, ancestors or spirits, or they may be concern with the transition from one season to the other or transition of people from stage to another. Festival is an event that is time and space bound. The time of festivals turn out to be the time when individual, families or communities celebrate and attempt to reinstate any disharmony among them. This very behaviour of festival implies both the individual and communal rites of passage—liminality and the liminoid.

Liminality and liminoid is a term popularised by Victor Turner in the 20th century. Even though the word is rooted in the anthropological philosophy of Latin, used to mean *threshold* or *a corridor*, Turner (1982, p.361), drawing from the works of Arnold van Gennep, theorised the concept as the rites of passage in different stages of individuals' development in series of clear stages such as childhood, adulthood, old-age and so on (Dutton, 2006, p.10). Turner (1982, p.362) contend that when one passes between one stage to the next such as from being a child to being an adult a ritual is necessary to mark this passing. This, Turner argues, is found across numerous societies. This ritual is called a rite of passage because a member of a community is in the passage between one clearly defined phase of life and another. For Turner (1982, p.361) all rites from puberty to adulthood, from having power to giving up power, from life to death, from death rite to funeral rite have three phases: separation, the middle or liminal phase and reintegration.

The rite of separation occurs when one is ritually separated from the community. It is a phase of isolation attended by many renunciation and disavowals. The middle phase is the transitory stage—an actual passing through of the threshold that marks the boundary between two phases, hence the term, 'liminality'. Liminality, Schechner (2007, p.3) explained is characterized by two markers; firstly, the rite must follow a prescribed sequence where everyone knows what to do and how and secondly, the rite must be performed under the authority of a master. The rite of incorporation otherwise known as the post-liminal rite occurs when one is ritually brought back into society.

Turner also distinguishes between the "liminal" and the "liminoid". The distinction between these two is quite nuanced. For Turner (1982, pp.54-55) liminality expresses itself in tribal societies and takes the form of 'liminoid' in modern society. Liminoid, here, means "like liminal". In other words, liminoid is a ritual that breaks away from the societal structure or paradigm. Hence, the liminoid can be said to find more expression in

modern societies even though argument can be made for its presence in traditional society.

As robust as the Turner's theorisation appears, many theatre and cultural anthropologists (Noel Bradley 1978, Rustom Bharucha 1984, Chirevo Kwenda 1993, Ihidero Victor 2011, Edward Dutton amongst others) have also flawed Victor Turner's explications on the empirical ground that the rites of passage transcends individualised experiences and that the happenings in the "between and betwixt" cannot be experienced or known from without. Furthermore, Ihidero (2011, p.25) contends that beyond individuation, diverse indigenous communities can experience a collective liminal phase and *communitas*. According to Ihidero (2015, p.12), Turner fails to distinguish between different kinds of liminal phases which may exist in other African community. Relying entirely on his study of the Ndembu rituals of Zambia and drawing generalisations from there is one of the shortcomings in Turner's idealisation of the liminality and *communitas*.

One of the empirical counterpoints of Turner's theorisation is the example of the character of Elesin Oba in Soyinka's *Death and the Kings Horseman*. His cause is one which has serious implications in the harmonisation of his cosmic Yoruba world. Hence, attention shifts to the community, not the individual alone. Soyinka attempts an explanation of the rites of passage in his "Fourth Stage", the transitional gulf—where succinctly threads the connection between the cycle of life (manifested in the worlds of the living, the dead and the unborn) in the Yoruba cosmic world. Soyinka's generalisation has also been counterpointed by Emmy Idegu's illustration. Idegu (2007, p.105) argues that the rite of passage in the Igala cosmic universe recognises two cycles—the world of the living, the world of the dead and the space occupied by the Supreme Being. For Idegu (2007, 106), Soyinka's theorisation does not recognise the space occupied by the Supreme Being as neither his three worlds nor his fourth stage succinctly explains the place of God in the cosmic politics. This study aligns with Idegu's (2007, p.105) argument in that the rite of passage for the *Agbagyi* (Gbagyi community) recognises the worlds of the living, the world of the dead and the space occupied by *Shekwoyi*, the Supreme Being.

Gbagyi communities enters into the liminal phase collectively the same time the *ZhiBaje* Chief Priest and his initiated cohorts enters into the forest—a form of separation from the community. This study examines both the liminal and liminoid functionalities of *ZhiBaje* ritual festival from the lens of communal sense of experiencing. It argues for the universality of *ZhiBaje* and its premise on enshrining one-world humanity though creeds and tongues may differ.

***Zhi Baje* Ritual Festival: Liminality and the Liminoid in Context**

ZhiBaje ritual festival is mostly celebrated in the month of March every year in Gonin Gora. Although some Gbagyi communities across the middle-belt region celebrates the festival in the months of January and for some others February, the ritual is celebrated to usher in new planting season and to cleanse the community from any potential danger ahead of a coming season. With this, the community members prepare to carry out the ritual. The priest to offer the sacrificed usually goes to the nest or spot where *Zyikuku* perches when squealing. While there, he would lie-down and speaks to the gods believing that they are listening to him and the entire people. Before the actual sacrifice takes place, the hunters usually goes for a hunting game. During the game, if they catch plenty bush animals it is believed that the gods are with them. One of the key informants, the oldest Gbagyi man in Gonin Gora says;

I also want to tell you that Friday is the day that was always used for the drinking of *ZhiBaje*, and certain domestic works are not allowed to be done like, sweeping of the house, pounding and other things are to be observed until those that went to perform the sacrifice have returned (MadamiBagudu, 2018, npag).

The priest would then lead selected members of the *ZhiBaje* cult to perform the sacrifice in the forest. At the scene of the sacrifice, the priest bows before the gods, greets them, makes some incantations and then offers sacrifice to them. The sacrifice takes place on a specified place among trees and before a stone in the forest. A stone is fixed there and is usually baptized with blood of animals. The Gbagyis believe that their gods will protect them from their enemies.

After the sacrifice, the parts of the meat are shared and eaten among the cult members. Madami (2018, npag.) reveals thus;

Part of the animal meat will be given to the king, then he will stand up and bless the people and the land, for example, he will say, “since we have fed you, we hope to see our young men and women getting married within the year and nobody will lack anything and it will happen according to their faith”. And in case there is any outbreak of disease, the king will go to the place that they do offer sacrifice and call on the gods to intervene so that the sickness will go away..... People of the land drew from what they have sacrificed to their gods and it was always done at Gyeyita (Rimi Tree) in every village square. Gyeyi is seen as the king tree by the Gbagyi people. Anywhere you see the tree, it means Gbagyi people settled around that place. The tree was a centre where people use to gather and drink the *ZhiBaje* happily because their gods have answered their prayers.

At the announcement of festival by *Zhikuku*, guinea corn will be grinded and soaked for some days in water in preparation for the sacrifice,

to be grinded and brew. The celebration sometimes takes three to four days before it is finished. In some other cases, it may be a weeklong festival which culminates in the drinking of locally brewed beer, *Oje* with opening and closing glees. After the rituals, there are a lot of merriments and joy among the people.



Plate 1 & 2: *ZhiBaje* Participants in Gonin Gora drinking from the same bowl (Credit: SarkiAlheri Precious, 3/16/2018)

Different groups in the community carry out diverse folk performances and pay homage to the Osu (Chief) of Gonin Gora. The OsuGonin Gora blesses the people and prays for a bountiful harvest for the coming farming season. Madami (2018, npag.) noted that Gbagyi communities believe that bountiful harvest lies on the sacrifice that is done through *ZhiBaje* before the raining reason. Madami (2018, npag.) notes that there are repercussions for the Gbagyi community that failed to carry out the rituals when *Zhikuku* appears with its squeals. According to Madami (2018, npag.), “if their warnings are not heeded, terrible things might happen like outbreak of disease, low harvest, and people might even die”.

ZhiBaje ritual festival conveys tropes of communal rite of passage. Unlike Turner’s (1982, p.361) theorisation, *ZhiBaje* ritual can be said to follow what Ihidero (2019, p.13) describes as “meta-liminalities” in that there are experiences of liminalities-in-liminality for the priest and initiates as well as the community. The first point of call for the liminal is when the priest and members of the *ZhiBaje* cult are separated from the community at the cry of *Zhikuku*. During this separation, they go into the forest led by the chief priest of *Knunuto* hunt and make sacrifices. They enter into the liminal phase when in the forest searching for a kill..The only way to come out of the forest is to have a good kill which they must collectively prepare in the forest and eat of.



Plate 3 & 4: On the frames are Chief Pries of Gonin Gora making sacrifices in the forest along with the Secluded Initiates (Credit: SarkiAlheri Precious, 3/14/2018)

As they share the ritual meat (food) in the forest, it is believed that the essence of their being and position as custodian of *Knunuis* reified. They are only incorporated into the society when the *EtsuGbagyi* (King of Gbagyi) eats from the ritual meat and unveils the message of the gods to the people. Their incorporation into the society and the rebirth of their community depends on their success in the liminal stage. The community is borne anew with promise of better planting season and harvest where they succeed and one of deaths and epidemic where they fail. Failure to emerge from the forest without a kill suggests a kind of community disintegration—a state where the Chief Priest, his initiated cohorts and the Gbagyi community can remain in the liminal stage—a stage where they are neither here nor there—for a whole calendar year if not more; depending on whenever *Zhikukure* appears. During this period, the Gbagyi community experiences low downs as their existential rights are taken away from them.

The rite of passage within the universe of the *ZhiBaje* ritual festival is meta-liminal. This is so because the Gbagyi sense of self is driven by the community, the continuity of the spiritual live force of the community that preserves and propels a good and healthy live. To keep the cosmos in harmony, *ZhiBaje* ritual ought to be performed every year.



Plate 5 7 6: Chief Priest making atonement for his separation and Ritual site of *ZhiBaje* in the forest and Chief (Credit: SarkiAlheri Precious, 3/13/2018 & 3/14/18)

The failures or inability of the Gbagyi people of middle-belt Nigeria to take *ZhiBaje* ritual seriously is, arguably, accountable for why they have lost their vast part of their homelands to other tribes and peoples of Nigeria. In other words, the Gbagyis can be said to have, once, been in the liminal phase for a long untimed period causing them to move from one place to another in search for better life.

In Gbagyi cosmology, the universe is an interrelated complex of both natural and supernatural beings. This reality is anchored on the belief that the invisible world controls the visible world. Hence, it can be stated that the things that are experienced through the natural senses have another level of the supernatural senses. As a result, the dignity of the human person is seen in the Gbagyi cosmic world can be viewed from three vital aspects: human origins, worship and morals, and in community life.

ZhiBaje ritual vitalises and threads these aspects of the Gbagyi person together. One of the key informants, Chief Bagudu Madami says:

There were annual events that was performed by the elders of each families called *ZhiBaje* where guinea corn will be grinded and soaked for some days in water and will later be sieved which will be served at the celebration venue. Prayers will also be offered asking the gods of the land to protect them and their family members. Every true Gbagyi knows that *ZhiBaje* has a lot to do with who we are as a people (Key informant interview with Chief Madami, 2019, npag).

The above statement reveals that one of the ways in which Gbagyi accord a high dignity to the human person is in their view of human origins. In the creation story of Gbagyi people, humanity and the Supreme Being are so connected that one would cease to exist without the other. Although the Supreme Being is understood as being all-powerful, ever-present, all knowing and demanding the greatest honour, fear and reverence from all creation, the Gbagyi people realizes that the Supreme Being's imprint is within the human being, who imperatively acknowledges God's existence and worships accordingly. The *ashah* (ancestral god) in human persons is regarded as the inner presence of Shekwoi (God), linking them spiritually with God. God created human beings good, complete and likable. Through *ZhiBaje* ritual festival they have communion with God, and this communion can be ritually restored whenever it is disrupted.

Chief Madami expressed this closeness to Shekwoi among the Gbagyis when he stated:

The Gbagyi humanity can only be examined from the standpoint of his origin and final destiny. The Gbagyi man is best understood in relation to Shekwoi (God), his creator. Gbagyi man comes from God. He has a definite mission to fulfil in God's plan and will eventually go back to God (Key informant interview with Chief Madami, 2019, npag).

Being a complex psycho-physical being which is as mysterious as the universe, the human person in Gbagyi cosmic world remains the highest of all the creations of God. This is the reason human sacrifice is unacceptable in Gbagyiland (Kuta 2008, p.164). Humanity is the high-point of God's creative action and it is around the human person that the physical and spiritual dimensions of life activities cohere. This principle of operation make the human person feel closely related with the "spirit world" through the consciousness of self-transcendence in spite of the physical interactions in the visible world. Thus, the dignity of human person is seen in their being created good by God, their complex nature and God's imprint in them as the crown of God's creation, as well as in God's provision for a continual interaction with them through ritual, despite their limitations. To the Gbagyis, *ZhiBaje* ritual recognises that the human person has an intrinsic nature which, among all creation, is special in the sight of Shekwoi. The head function as a symbol of royalty. It signifies the life source of the humans. It is a vital part of the human body and as a result is protected. The Gbagyi person respects the head and does not carry loads on it. Curses are not to be placed which targets the human head as it constitutes a symbol of life.

ZhiBaje ritual festival is central in reasserting the humanity of the Gbagyi people through worship and thanksgiving. The nucleus of the festival is connected to the human origin of the Gbagyis—ensuring harmony between the human and cosmic world. Order in the two worlds bring about good harvests and ward off evil. The Gbagyis believe that peace is only attainable where there is order in the cosmic world. The ritual is performed to maintain order. The ritual personifies the character flow of the Gbagyis. Madami (2019, npag.) reveals that the words, 'Gbagyi' and *ZhiBaje* bear dense relevance to the ritual process. According to him, the words mean "love one another by giving a helping hand to each other". To do this means that people must gather together to sacrifice to the gods and afterwards drink local beer (*Oje*). The act of 'calling together' to 'share' is ritualistic.

For the Gbagyi cosmic universe, it is in the community life that the dignity of the human person finds its greatest expression. Individuals are not regarded as complete until they have been identified with their community. A person belongs to an immediate family, hamlet, village, clan and town. This belonging enhances chances of survival and ensures security and growth. An individual without family is an anomaly, for the family makes the person. A family includes living relatives, ancestors and those yet to be born. There is peaceful coexistence through sharing and mutuality. Deaths of elderly people are celebrated community-wide and dates for such celebrations are fixed during *ZhiBaje*.

Let me also tell you that if an old man dies, there use to be celebrations, although it was not done during raining season, it was

only done during dry season. It was during the *ZhiBaje* that the date for the celebration of the death is fixed. The belief is that if you are able to fix date for the celebration of your father or mother's death, the gods will bless you in ramifications and it was done according to their believe (Key informant interview with Madami, 2019, npag.).

Almost everything among the Gbagyis is shared. A new born baby does not belong to the biological mother and father only. The baby belongs to the whole community. Thus, the Gbagyis says: "that one person does not own a child". A child grows under the watchful eyes of everybody. This is evident in the manners and ways Gbagyi villages and houses are built. There is usually a large veranda and closeness in the huts of a family where children within a family can play and be supervised. The child in almost every family is known.

The old are respected and cared for as they are the custodians of the societal customs and morality. The older people in the community are regarded as advanced in wisdom and self-discipline. The whole life of a person in the community is geared toward the service of *Shekwoi* and humanity.

The liminodal functionality of the *ZhiBaje* is such that the Gbagyiperson respects the rights of people to different forms of worship while at the same time asserting its own religious mores. The Gbagyis do not believe in proselytization and as a result, do not seek to convert people from other faiths. Hence, within a family structure, there can be cross-faiths comprising members of diverse religions. What holds the family together is not the faith professed by one but the fact that that person or family member is a human being. Nevertheless, there is a call to participation in the community live and affairs irrespective of religion. *ZhiBaje* is one of the festivals used in calling Agbagyi community in the Diaspora. During *ZhiBaje* festival everyone drinks from one drum or earthen pot; an act that signifies the *life source* of humanity. For the celebrants as well as guests, it does not matter where or what land one comes from, religion or faith one professes, what matters is the shared humanity and love that holds communities and people together. This practice accounts for why it is difficult for Agbagyi to live in an environment bereft of peace and cooperation. Where necessary, the Gbagyi tries or strive to create peace or harmony among the peoples occupying such space. The celebration of *ZhiBaje* festival is a celebration of the moral fibre and temperament of Gbagyi people within the different intercultural encounters they have had on *anyhi* (earth).

One key aspects of the *ZhiBaje* ritual festival that bespeaks the humanity of the Gbagyis is their proclivities to trees as well as the natural habitats. For them, trees are symbolism provided by *Shekwoi* to tie man to the earth while at the same time reaching out to the Supreme Being. Hence,

most of the ritual rites take place under a tree and by a stone. One of the trees that bear serious significance to Gbagyi people is the *Gyeyita* (Rimi tree) which exist in the village square in every Gbagyi community. The tree is in itself a signpost of the Gbagyi presence. It is believed that the tree cannot be cut down and that it has the ability to grow by itself swiftly whenever it is brought down.

Gyeyi is seen as the king tree by the Gbagyi people. Anywhere you see the tree, it means Gbagyi people settled around that place. The Tree was a centre where people use to gather and drink the *ZhiBaje* happily because their gods have answered their prayers.

Going further, one of the attendants of Chief BaguduMadami, Amuamua noted that *Gyeyi* tree shares part of the same essence in the performance of *ZhiBaje*. According to him, “the *Gyeyi* is like a masquerade but it covers itself with leaves. The leaves can be used to beat out sickness out of children and adults in accordance with the belief of Gbagyi people”. The same way *ZhiBaje* ritual is done to ward off evil, the leaves from *Gyeyi* is deployed for ritual cleansing and to ward off sickness which affects children and adults.



**Plate 7:Gyeyi tree standing at the compound of the King of Gonin Gora
(Credit: Victor Osae IHIDERO1/25/2019)**

It is not coincidental that a lot of the drinking of the locally brewed juice is done under the tree and that the pronouncements and blessings of the land and its people during the festival are witnessed by the tree itself. All the activities that take place under the *Gyeyi* tree or by the tree are retained as the people believes that the *Gyeyi* tree has retentive memory. This is the reason it is said to have the ability to spring up without being planted. The tree is believed to exist side-by-side every Gbagyi community and shows the footprint of Gbagyi people through their sojourns on earth.

Conclusion

This study has examined the relevance of *ZhiBaje* ritual festival in contemporary Nigerian society. It has also brought to the fore the ways

within which Gbagyi festival can be used in building bridges across the diverse fault lines in Nigeria as well as provided evidence from whence the world can appreciate the Gbagyi human essence. It contends that the *ZhiBaje* ritual festival has remained committed to its foundational essence of focusing on sharing and the promotion of human dignity. It has also examined the cosmic world of the Gbagyi people and noted that the structuration of the cosmic order informed the behavioural patterns of the Gbagyis who are known to be peaceful with deep respect for the human dignity of the significant other. This evidently manifests in *ZhiBaje* especially in the sharing of Oje after all sacrifices and oblation has been performed.

ZhiBaje ritual festival is philosophical. It contained many aspects in the lives of the Gbagyis that Nigerians can learn from to live or attain a peaceable society irrespective of its diversity. It showed that the festival itself is a call to repentance; to serve fatherland and to relate with the Gbagyi philosophy of life—peace and sharing.

References

- Akintan, O.A. (2013). Traditional Religious Festivals and Modernity: A Case Study of Female-Oriented Cults Annual Festivals in Ijebuland of South Western Nigeria. *International journal of humanities and social science*, 3 (9): 263-271.
- Ayuba, Y.L.S (2016). The Gbagyi? Gbari: Origin, Identity and Impact of Knunu ("Tradition/Culture"). *International Journal of Current Advanced Research*. Vol. 5. Iss. 3: npag.
- Bharucha, R. (1984). A reply to Richard Schechner. *Asian theatre journal* 12 (2): 54-260.
- Diko, I. (1989). *Gbagyi Culture*. Kaduna: Ebenezer Graphic Printers.
- Dutton, E.C (2006). Big brother, pilgrimage and the Ndembu of Zambia: Examining the big brother phenomenon through the anthropology of religion. *Journal of religion and culture*, 12: 13-21.
- Eberhard, D. M., Gary, F. S. & Charles, D. F. (2020). *Ethnologue: Languages of the world*. 23rd Ed. Dallas, Texas: SIL International. Retrieved from <http://www.ethnologue.com> on 4/7/2020.
- Filaba, M.A. (2007). *History of Rubochi*. Jimma, Ethiopia: Jimma University Press.
- Filaba, M.A & Gojeh, L.A (2008). *Koro and Gbagyi Subgroup and Relations*. Ethiopia: MAF
- Gwamna, D.J (2005). "Gbagyi Identity Crisis". *Gbagyi Journal* Vol. 2. No. 2. pp.4-19.
- Ihidero, V. O. (2019). Liminality and the Liminoid in J.P Clark's *Ozidi*. A Paper presented at the Nigerian Folklore Society, Bayero University Kano, May 2018.
- Iliya, D. (2006). *The nature and functions of Gbagyi proverbs*. Abuja: NP
- Kure, I. (2011). *Gbagyi Roots: Gbagyi Past Heroes, Gbagyi Names and Meaning*. Abuja: Base Printhouse Ltd.
- Kuta, B. A. (2008). *Notes on some aspects of Gbagyi History in Nigeria*. Niger: Abayi Resources Productions.
- Mohammed, S. (2012). *Gbagyi traditions of origins: Some preliminary analysis*. Zaria: Ahmadu Bello University Press.
- Obayemi, A. (1984). States and peoples of the Niger-Benue confluence area. In Ikime, O. (Ed). *Ground work of Nigerian history*, pp. 141-147. Heinemann.
- Schechner, R. (2017). Video essay on performance studies: An introduction. Retrieved from <https://youtu.be/zhtml9lUwsog>.
- Shekwo, J. A. (1986). The origin of Gbagyi people. *The African guardian*, April, 3rd n pp 46 – 49.
- Shekwo, J. A. (1984). Understanding Gbagyi Folktales: Premises for Targeting Salient Electronic Mass Media Programmes, An Unpublished Ph.D Thesis on Radio, Television and Film, Ahmadu Bello University, Zaria.

- Shekwo, J. A. and M. A. Filaba, (2002). The Declining and Beleaguered Gbagyi Nation and Culture *Gbagyi Journal* Vol. 1. No. 2. pp. 23-39
- Shekwo, J. A. (1988). *The Common Clusters*. Abuja: Garkida Press Ltd
- Temple, O. and Temple, C. L. (1967). *Notes on the tribes, provinces, emirates and states of the northern provinces of Nigeria*. New York: Barnes & Nobles Inc.
- Turner, V. (1969). Liminality and communitas. *The ritual process: Structure and Anti structure*. Ithica: Cornell UP.
- Turner, V. (1982). *From ritual to theatre: The human seriousness of play*. Baltimore: PAJ Publications.
- Umar, D. (2005). Audio-visual documentary: Gbagyi music series. Minna: Cosmic Music Productions Ltd.
- Zhimiko, D. H. (2005). *ZhiBaje: Gbagyi Religious Festival*. *Gbagyi Journal*, 2 (2):17-27.

Key Informant Interview

- Danladi Jatau (Aiya). The Foundational Story of the Gbagyi *ZhiBaje*. A Key informant interview session with the Chief Priest of Gonin Gora on December 12th 2018
- Madami Awyetu. "On the Concept of God among the Gbagyi People". An online discussion session with Gbagyi historian. on Saturday July 1st 2017.
- Madami Bagudu (Oldest and surviving Gbagyi man in Gonin Gora). "On *ZhiBaje* Festival and the Gbagyi People of Nigeria". A Key informant interview session with the oldest serving man in Gonin Gora. on Sunday January 26th 2019
- Mailafia Aruwa Fillaba. "On Gbagyi Homeland and Cosmology". An in-depth interview with Gbagyi anthropologist-scholar on the 25th March 2018
- Yusuf Doma Sarki (Etsu Gbagyi Gonin Gora—King of Gbagyi). "On Gbagyi history and *ZhiBaje* Ritual Festival". A Key informant interview discussion session with the King of Gonin Gora on Friday January 27th 2017.

Kuyambana TfD Experiment as a Tool for Restructuring and Community Development

By
Millicent Ahupa*

Abstract

This paper draws from the Theatre for Development (TfD) methodology to highlight how communities can be restructured while at the same time empowering people. The paper therefore uses the Kuyambana Theatre for Development (TfD) Workshop as a microcosm to make arguments for the viability of national restructuring. The paper adopts the participatory theory propounded by Paulo Friere (1970) *a la* Theatre for Development as a relational and associative framework that establishes and promotes person-to-person encounters; dialogue, negotiations and shared decision making which are essential elements for development. The paper concludes that the applications of the TfD framework is one of the potent means of engendering restructuring and community development.

Keywords: Community Development, Participation, Restructuring, Theatre for Development.

Introduction

Community development involves people who share a common place or experience working together to bring about community improvements that matter to them. According to Titterton and Smart (2008, p.52), "Community development often offers tremendous opportunities for integrating multiple sources of evidence to generate knowledge base that helps to advance the lives of people." One of the major contributions of the processes of community development to wider conversations about development is its focus on people's social contexts of change. Community development is endemic in both rural and urban places and spaces. It is on this premise that the Theatre-for-Development framework submits itself as a tool for facilitating restructuring and balance of power across diverse communities in Nigeria.

Conceptual Clarifications

Theatre found expression in addressing developmental challenges in the 1960s and 1970s due to the failure of top-down approach of formulating policies. Since the top-down approach to development was found to be disempowering, theatre practitioners began to use sundry participatory approaches (Sloman, 2011, p. 2, Schech and Sanjuga, 2007, p. 15) to address problems facing their society drawing from the radical

Millicent Ahupa is a lecturer at the Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria.

theatre commitments of Bertolt Brecht, Jerzy Grotowski, Antoine Artaud as well as other 20th century theatre practitioners. The experiments culminated in the works of Augusto Boal (1979) who had been influenced by the works of Paulo Friere (1970) who had significant impact on participatory theatre. For Sloman, (2011, p. 2) “this movement aimed to break down conventional theatre and art, change the relationship between audiences and art and support social change.”

This disruption brought about the involvement of audience as active participants in theatre performances. In community development, the involvement of community members in the artistic and creative processes of decision making through theatre is demonstrative of the social change embedded in participatory theatre. This validates Prentki’s (2011, p. 38) position that “applied theatre buys into the assumption that drama is intrinsically good for people and that, by participating in it, individuals and communities improve on their life chances” of improved living standards and development.

The clamour for restructuring in Nigeria has not been attended by mass education. As it stands, it appears that both the elite and the masses are desirous of restructuring. As good as this desire appears, there is, arguably, no engaging mass education to facilitate the Nigerian populace. Currently, the idea of restructuring seems to be the ideas of the elite as the masses may not even know the meaning of the word in the first place. The ‘liberation’ pedagogy of Freire provides a map from whence the Nigerian masses as well as the elites can begin to conceptualise restructuring. Paulo Freire was one of the most influential scholars to apply liberation theology to education and communication practice in development contexts. According to Melkote and Steeves (2008 p. 12), Freire’s ideas drew mostly from “Christian liberation theology of Latin America and from the teachings of liberation leaders from other traditions such as Mahatma Gandhi who worked directly with people in the grass roots to understand their contexts of life and living.” In other words, the realities of people can only be revealed when they become part and parcel of the development process.

The Nigerian populace can learn from this as there are more disadvantaged people in parts of the country who through active participation can propel restructuring. Deploying participatory communication tools, one of which is community theatre practice, will go a long way to educate Nigerians to demand for social change, one which takes into consideration, the voice of everyone. Voice in this context means the ability to speak and be heard without bias. It is considering all the critical stakeholders at the community level and creating time and space to articulate their concerns; to define their problems, to formulate solutions and to act upon them. Voice is to stimulate a sense of togetherness and to create a shift in power relations and perspectives. The thrust is to support

and strengthen individuals (in communities) and communities to ensure that groups have a platform to voice their concerns, engage in public debate and solve problems. It is a process that comes with free and open dialogue.

According to Tufte & Mephalopulos (2009, p 10) Freire perceives dialogue as the conversation between people or groups in a community or across a community in order to name the world; a situation of free and open dialogue where people can “name the world” through dialogue, conversations as well as meaningful exchanges that inculcate collaboration, collectivism, voice and horizontal communication, equity and equality. Defining development situations in this manner therefore leads to problem identification, informed and collective decision making which paves the way for a meaningful restructuring and development. This follows Slachmuislder’s (2009, p.7) observation that dialogue “encourage(s) cooperation, building social capital through networks of communication and understanding, and developing proactive and collaborative ideas for community progress.” The place of dialogue in development cannot be over stated. Dialogue as verbal and non-verbal conversations and expressions are critical for social change because in dialogue lies the ability to identify and express collective needs.

Liberating pedagogy for Friere can be interpreted as the psychological process of liberating self from negativity to positivity, from disempowerment to empowerment, from being objects to being subjects. Sometimes, communities are tied down by negative tendencies which can be transformed through participatory learning and sharing processes. Here, the catalyst is typical. The catalyst is either internal to the community or external, acting to facilitate the learning and sharing process where collective problem identification and solution would take place. This is one thing Nigeria appears to lack in the effort to work and remain together—collective problem identification and providing solution to such problems. Hitherto, the focus has been on tribes and/or ethnic groups and the problems associated with them. Where Nigerians have managed to come together to dialogue, the will to translate the outcome to action remains a problem because there is no framework to facilitate and sustain action. Paulo Freire (2005 p. 70) notes that “the result of the liberating pedagogy is based on dialogue translating into action-oriented awareness and action-reflection-action.”

As a methodology for engagement, Theatre for Development (TfD) may be applied in a variety of situations and there are several approaches to carrying out a TfD experiment. Some of the common TfD approaches consist of the homestead approach where practitioners live within the community or in the households of members of the community; or, the migrant approach where the practitioners go in and out of the community on a daily basis during the course of the project. While the two approaches have their vantages, they share a common ground, in that key issues within

the period of stay are researched and linked by participants (facilitators and community) collectively which may inform the cause/solution to identified issues.

To begin with, the facilitator discusses with the community members and facilitates to perform the issues identified in the discussion. During the performance, the community is able to see themselves vis-à-vis the challenges they are confronted with; initiate solutions to the problems identified; come up with a community action plan (CAP) where duties are assigned to different groups and individuals in the community. All of these take place in the post-performance discussions. Here, the community members themselves negotiate their own development with very little or no interference from the facilitators (Abah, 2013 p. 13 Breed, 2002 p. 2).

Another critical feature of this outlined procedure, is that it is people based, typically non-formal and has the capability of generating several layers of conversation and information that challenges the position of communities and marginalised groups as 'objects' in development, instead sees them as having a right to be involved (Beebeejuan, Durose, Rees et al, 2014 p.37). In the light of this, Epskamp (2006, p. ix) asserts that "both development and theatre are aspects of the same process; one where individuals and communities are able to transform themselves from the objects into the subjects of their own development." Theatre for Development is therefore a methodology of community development which rests on the interaction between people whether they are in the flight path of development or not and those who initiate development. Hence the consideration of the TFD methodology for the purposes of restructuring Nigeria.

Theatre for Development and the Kuyambana Experience

Kuyambana is a community in Kauru Local Government Area of Kaduna State. It is divided into four districts. It is an agrarian community and the major languages spoken are Hausa and Pidgin English although there are other indigenous languages. The community is largely underdeveloped and lacks basic amenities such as portable drinking water, hospitals, good road networks, power supply, storage facilities for farm produce and other needs that make the call for restructuring imperative. This necessitated the Theatre for Development experiment in this community.

The TFD experiment which employed the homestead approach started on Friday 22nd and ended Monday 26th August, 2014. The experiment was carried out by the post graduate students of Ahmadu Bello University, Zaria in fulfilment of the Theatre for Development course requirement. It began with a transect walk with community members.



Image 1: Members of the community volunteer to participate in the transect walk (Researcher's field survey, 2014).

After the transect walk, the facilitators and community members identified flashpoints and locations of interest to them using community mapping. The community members analyzed the map and were happy to share the history, the highs and lows of their community and their concern about the lack of basic amenities. This process offered the community an avenue to communicate their yearnings and hopes. For the facilitators, the opportunity to witness first-hand the realities of the people and the context within which issues are presented.

The community members told stories from their perspectives and this offered them the opportunity to interrogate certain issues they might not have considered in the past. For example, during the transect walk, participants came across a dilapidated structure which used to be the community's grain storage facility, and when asked 'what happened and why it has remained in such a state', a story unfolded about the destruction of the facility by rain and how the Local Government Chairman promised to have it refurbished for the past years and had failed to do so. Given this situation, they sell off grains very early after harvest (at very low prices) to avoid insect infestation and waste, which in turn affects income and food supply in households in the long run.

The next step was for the community with the input of the facilitators to prioritise the issues that emerged from the transect walk and community mapping exercise. The facilitators and the community members converged under a mango tree after the transect walk for this discussion. Some concerns highlighted include the following:

1. Bad roads
 - i. Poor and disruptive movement of goods and services into and out the community
 - ii. Inaccessibility to market and transportation of farm produce to markets
 - iii. Inaccessibility to health care centres
2. Lack of Health care facilities
 - i. Maternal and infant deaths

3. Lack of Education
 - i. High rate of school dropouts
 - ii. Drug abuse
4. Lack of accountability on the part of Government

Thus, it is essential to note here that community members have been able to ‘have their say’, to investigate and interrogate their collective concerns thus setting the agenda and transforming themselves to the subject of discussion in their own development.

The next phase was the drama creation process. Participating in the play creation process, trying out several scenes and acts, rehearsing and suggesting solutions and recommendations provided the community members with the consciousness that situations are alterable and they part and parcel of the altering those situations. This bears on restructuring in the sense that the prevalent issues that cause underdevelopment can be altered when issues are handled from the bottom to the top.



Image 2: Members of the Kuyambana community engaged in story boarding/sequencing of the drama skits (Researcher’s field survey, 2014)



Image 3: Some other members of the community look on as the activity takes place (Researcher’s field survey, 2014.)

In this regard, drama played several roles; research, analysis, community engagement and entertainment. Abah (2011, p. 21) avers that “the participatory nature of drama embedded in the TfD practice promotes

democratisation of participation by recognising and allowing community members enter into the performance to engage in critical conversations and collective ownership of the story and the performance.” Through the subtlety of TfD, critical consciousness is engendered. There was a lot of excitement among the community members after the drama presentations at the Village Square but this did not hamper the messages embedded and the discussions that followed afterwards.

Various groups working in the four districts in Kuyambana presented their drama skits and some of the issues expressed were overlapping. The most prominent were bad roads and lack of education. During the post-performance discussion, a concerned teacher said that teachers were not to blame for the staggering rate of school dropout and drug abuse. Parents were to be held responsible and that most parents did not consider education important and were reluctant to send their wards to school.

Some parent said that was untrue, that the teachers were not teaching their children but instead taking them to their farms. Since that was the case, they preferred that their children stayed at home or followed them to their farms. A primary school pupil towed the line of the parents saying that the teachers would always send them to their farms to work. This greatly upset the teachers. In a private discussion, some teenagers said their parents especially their fathers didn’t support their attending school and preferred them to do farm work. Since they could not go to school, they opted for drugs use (and its abuse thereafter) hoping this would make their parents have a change of heart. So far, it had not worked. In the long run however, it was agreed that some parents and teachers had flouted their responsibilities at one point or the other and that measures were to be put in place especially from the Education Board to check excesses.

This discussion was made possible as a result of the human encounter that the TfD process engenders, creating spaces for people; men, women and children to negotiate their terms towards community development. While the focus of this illustration is not only about the issue on education, it draws attention to the debate that ensued as a result of people, investigating and interrogating issues of concern to them collectively for action. In the discourses of development and restructuring, such debates are welcomed and embraced because they serve as the outlet for people to participate: dialogue, negotiate, reflect and act in the face of varying issues encountered in Nigeria today.

On the issue of road and bridges, a group of young men agreed to reconstruct a temporary bridge while they advocate for help from their representatives in Government which formed part of the Community Action Plan (CAP). The idea of the CAP was to discuss and catalogue the resolutions that had emerged at the post performance discussion, prioritise them and engage in the discussion of actions encapsulated as action-

reflection-action where community members actually have to think outside the box or perhaps get rid of the box, to reflect on the kinds of change and development they want. One of the rationales around CAPs is that development does not have to be something that someone or some authorities give to communities. Communities can develop themselves when they are empowered to do so. This should also inform the strategies for restructuring in Nigeria. At the end of the 3-days field trip, there were strong indications that the community members were empowered to begin to work out some of the developmental issues they encountered. Consequently, at the end of every TFD encounter, there is always an exchange of skills and knowledge and participants leave better informed and critical which in the end is the desire of every Tfd intervention. While this paper does not capture the follow-up processes of this research, the Tfd experiment alone already shows the seriousness of work and change being encountered. Perhaps wide spread development can be achieved sooner using this medium.

Implication of the Kuyambana TFD Experiment on National Restructuring

The essence of this illustration is to show that for true restructuring to take place in Nigeria, people; ordinary citizens must be involved in setting the agenda and not just participating in the agenda set by other people. Just like the people of Kuyambana community openly discussed their issues, discussions on restructuring can be conducted in like manner. Like the child in the illustration, every Nigerian, whether young or old, 'the haves' and 'the haves not' have the right to be heard which should be reflected in any restructuring endeavour. This all encompasses the thrust of inclusiveness, which TFD entrenches. Over the years, some efforts have been made towards galvanizing people's participation in national discourses: from the national confab in 2014 inaugurated by the then President of Nigeria, GoodluckEbele Jonathan to the APC Governors' Forum of 2017 aimed at bringing decision making closer to the people.

In reality, more work is left to be done. These attempts at restructuring still indicate some level of restrictedness as the process was dictated by government officials and heads of private bodies, the citizens were not exactly engaged in setting the agenda or determining the outcome thereof. The choice of the word 'confab'-private discussion- already describes the process of selectivity and exclusiveness. That decisive meetings take place in the nation's capital and not under a mango or baobab tree in the village square further entrenches exclusivity and cuts off the voices of the people especially at the grass roots. Restructuring is a matter of collaboration and fair play. Consequently, the afore mentioned attempts have clearly proven that often times, recommendations and resolutions generated from such encounters do not go beyond papers and are hardly sustainable which is also a structural problem that needs to be

addressed. Therefore, more participatory approaches such as Tfd will need to be considered for restructuring in Nigeria to bring about wide spread participation, inclusiveness and ownership of the process which is realistic, achievable and more likely to be sustainable as the Kuyambana example has shown. People's participation remains the greatest resource for development, restructuring and good governance in Nigeria.

Conclusion

Participatory approaches such as TFD and restructuring go hand in hand because it ensures the human encounter and offers every individual the opportunity to be heard which is key for dependable and sustainable restructuring efforts. While the clamour for restructuring grows thicker every day, there is the need to go about it properly such that it does not become another effort in futility. In this manner, TFD come into being as another way of looking at things; encouraging communities to express their own concerns and reflect upon the causes of their problems and possible solutions. TFD as a participatory approach combines visual, oral and performative aesthetics that not only support enlightenment, conscientisation and action for change but also continues to unveil several layers of meaning in the context of restructuring. The Theatre for Development framework gives everyone the opportunity to participate and be heard for the actualisation of developmental goals and the restructuring of Nigeria. This study therefore finds that participatory approaches such as Theatre for Development are paramount for engendering restructuring in Nigeria. The Kuyambana experiment demonstrates the layers of meaning that the Tfd practice can generate and its usefulness for engaging and educating the masses especially at the grass roots. The study also finds that identifying, locating and working with people in their contexts have significant implications for development. In this regard, 'the one-size fits all' notion of policy makers is outdated as well as the development of 'private conversations.' In the Nigerian context today, more human, person to person encounters are more realistic to achieve the restructuring we all seek.

Recommendations

1. The reports from the 2014 national confab and the 2017 APC Governor's Forum will need to be implemented to serve as a background for engendering restructuring in Nigeria today.
2. There is the need to expand the frontiers of participation of people in development to include rural areas for meaningful and sustainable restructuring to take place in Nigeria.
3. More participatory approaches will need to be considered for restructuring Nigeria to bring about wide spread participation and inclusiveness and to integrate the various voices stemming from the geopolitical zones of Nigeria.

References

- Abah, O. S. (2013). *Performing life: Case studies in the practice of theatre for development*. Zaria: Tamaza.
- Abah, O. S. (2011). Voices aloud: Making communication and change together. In Cornwall, A. (Ed.). *The participation reader*. UK: Zed Books.
- Beebeejaun, Y., Durose, C., Rees, J., Richardson, J., and Richardson, L. (2014). Beyond text: Exploring ethos and method in co-producing research with communities. *Community development journal*, 49: 37-53. UK: Oxford Uni. Press.
- Breed, A. (2002). *Playback in theatre for development*. New York: Centre for Playback Theatre.
- Drake, H. D., Simmons, K., Smith, K. (2014). Building communities collaboratively: The miltonkeynes community mobiliser service. *Community development journal*, 49: 311-326. UK: Oxford Uni. Press.
- Epskamp, K. (2006). *Theatre for development: An introduction to context, applications and training*. London: Zed Books
- Freire, P. (2005). *Pedagogy of the oppressed*. Ramos, B. M. (trans) 30th Anniversary Edition. Brazil: Continuum.
- Idebe, E. A. (2018). An assessment of NPTA's TFD interventions for social change in Erema and Otuasaga communities of the Niger-Delta region, Nigeria. A PhD thesis submitted to the Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria.
- Schech, S. and Sanjugta, V. D. (2007). Gender justice: The world bank's new approach to the poor?' *Development in practice*, 17: 14-26. doi:10.1080/09614520601092451
- Slachmuislder, L. and Tschibanda, D. (2009). *Participatory theatre for conflict transformation: Training manual*. Washington, DC: Search for Common Ground.
- Sloman, A. (2011). Using participatory theatre in international community development. *Community development journal*. UK: Oxford University Press. DOI: 10.1093/cdj/bsq059.
- Melkote, R. S. and Steeves, H. L. (2008). *Communication for development in the third world: Theory and practice for empowerment*. New Delhi: Sage Publications.
- Prentki, T. (2011). Theatre for development theatre as development in interdisciplinary dialogues. *Drama Australia Journal*, 35 (1): 35-46.
- Titterton, M. and Smart, H. (2008). Can participatory research be a route to empowerment? A case study of a disadvantaged scottish community.' *Community development journal*, 43 (1): 52-64. UK: Oxford Uni. Press.
- Tufte, T. and Mefalopulos, P. (2009). Participatory communication: A practical guide. *World bank working paper*. 170: 1-50. Washington , DC doi: 10.1596/978-0-8213-8008-6

The Centrality of Dance in Imo Carnival of Imo State

By

Oluwafemi A. Jacob*

And

Princewill C. Abakporo*

Abstract

This paper yields to the burning desire to investigate carnival dances and adopts the content analysis and the participant observation tool in its examination of the centrality of dance in Imo carnival 2015 edition. The researchers observe that carnivals are fast sweeping through the nation as a contemporary performance space and that the Imo Carnival is one of many across the nation and dances in Imo carnival are different from those performed by individuals or groups in other performances within the state. In concludes, dance is central to Imo carnival as it is the dominant performance form which attests to the malleability of dance and the fact that as globalisation continues to greet the universe, societal transformation is inevitable and dance is not an exemption.

Keywords: Dance, Centrality, Modern, Nigeria, Imo Carnival.

Introduction

Fitting well into the environment has always been the endeavor of man and as the environment continues to present him with new challenges and realities, he continues to evolve methods of adjusting and readjusting to survive. The totality of the adopted survivalist methods in his environment is what he refers to as culture, which is the totality of the way of life of the people.

Dance being what Ododo and Igweonu (2001, p. 53) see as “the rhythmic movement of the human body to time and space coupled with the excretion of a specific amount of energy... conception and expression of thought, inner emotions and ideas via human body as both interpretative and communicative medium,” is a highly symbolic art form which is replete with cultural codes especially in Africa, such that go deep into their history, identity, religion, societal norms and ethos.

The socio-cultural and cosmic import of dance has made it almost impossible to divorce dance from the activities of man. This validates its

Oluwafemi A. Jacob is of the Department of Performing Arts, Olabisi Onabanjo University, Ago-Iwoye, Ogun State, and **Princewill C. Abakporo** is of the Department of Theatre and Media Studies, Gregory University Uturu, Abia State.

relevance in love, death, hunting, war, moonlight plays, coming of age, rituals and festivals.

This paper focuses on investigating the Imo Carnival in order to ascertain the place of dance as central element. Centrality as used in this work refers to the high points or climatic nature of the art of dance in the selected Carnival. Its use in this work is to prove the indispensable nature of the art of dance in carnivals and to justify it as one of the unifying factor that gives bearing, depth, and meaning to other activities of the carnival.

The Centrality of Dance in Imo Carnival of Imo State

The Imo carnival was instituted by the Government of Imo State in 2014 as a yearly event geared towards to boosting the tourist image of the state. The Carnival is celebrated in the Capital city of Owerri where performers from all local Governing areas and states assemble to give performative vigor to the Carnival. The carnival which is a purely social event, usually celebrated in the third week of December, has grown to become the climax of all performance activities in Imo every year as Imolites look forward to it. Its organizers (The Carnival Commission), band leaders, financiers and government employ several aesthetic and functional elements which manifest in the technical and artistic constructs of the Carnival. In this guise, several groups (bands) that participate in the carnival ensure that the theme of the carnival is achieved.

Administratively, each band (competitive group) in the carnival falls under the care of a financier(s) who takes care of the financial implications of running the band. This financier takes care of the costumes, remunerations, technical and logistic demands financially. Artistically, the director of the band, usually the master choreographer spearheads the artistic contents of the band. He creates the interpretative concept of the band in performance and ensures that the job of subordinates fall in line with the conceptual and thematic templates carnival. Aligning with the sub-team leaders of the band, the technical demands are sorted out in the area of costumes, make-up, props and fireworks while float constructions are the concerns of the director or master choreographer and the carpenter in line with his overall concept and theme for the work.

The quality of the carnival, its functionalities and aesthetics are harnessed through dance performances as dances take centre stage in the activities of the carnival. Rhythmic movement in its various forms appears to be the only performative element in Imo carnival as they seem to take the shine of other artistic forms like music and drama. The various competing bands have their concepts reflected through various dance forms which include but are not limited to Salsa, Capoeira, Line Dances, Hip-Hop, Crump, Naija Swag, Nigerian Cultural dances and Acrobatics. The basic function of every band coordinator and director is to make a statement with the various dance forms at his disposal. Dance becomes a medium of communication with the various forms considered as languages

through which it speaks the intentions and concepts of the band. The creative output of the band shows in the performances of various dance form in a plot-like manner.

The technicalities are dependent on dance performances for their appreciation and essence in the carnival. The costumier and makeup must consider the dance before making or supplying the costumes. The costumes, while captivating the audience and attracting their attention to the band, must be able to allow for free movement execution by the dancers as viewed in the picture below



Picture 1: OZB Band on Procession to the Heroes Square

The picture above reveals the nature of costumes designed for the carnival which makes for free movements of various parts of the body in dance. The shoes, although high heeled, are flat soled as well as adjustable and made to free the toes to ensure the comfort of dancers in the procession. The body their clothing are designed to make for easy movements of all parts of the body. The nature of dance determines the kind of costumes but on a general outlook, costumes are designed to fit the nature of dance and tailored to the comfort of dancers.

Not only do the carnival organizers consider the large audience turnout in their choice of venues, dance performances and the large cast of every band also informs their choices. The dance space for the Imo Carnival is the Heroes Square in Owerri Capital City of Imo State, Nigeria which has a large sitting and performance space. This space allows for the various group heads to explore and experiment with various ranges of movements and choreographic patterns while working out their themes in the performance. The space also gives the dancers space for their coordinated line movements and placements for performances. In this regard, the choreographers through their creations will have to beat space to thrill the large crowd as seen in the Picture below.



Picture 2: A cross section of the performance space (Heroes Square)

The open area of the above picture is the performance area of the Heroes Square, Imo State while the covered areas are the sitting facilities for audience members to view the performances of the various bands. The space creates room for performers to explore their creative geniuses in trying to deliver their bands in the Carnival.

The various bands begin their floats from a point through several strategic areas of Owerri with adjudicated performance sketches at various marked points as they travel till they arrive at the Heroes Square for their major performance. These performance sketches are pure dance movements which show the beauty of movements while serving as publicity to the public to attend the final show at the square such as picture four below.



Picture 3: A Section of Road Performance as the Governor's Band moves to the Heroes Square

The picture above is a performance by the Governors band at one of the adjudication points in Whetheral road, Imo State line dances and other organized movements aimed at luring Imolites to the final performance venue.

The performative elements of dance inform the entire planning and execution of the carnival. The strategic performances at various points of

the carnival procession serve as guerrilla stunts to rake in audience members to savour the avalanche of performance forms at the Heroes Square. As they move in the streets, audience members are seen to follow all the way to the venue enjoying performance sketches as the procession continues. Certainly, the very social nature of dance and its ability to easily ignite feelings of excitement in the audience has made the art to seamlessly find its way as the hallmark of most carnivals done in our present dispensation. The entire process of planning and management of the carnival has dance and the dancers ahead of other performative elements in the carnival. Every technical and administrative inducement are geared towards the dance forms to be performed. The audience member who watches these performances is thrilled not only by the costumes or the props but by the execution of dance movements that qualifies these technicalities. Hence, dance enhances or diminishes the quality of all that is both aesthetic and functional in the carnival.

The institution of Imo Carnival since 2014 reinforces Adeoti (2014, p. 6) assertion that “When a dance travels across space and time as it often does, the aesthetics transform in response to the realities of the new destination while still bearing the marks of the old time and old environment.” In similar vein, Nwaru (2017, p. 47) corroborates that:

These changing face of the art (dance) from cosmic realities in pre-colonial to purely aesthetic, recreational cum economic realities in post-colonial Nigeria attest to the dynamic nature of man’s society and the power of man to adjust to the fleeting nature of both himself and the society in which he has found himself. (Nwaru, 2017, p. 47).

The Imo Carnival being relatively new to the carnival scenes of the country is not without areas of improvement to ensure that dance truly fits into the space and serves the target audience as well as fulfill the social and economic intention of the organizers of the carnival as Jacob (2017, p. 76) observes that “Dance has come of age. It is now a universal language that is generally accepted and used diversely which bridges the countries of the world.” Developing the Imo Carnival becomes paramount for the continued sustenance of interest and consequent survival of the Imo Carnival in contemporary.

Findings and Recommendations

This study reveals that the area of choreography is highly downplayed in the carnivals. Choreography seems to be substituted for elaborate costume and props and professionalism in structuring, creating, and patterning movements of the body is almost non-existent in the carnival. The organisers should therefore, place premium on the place of choreography and the choreographer. Possibly, rather than judge the dances based on how complicated and energetic the movements are or how flamboyant and aesthetic the costumes are, there should be a unifying

factor like a theme which all bands must interpret through their performances and upon which performances are assessed by adjudicators as dance must be about something. The organizers through introduction of themes in the carnival will harmonize the various bands and give relevance to the job of the choreographer in those bands.

Adjudication is another aspect of the carnival that needs improvement. Indeed it is somewhat good for the arts administrators to be part of the adjudicators but assessing dance and choreography should be done by a team of professionals who know the ropes of the trade. Incorporating resource persons with vast experience in theory and practice of choreography and dance studies will help the carnival and allay the fears of participants that the results have been written even before the carnival. This done will step up the creative spirits of the various bands participating in the carnival.

Cultural dances should also be distinctive and well-recognised during the carnival. The researchers observed that the culture of the state as evidenced in cultural dances are secondary to the carnival as various bands do away with it and others only adopt as secondary focus in their dances. This study argues that while adjusting to the realities of the new age, we must not play blind to our rich cultural heritage. Therefore, Imo Carnival can borrow a leaf from the Calabar Carnival by setting a day apart for Imolites to savour their rich cultural dance performances as well as that of other cultures. Efforts must, therefore, be channeled to exhuming cultural dances from its secondary place and given prominence in the Imo carnival so as to project our culture to the entire world while adjusting to emerging spaces and realities of the ever changing environment.

The aspect of remuneration for artistes is another factor that will help the growth of the carnival in subsequent times. The seeming disparity in the payment structures of the various bands is a major factor in getting artistes during the carnivals. The organisers should take steps to harmonise the remuneration structures of the bands and the number of participants for every band for the carnival. This will ensure that every band is given a fair playing ground to exhibit their skills and talents on the dance space without fear of being short-paid or not paid at all as is always the reports from some of the bands after the carnival performances.

Lastly, security of both performers and audience in the carnival should be improved upon. The carnival runs into the night, most times all night which makes security paramount in all areas of the Owerri Capital territory not just the Carnival venues alone. Certain individuals are usually scared to go home after their performances due to insecurity of their locations but if security could be improved upon, such fears will be allayed and participants will no longer hurry to leave, abandon their bands without performing, or even sleep on the stage after performances as is the case in 2015.

Conclusion

Festivals over the years in traditional African societies have continued to embrace dance forms and one can deduce that the festivals of the pre-historic eras are what has transformed into the Carnivals of our present day societies. In this vein, carnivals also share a close marriage or affinity with dance. There has not been a carnival in existence without dance playing not just a significant role but also being the dominant art form that exhilarates both the participants and the onlookers. Such is the case with Imo Carnival on Imo State where dance in its various forms have featured dominantly in giving form, shape and appeal to Imolites.

Dance art has seamlessly found its way into present day carnivals and is central to the formation, planning, publicity, and execution of the Imo Carnival which again, reinforces the malleable potentials of the art of dance to meet government and individual needs. Governmental in the sense that the social potentials of dance is tapped to foster unity in the state during the carnival and well as enable the government to get closer to the people. This closeness enables government to explain certain misunderstood or misconstrued policies to Imolites. Individually, the participants (dancers, choreographers, costumiers, makeup artistes, light and sound designers as well as arts administrators) use the platform of the carnival to market themselves as well as generate income for themselves. Dance is therefore, central to the entire gamut of the Imo Carnival as it is the platform upon which every administrative, artistic and technical element of the carnival hinges.

References

- Gbemisola, A. (2014). The dance art in a forest of a thousand troubles. *Dance journal of Nigeria*, 1 (1): 1 – 23.
- Chijioke, A. (2010). Igbo traditional performing arts and sustenance. In: Ododo, S. E. and Bodunde, C. (Eds.) *ObafConfab: Book of Proceedings*, pp. 207-215 Abuja: National Commission for Museum and Monuments.
- Jacob, O. A. (2017), Communicative and Expressive Value of Bata Dance in Contemporary Nigeria. In: *JOTAMS: A Journal of Theatre and Media Studies*. 2 (2): 61-72.
- Nwaru, C. (2017). The diachronic development of traditional dance in Nigeria. *EJOTMAS: A journal of theatre and media studies*, 2 (2): 38 - 49.
- Ododo. S. E and Igweonu, K. (2001). Dance, drama and dance theatre: Unknotting the conflicting perception. *The performer: Ilorin journal of the performing arts*, 3: 51 – 58.
- Okoye, C. (2013). Contemporary dance, not African dance: The question of a contemporary Nigerian dance. *African theatre association annual international conference (AfTA)*. UK: University of Goldsmith and University of Derby.
- Yerima, A. (2006) Nigeria traditional dancers: History and practice. In: Yerima, A., Rasaki, B. and Udoka, A. (Eds.) *Critical perspectives on dance in Nigeria*, pp. 17-44. Ibadan: Kraft Books Limited.

Dialectical Dimensions to the Politics of Rebirth in Olu Obafemi's *Running Dreams*

By

Abdullahi S. Abubakar*

Abstract

Literary handling of historical antecedents relating to socio-political issues has positioned playwriting and other genres as effective means of mediating the past to order the present for a better future. The tendentious nature of playwriting has availed African playwrights the nexus to mediate the three periods of the past, the contemporary and the future. Olu Obafemi thus annexes the variant political philosophies of the pioneer politicians in Africa to navigate the ventilation of the Nigerian political terrain in *Running Dreams* (2015). The youth, who aspire to dethrone the sit-tight politicians, are active in the exploitation of the country by foreign conglomerates in cultic collaborations with the political and materialist elite. This is due to the role they play in the activities of the syndicate. The irony in the dispositions of the youth and possible resolution of the conflicting interests form the main concern of this paper. It adopts the New Historicist theory with the aim of assessing the playwright's approach to history and the specific relevance of the historical antecedents in the current renewal efforts to reposition the country. The paper finds out that the impracticability of radical revolutionary postulation of the 1980s has given way to conscientious recourse to history for a better society.

Key Words: Dialectics, Political Rebirth, Youths, New Historicism, Theatre.

Introduction

Leadership in Nigeria has generally been characterized by gross financial indiscipline by Government officials in both Military and Civilian regimes. The Corruption Perception Index released by Transparency International covering 2010 to 2019 saw Nigeria ranking 28 out of 29 in 2016 (<https://tradingeconomics.com>). This has deflated the hope that stirred activists' expression of discontent with Military dictatorship through rallies and write-ups in preference for a system of governance instituted by majority decision (Olayemi, 2000, p.29). The level of corruption among the political class and the threat it poses to the survival of the nation and her citizens cannot but constitute another serious concern for apt and

Professor Abdullahi S. Abubakar is the current Head, Department of English, University of Ilorin, Ilorin, Kwara State, Nigeria.

nationalist writers that played active roles in rescuing the country from the strangulation of the Military and their allies among the civilians. The institutionalized corrupt practices in the third republic turnout to be more cancerous than the tribal/ethnic affiliations of the past. It is cloaked in traditional, Military and political mafia groups which divert the nation's resources for personal use, in alliance with foreign conglomerates.

Just like the collaborative role of African monarchs during the slave trade, the current Nigeria political elite imbibes foreign democratic ideals to perpetuate mental and material colonialism in the citizens. This situation seems to pose greater danger than the physical domination. The nation's wealth is no longer carted away by colonial exploiters; rather it is deposited to the "colonial" economy willingly, though illegally, by supposed custodians of the nation's common wealth. Olu Obafemi, in his new play, *Running Dreams* (2015), depicts the cancerous mental state of the Nigeria elite in the hazardous collaboration with the West, to drain the nation of her resources, and the extent to which this has led to the unending crises, which threaten the corporate existence of the nation and accentuate her total collapse. New Historicism is adopted to assess the text.

Theoretical Framework

New Historicism is mainly generated from a criticism of Historicism as a theory in the late 1970s and early 1980s. Unlike the latter's concept of a literature which prioritizes history as prerequisite to interpretation of a literary text, the former dismisses a solitary and autonomous view of history (Iggers, 1995, pp. 129-152). New Historicism believes that history is just one of the many discourses and perspectives with which the world is studied and thus history is endowed with absolutism as found in Historicism.

New Historicism strongly believes that a critic of a literary text ought to acknowledge personal biases before looking into the different discourses that constitute an episteme. This is considered imperative as neither a historian nor a literary critic goes beyond his/her own experience, knowledge and values. Critics adopting New Historicism show special interest in a "culture's power structure" because a literary text is bestowed with the quality of political sensitization and ideological statement.

The critics' endeavor is therefore essentially to transform the readers' perception of the culture, as literature is perceived as capable of dilating on cultural issues as well as mitigating mainstream attitudes and values (Dobie, 2012, p.181). Thus, New Historicism, among other things, emphasizes the following precepts:

- (i) accessing the world of the author, both personal and public lives, to unveil his attitude, actions and philosophical beliefs of the author in relation to the events captured in his text;
- (ii) devotion of a work of art to re-awakening historical consciousness, aimed at interrogating structures that engender inequality and

marginalization. Thus, the marginalized are made visibly active and their interest paramount;

(iii) emphasis on cultural context with the aim of assessing the overt or covert effects on the reader and vice versa, in order to change or modify the dominant culture; and

(iv) admission and declaration of predetermined philosophical and political tendentiousness by the critic: "self-positioning". The essence of this is that no critic surpasses the knowledge, beliefs, values, experience and world view of his days. (Dobie, 2012, pp.181-185)

Its interdisciplinary nature allows for more expansive analyses to unlock textual meanings. Fineman (2013, p.51) avers that New Historicism is primarily designed to mark out a methodological and self-described interdisciplinary approach to the embedding of cultural artifacts and primary literary artifacts within the particularity of their social context.

Synopsis of *Running Dreams*

The play centers on Yohanna, a young technocrat and economist who has served his country and the international community. Having contributed immensely to the ruin, which now characterizes the nation on which back he rode to stardom, he is now filled with a sense of guilt. In the bid to manage his frustration, he engages in liquor and womanizing, habits he cultivated while schooling abroad, in deviance from a disciplined lifestyle instilled in him by his religious background. Not given to any fruitful investment, he traverses different clubs and drinking joints at night. In this process, he meets two ladies of diverse backgrounds and exposures, Mariam and Justina, who try to influence his mind. The two ladies represent the two sides of the nation's political dispositions of allegiance to the foreign design to keep the nation under super powers' beck and call and a struggle to free her from the strangulating hold of multinationals, serving as intermediary for the super powers. The dream trope introduced by the playwright creates a clash between the personality of the dramatis personae and the ideal of salvaging the nation. The play, premiered in 24th April, 2015 at the Performing Arts theatre, University of Ilorin and directed by this reviewer to mark the playwright's sixty-fifth birthday, reflects the passion of the playwright for the nation. The vision for a prosperous country in his previous plays re-echo, but this time it is carried to a different level. What approach has he adopted this time? How effective is this style in interrogating the cancerous trend in corrupt practices? What lessons are there to be learnt from the past in mediating the future? These questions and many more arising thereof form the focus of this paper.

Youth and Socio-political Dilemma in *Running Dreams*

The current political climate in Nigeria, characterised by the desperation for power and control, contradicts the pioneer experience of political camps distinguishable by ideological leanings; in place of this, a

political concept tagged "god-father(ism)" reigns. This has circumvented the laws set by the constitution for leaders to serve their people. Through this new political concept, recycling of old ideas persists and corruption becomes institutionalized. Politics in Nigeria thus becomes a cultic affair with rival groups engaged in a do-or-die battle for control. Godfather(ism) has gained prominence and become widespread of recent. Unlike the tribal dimension of politics in the 1950s through to the 1960s, politics is currently characterized by economic interest with religion and ethnic sentiments as mere hook wink for the poor. The drift towards economic emphasis has necessitated the integration of international mafias to siphon the economy of the country and ensure perpetual poverty that eases rigging and/or influence voting patterns in order to retain power. At the centre of this misdemeanor is the youth-some generation trained by the state. Lamenting the absence of patriotism, which marked out opposing groups in the early days, Mariam in her dialogue with Yohanna, exposes the involvement of the youth in corruption prone activities:

MARIAM: Our job, you and I, is to motivate world leaders in those (developing) countries you talk about to join the vast network which promotes global commercial interests.

YOHANNA: United States' commercial interests, to be sure....

MARIAM: Yes, and we can tap them at will to feed our political, economic and military desires.

YAHANNA: And in return?

MARIAM: In return, we buttress and broaden their political base, strengthen their rule by sheer might against internal insurgency.

YAHANNA: Erect despotism, military oligarchies and dictatorships. Enthroned violence, sectarian and ethnical violence, mount mass discontent and murderous fanaticism.

MARIAM: That is not all. We give them huge loans and use it for them to build industrial parks, power plants, airports, bridges...The leaders become opulent, with mansions, private jets, yachts and bursting foreign bank accounts. (Obafemi, 2015, pp.31-32.)

With this plague on the political system, the conception and composition of *Running Dreams* by Obafemi are informed by disillusionment, sober reflection and recourse to the past in the bid to right the wrong. Through the dramatis personae of Yohanna and Mariam (both, young and half casts), the playwright espouses on the process of re-colonization of Africa, aided by young Africans in collaboration with multi-national corporate bodies for personal interests. This creates a wider gulf between the opulent and the indigent. Obafemi perceives this as the

result of the recklessness of emanating from the first-generation of the elite class, which ironically benefitted immensely from the good policies of the pioneer politicians. Education that used to serve as the leveling peg has ceased to have much effect, since loyalty (and not merit) determines success in all endeavours. Hence, the zeal and competitiveness driven by belief in either regional or national cause have given way to mediocrity. The juxtaposition of the past, in spite of its crookedness in terms of ethnic politics, with the present, shows a remarkable retrogression in terms of basic physical development and wealth creation/generation. This negative development cannot but agitate the mind of a crusader for justice; more so when the recklessness of his generation is responsible for the ugly scenario, which is heightened by criminal tendencies of the youth today. However, mere lamentation surely does not provide the needed solution in a situation of lawlessness and covetousness. Yohana's loutish disposition and pretentious commitment expose us to the stark reality of contemporary and potential leaders' roguish personality, after decades of clamor for and restoration of democracy. The leaders and their young cohorts lack the necessary patriotic zeal to move the nation forward. Yohanna's conscience, as epitomized in his dreams, represents the ideal/yearnings of the common people and the concerted efforts of the founding fathers (in spite of their different approaches), while his activities contravene these. The conflict between Yohanna's immediate desire to achieve a feat for the records like the past heroes and the greed to acquire more material wealth predominate events in the play.

YOHANA: (*Shrugs and draws a long breath, betraying internal turmoil, deep inner wrangling and confusion.*) Honestly, Justina, I am a split person, down through the middle of my being, I recall the time a close radical friend of mine described me as a man caught between two worlds, a man in the middle of the middle...I had no choice. I had to follow the company's directives and process...I read the story of those revolutionaries that have made huge sacrifices. Look, Justina...These were men who stood firmly, at the edges; not in no-man's land. Every day that passes increases my hatred for this job. (Obafemi, 2015, pp.57-59.)

It is pertinent too that each aspect of Yohanna's trait is complemented by the ladies, Mariam and Justina respectively. The "ideological duel" between them signifies the options open to Yohanna. Is quest for lust, symbolized by Mariam, the best option or commitment, characteristic of Justina's actions? (Obafemi, 2015, p.55) The two ladies represent the protagonist's materialist insatiable quest for more and the human conscience, which interrogates individualism for collective justice. Yohanna tries to drown the persistent interrogation by drinking heavily, a

weakness bedeviling his generation, but his spirit is forced to navigate the realm of patriotism (demanded of his generation) with the recurring visits of national heroes in his dreams. The interface between his conscience and the heroes past creates in him a mood which, to Mariam, is appalling because it hinders her manipulation of Yohanna's mind. However, Justina finds the mood appealing as it avails her access to his conscience. Mariam capitalizes on Yohanna's lust thus:

YOHANNA: In specific terms, what is the brief of this job for which I am doing this unusual interview?

MARIAM: Don't worry. Just know that we have very high expectations of you and for you the reward is commensurate....

YOHANNA: Which are? (*Feeling dazzled and confused, as Mariam's palms are gently on his laps and he is in a stupor, agitated, but alert still.*)

MARIAM: Writing economic briefs to justify huge international loans to these countries and also bring money back to our company and other big construction projects that you yourself already know...Make the countries bankrupt and indebted so that they are completely dependent on us.... (Obafemi, 2015, p.33.)

Justina, who represents the playwright's hope, probes into his conscience by challenging his dismissal of agitators as terrorists: "Talk for yourself, Yohanna. Look. The farmers and fishermen whom you've rendered jobless by your pollution hate you, you know?... You don't know the risk I take being seen with you. (Obafemi, 2015, pp.55-56) The choice of half casts (Yohanna and Mariam) by the playwright is likely informed by the personality split of an average educated African, whose indoctrination and arrogance make him vulnerable to manipulation through materialism. The stabilizing role played by Justina is reminiscent of the maternal quality of the African woman to re-admit a prodigal son. But more often than not, Mariam predominates Yohanna's thought, hence the complete absence of patriotism in his disposition, and by extension, the he is a potential betrayer of the youth veneration.

The Conscientious Approach to Rebirth in Obafemi's *Running Dreams*

Viewed from a larger perspective, the patriotic windows open to Yohanna in the play depict Africa as having produced a stream of political intellectuals, whose struggle for independence and nation building still portray them as indefatigable and patriotic individuals. Yohanna's interface with them in his running dreams reminds us of politics of ideology and vision. Compared to our encounter with the 'autocratic-democracy', entrenched by the godfather system in the prologue, one queries the death of a foundation legacy too soon. The distinctive qualities of pioneer politicians like Nasiru, Awolowo, Ahmadu, Aminu and Nnamdi facilitated

a meaningful participation of the electorates, as choices were based on working manifestos, which presented road maps for the African nations they ruled or offered to rule then. It is evident from the play that the factional posture of the founding fathers of Nigeria's politics is explainable as a move to address the specific challenges facing the region they represented at the time; however, the new breed politicians' divergence and convergence border on self-aggrandizement. This is accentuated by the politicization of religious movements and expansion of the domain of ethnicity (to a level of intra-ethnic conflicts) which, in turn, have bred ethnic militants and insurgents among the youths on who the future lies. Another complication entrenched by politics of godfather is corruption. Since the king makers care only for returns, the issue of competence in fielding a candidate no longer holds. On assuming office, he is turned into a stooge and is made accountable to the godfathers, who 'hold' the jugular veins of the country. Thus, the candidate, if elected/selected, 'propitiates' these elders/institutions that empower him to remain in office and, more often than not, at the expense of the services due to the citizens. This polarity characterizes the activities of young Yohanna in the public and private sectors.

YOHANNA: I was just taking in the city and all its exciting contrasts. This part is so hi-tech, so well-built.... Far out there in the valleys, there is so much difference, and so much squalor, all within the same city economy.

MARIAM: That should not surprise you- an economist of the best rate in the world. A former permanent secretary in the Foreign Affairs Ministry, a deputy governor of your country's Central Bank and its representative in the United Nations and World Bank. (Obafemi, 2015, p.30.)

The sarcasm in Mariam's comment is obvious. Yohanna, having failed to utilize his position of responsibility to impact positively on the lives of the people, sounds hypocritical and unreasonable in his emotional submission on the gulf between the poor and their exploiters. Yohanna is trained abroad with feudal extortions and has juicy positions reserved for him on return. It follows that the heroes-past, unlike Yohanna, had a clear knowledge of what was involved and a plan of what to achieve with power if they obtained it. How then can Yohanna create a synergy between his identified weakness for materialism and the clarion call for patriotism? Putting hope on such a fellow presents a cul-de-sac for any form of positive change. Juxtaposing the present with the past has marked out the later generation of educated Africans as only fit for crucifixion.

The playwright's antecedents in *Naira Has No Gender* (1993), *Pestle on the Mortar* (1999), *Nights of a Mystical Beasts* (1993) and *Dark Times are Over?* (2005), etc. show him as an uncompromising ideologue inclined towards revolution. Akinwale (2000, p.231) describes Obafemi

and his contemporaries like Osofisan, Omotosho, Sowande and Fatunde as "having a succinct Marxist leaning, typical of their age." However, the depiction of Yohana as a dreamer and somebody who is neck-deep in the corrupt system he offers to change make the task of accepting reality and acting on it by the youth herculean, not to think of them as motivators. Yohana pretends to be patriotic by pursuing the argument for change vigorously in the presence of Mariam, who ordinarily abhors it; on the contrary, he tries to change any discussion on the topic whenever he is with Justina. Yohana in a deal with Mariam submits:

YOHANNA: ...It hurts me that this situation of inequity exists. Executives of all the respected international companies and constructions...did this to our people.

MARIAM: Did what to the people? What are you saying, economic and consulting guru? ...In fact, we need you precisely because of that.

YOHANNA: And in return?

MARIAM: ...The reward you already know is massive. The world is your shopping field in all material and human dimensions. *(She begins to squeeze him a bit harder.)*

YOHANNA: *(He surrenders to the temptation without much persuasion.)* Good for the wallet and the loins. (Obafemi, 2015, pp.30-34.)

If Yohana's pretentious position above is juxtaposed with a similar discussion he holds with Justina on the struggle by militants to change the status-quo, one begins to doubt the sincerity of his generation to spearhead any positive change. When Justina engages him on the matter with all seriousness, Yohana deviates thus:

JUSTINA: *(Takes his hands and squeezes them affectionately.)* So, what will you do now, Yohana, since you feel so bad?

YOHANNA: *(The temporary relief he feels disappears, giving way to self-defense.)* I...want to...do...good. Change the system from within. I need to be in government to make a positive impact. Look, if I quit, some goons will replace me. You don't believe me, Do you?

JUSTINA: Why not, why not? *(Halfheartedly.)* One needs to deal with the essential truth, the stark reality of the matter, that's all.

YOHANNA: Now, what about you? What's your own position? What do you believe?

JUSTINA: Don't change the subject. (Obafemi, 2015, p.58)

This hypocritical nature of the dramatis personae does not show enough conviction as to where his loyalty tilts. There is no doubt that his

economic wizardry and connections shall be of tremendous help to the struggle; but that will be subject to his commitment to the course.

The African Concept of Rebirth in Obafemi's *Running Dreams*

Assessed from the perspective of aesthetics, the interface created between the empyrean and the terrestrial affirms the repository importance of mythical, legendary and historical figures in societal construction and reconstruction. It is a source of inspiration or correction, especially in Africa where reference to the empyrean permeates the people's thought pattern either as atheists, Christians or Muslims. According to Abubakar (2006, p.21).

Islam, Christianity and other foreign influences, rather than completely change African perception, have been syncretized with the structure of the African beliefs, with only few aspects of these foreign philosophies surviving a serious process of domestication by adherents. Many members of the urban elite maintain the link with the rustic community and therefore adjust to the social system; politicians, seasoned administrators and other professionals have recourse to fetishism.

The link with the ancestors enables Obafemi to explore the antecedents of political leadership on the African continent and condemn the concept of re-colonization of the third world by the world powers through incumbent or aspiring African leaders.

In the same vein, the commitment of the past and celebrated leaders serve as pathfinder for the youths as they aspire for leadership. Thus, the past, explored through recurring dreams, creates a familiar terrain which enhances the understanding of the audience and encourages its participation. But the playwright's handling of Yohana's transformation, via the debate with the audience at the end, seems a bit hasty, given the young man's deep involvement in a plan to defraud his country by a capitalist syndicate, and considering the fact that his choice by the body is informed by his past record of mastery of the art of fraud. A gradual process of comprehending the on-going struggles by rebel groups, who destroy common wealth and waste innocent souls, would have been more convincing. This shall justify the alternative option that is arrived at in the discussion and the mobilization for socio-economic and political rebirth. From his discussion with Justina, who represents the interest of the struggling masses in the play, Yohanna is only given to sporadic emotional outburst which is devoid of any commitment. The reaction of the militants, by manhandling an indigene of the community on the employment list of the foreign company that engages Yohanna, is a signal to the volatile attitude towards collaborators with the multi-nationals. Justina echoes this in her discussion with Yohanna thus:

JUSTINA: ...The truth is that the majority are people with families who live on lands that you are bleeding and destroying. They want you dead, if they can....

YOHANNA: Including the family of Manuel, a son of the soil. The engineer we employed to show that we are willing to use citizens, not expatriates only. Well they attacked him. Militants burnt his house, held his two kids as hostage....

JUSTINA: ...I should be far away from you...You don't know the risk I take being seen with you. (Obafemi, 2015, p.56.)

Thus, the sudden appearance of Yohanna with delegates to hold talks with the audience looks abrupt. One expects a retracing of steps from the *dramatis personae* and concrete efforts to redeem his battered image before such an adventure in the full glare of an already charged audience.

However, in an interview with Obafemi (2016), the conception of Yohanna is deliberate as it is born out of an effort to come to terms with the African reality in the advocacy for the younger generation to take up leadership responsibility. According to him, the leftist African writers' hope for transformation, through their works has remained a mirage, hence the evolutionist and conscientious approach in *Running Dreams*. He opines that the radical violent change advocated for by the second generation of writers has its defects in a similar manner as the animist metaphysics approach of the first generation. Both, he expatiates, have failed to translate into any productive change. Thus, the creation of *dramatis personae* like Yohanna resonates a re-appraisal of the playwright's dialectics in the bid for positive change, which he has been committed to since the early eighties.

Conclusion

The paper has dwelled on the playwright's disposition to youth veneration in the socio-political situation portrayed in Obafemi's *Running Dreams* and his exploit of historical antecedents to canvass for a rebirth in Nigeria's political arena in particular and the third world in general. The playwright draws extensively from the past experience of ideological politics and patriotic leadership on the continent to create a template for the youth to apply in their current clamour for political inclusion, if the dream of societal development is to be realised. Using the four parameters of authorial experience, historical consciousness, context and ideological self-positioning, the paper concludes that the playwright pursues a course he has been known for: an advocate of radical transformation, but in *Running Dreams*, he adopted conscientiousness rather utopia as his approach.

References

- Abubakar, A. S. (2006) "A Critical Study of Revolutionary Dialectics and context in Osofisan's Drama." A Ph.D. Thesis submitted to the Department of English, University of Ilorin, Ilorin, Nigeria.
- Akinwale, A. O. (2000). "A Critical Appraisal of the Contributions of Olu Obafemi to Theatre Development in the University of Ilorin", *Larger Than His Frame: Critical Studies and Reflections on Olu Obafemi*. eds. Oni, D. and Ododo, S. E. Lagos: Center for Black and African Arts and Civilization, 2000. Print. 2000. Print.
- Dobbie, A. B. (2012). *Theory into Practice: An Introduction to Literary Criticism*. USA: Wadsworth.
- Fineman, J. (2013). "The History of the antidote: Fiction and Fiction", *The New Historicism*. Veesser, Harold A. ed. London and New York: Routledge. <https://tradingeconomics.com>
- Igger, G. G. (January, 1995). 'Historicism: The History and Meaning of the Term' in *Journal of the History of Ideas*. Vol. 56, No. 1. University of Pennsylvania University.
- Obafemi, O. (2015). *Running Dreams*. Ibadan: Kraft Books Limited.
- Obafemi, O. (2005). *Dark Times are Over?* Ibadan: Kraft Books Limited.
- Obafemi, O. (1993). *Naira Has No Gender*. Ibadan: Kraft Books Limited.
- Obafemi, O. (2005). *Suicide Syndrome*. Benin: Adena Press.
- Obafemi, O. (2005). *Nights of a Mystical Beasts*. Benin: Adena Press.
- Obafemi, Olu was interviewed on 5th April, 2016.

The Performer

ILORIN JOURNAL OF THE
PERFORMING ARTS



Vol. 22 (2020)
ISSN 1595-0972

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

EDITORIAL BOARD

Prof. AbdulRasheed A. Adeoye, Chairman
Prof. Solomon O. Ikibe, Assistant Editor
Mr. Felix A. Akinsipe, Member
Dr. Taiye S. Adeola, Secretary

EDITOR: Prof. AbdulRasheed A. Adeoye

EDITORIAL CONSULTANTS

Professor Olu Obafemi, Nigeria
Professor Mosun Omibiyi-Obidike, Nigeria
Professor Tunji Vidal, Nigeria
Professor Richard Okafor, Nigeria
Professor Anna Drews, Germany
Professor Grace Hampton, U.S.A
Professor Chris Ugolo, Nigeria
Dr. Ayo Oyeleye, U.K.

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.

©DEPARTMENT OF THE PERFORMING ARTS, UNIVERSITY OF ILORIN

Logo: Adesina Adegbite
Cover Design: Sunday Ododo
First Published in **1999**

All Rights Reserved

All interested subscribers should please send certified bank cheques, bank drafts or cash to:

The Editor
The Performer: Ilorin Journal of the Performing Arts
Department of the Performing Arts,
University of Ilorin,
P.M.B. 1515,
Ilorin, Nigeria

THE PERFORMER (VOLUME 22, 2020)

TABLE OF CONTENTS	PAGE
1. Factors Responsible for the Occurrence of Themes of Illness and Healing in Selected Nigerian Gospel Songs - Taiye S. Adeola	1
2. Interculturalism in the Music of Ayo Samuel - Morohunfola Kayode	13
3. Yorùbá Oral Artists and Cultural Symbolism: The Case of <i>Ìrèmòjé Eré Ìsípà Ọdẹ</i> - Olúwolé T. Òkéwándé	26
4. Erotic Parody as a Religious Genre in Saint Janet's <i>Juju</i> Music - Adebayo Mosobalaje	45
5. Assessing and Evaluating Theatre Management Approaches of Repertory Theatre Troupes in Nigeria - Kazeem Rufai-Ahmad	57
6. Jimi Solanke's Creativity and Innovation in Theatre Praxis of Arts Entrepreneurship in Nigeria - Idris O. Bello and Taiwo O. Afolabi	65
7. Breaking Barriers and Stimulating Dance Accompaniment to Contemporary Music in Nigeria - Olatunbosun S. Adekogbe	77
8. Musical Aesthetics in Bakare's <i>Once Upon a Tower</i> and Ogunyemi's <i>Eniyan</i> - Hameed O. Lawal	87
9. Language Interference and Polyglot Actors in Selected Yoruba Native Film - Adetoun A. Ademuyiwa & Eunice Uwadinma-Idemudia	98
10. Neo-Alienation Aesthetics in the Productions of Femi Osófísán's <i>Many Colours Make The Thunder-King</i> and Adébáyò Fálétí's <i>Basòrun Gáà</i> - Adewale Ademuyiwa	113

11.	Classroom Drama for Civic Education: A Case Study of Oye Egbo High School Experience - Joseph A. Idogho and Timi H. Kayode	124
12.	Politics of Place in the Design of the Nigerian National Theatre (NNT), Lagos, and its Corresponding Link to Contemporary Theatre Identity - Aminat T. Adebayo	134
13.	Theatre in Education as a Tool for Teaching in Islamic Trust of Nigeria Secondary School Zaria - Abdulmalik Abubakar	149
	Call for Papers.....	159

Factors Responsible for the Occurrence of Themes of Illness and Healing in Selected Nigerian Gospel Songs

By

Taiye S. Adeola (Ph.D.)*

Abstract

Themes of illness and healing occur in the Nigerian gospel songs reflecting the gospel musician's concept and perception of illness and healing. The factors that generate these themes range from the musician's personal experience to social, economic, spiritual and political. Some of these factors are obvious in the song renditions and some can be inferred through a careful analysis of the song texts and context of the renditions. Through participant observation and analytical methods foregrounding the research in Reflexivity Social Theory this paper examines the concept of illness and healing and discusses the factors responsible for the occurrence of these themes in selected Nigerian gospel songs.

Key Words: Illness, Healing, Gospel Music, Nigerian Gospel Songs, Theatre.

Introduction

Gospel music occupies a very important space in the Nigerian music scene and enjoys patronage from a wide range of audience. This musical genre which according to Adedeji (2005, p.4) developed from the music used by indigenous Pentecostal churches in evangelistic parades between 1930 and the 1960s is traced by Omibiyi (1994, p.6) to songs performed at special festivals such as harvests, thanksgiving and so forth. It was later taken out of the confines of the church in order to cater for the social interests of the youths dwelling on various themes one of which is illness and healing. Gospel music from the submissions of these scholars developed in the 1930s with choral and church music in the Southwestern part of Nigeria and later spread to other parts of the country.

The occurrence of themes of illness and healing in the Nigerian gospel songs is generated by a number of factors; some of these are obvious in the song renditions and some can be inferred through a careful analysis of the songs especially in the texts and context of the renditions. As Akpabot (1986, p. 86) observes, "Musical concept leads to musical behavior; and musical values are reflective of general values". Blacking

Taiye S. Adeola (Ph.D.) is a lecturer at the Department of Performing Arts, University of Ilorin, Ilorin, Nigeria

(1982, p. 3) says, truly, “Musical change should signify a change of heart as well as mind... musical change may epitomise the changing conditions and concerns of social groups”.

The above submissions substantiate the fact that musical compositions do not exist in a vacuum, they are influenced and generated by certain factors and the musical concepts are reflections or indicators of these factors. Gospel music in Nigeria is not an exception therefore in this papersome of the factors that are responsible for the occurrence of themes of illness and healing in Nigerian gospel music will be identified and discussed using excerpts from selected gospel songs as performed and recorded by some Nigerian gospel musicians from the southwestern part of Nigeria.

Concept of Illness and Healing in Nigerian Gospel Music

Illness is perceived by the Nigerian gospel musicians either as a temporary or permanent damage that has been caused to individuals or the country as a result of personal carelessness, leadership selfishness, individual godlessness and national sinfulness. The use of symbolic representations by the musicians relating the subject of illness to various aspects of individual, communal and national lives implies that several things, issues or situations are referred to or regarded as illnesses from which individuals and the society have to be healed. Some examples of things for which people require healing are sin, poverty, laziness, hunger, political instability, economic failure and crisis, social disorder or evil in the society, set back of any kind in business, academics, corruption, and religious unrest. Physical or bodily infirmities and sicknesses are also referred to and presented in form of prayer songs requesting that God will not allow sickness to afflict them or pray that it be taken away if it already occurred. One can conclude that in the mind of the gospel musicians illness is considered not only in terms of loss of physical health which will require medical attention but also in terms of things not working as it should be in individual's life, communal and national lives. It is looked at as a state of disorder, hardship, suffering, chaos, poverty and other negative things that befall a person, community or nation which requires spiritual or divine healing as well as political, economic and social rebirth to bring about the needed healing or liberation.

Healing is simply the restoration, repair, recovery or divine intervention that brings relief from all the pains and other consequences of the illness. For some illnesses, healing is considered to have taken place when provision is made for the things that were lacked. For example, healing comes for joblessness the day that the one plagued with the ailment of joblessness gets a job. While in other cases it is considered in terms of termination of some things such as removal of leaders perceived as evil or wicked. It is also considered in terms of restoration of things such as physical health, wealth, joy, peace to a nation and such other things.

Healing is also considered in terms of method and process of healing; people that will bring the healing and timing of the healing. Healing is regarded as relevant or needed in all spheres of the individual's and nation's life namely political, economic, spiritual and social. For example, the reign of political leaders that are considered not to be fulfilling the yearnings of the electorate is regarded as a period of illness for which people will pray to be delivered. As soon as such political leaders are removed healing is believed to have taken place. The authoritarian military era is a good example of a time when Nigerians considered leadership as a form of illness from which Nigerians prayed fervently to be healed. The jubilation that greeted the death of General Sani Abacha, the Nigerian military head of state 1993 - 1997 is a proof of this position.

Insight into the meaning of illness and healing as perceived by the Nigerian gospel musicians is reflected in this song by Evangelist Bola Are (1990). An excerpt is given below:

SÙGBÓN KAN NÍ BE LÁYÉ MI

Chorus: Sùgbón kan nì bẹ láyé mi

Èmi kò fẹ ẹ mó látóní lọ

Ọba tó wo sùgbón Jábésì

Wo sùgbón ayé mi

Solo: Àìlówó lówó, sùgbón ni
Àìròmọbí sùgbón
Gbèsè àti àgbàná, sùgbón ni
Àìtẹgbé n kọ?

Àìrẹni-boni-lásìrì
Ìsòro àtọdúmódún
O n sísẹ bí erin
Ò n jẹjẹ ilírì
Àìlókọ gidi

Àìláyà rere
Àìlówó lówó,
Èmí ẹsẹ nínú ayé rẹ
Àìnísé lówó sùgbón ni
Àì tẹgbé n kọ

Ó jẹ tààrọ kò sí talẹ

TRANSLATION

There is a predicament in my
life

I do not want it from today
Henceforth

The king who healed Jabesh's
but
heal the predicament in my
life

poverty is a predicament
childlessness is a predicament
debt and waste
not measuring up to one's
equal

not getting help
persistent problems
working like an elephant
but eating like a tiny ant
not having a responsible
husband

not having a good wife
not having money
the spirit of sin in your life
joblessness
not measuring up to one's
equal

eating breakfast and unable to
eat dinner

Àilálàáfà ò kò?	not having good health
Àikólé òkò?	inability to build a house
Jésù jòwó ràn mí lówó	Jesus please help me
Kójú ó t'ẹlẹgàn mi láyẹ	let my mockers be put to shame
Ọba tó wo sùgbọ̀n Jábẹ̀sì	the king who healed Jabez's predicament
Wo sùgbọ̀n ayé mi	heal the predicament in my life

The above song by Evangelist Bola Are is based on the Biblical story of Jabez (recorded in 1Chronicles 4:9-10) who was named a child of sorrow because of the circumstances surrounding his birth and as a result was not doing well. But after he prayed to God, everything was turned around positively for him. Bola Are based in Ibadan, Oyo State known for her unique style of praise and prayer songs is one of the leading female gospel musicians in Nigeria. She used figurative and symbolic expression in this song to paint the picture of illness and healing.

“*Sùgbon*” which literally means “but” is referred to in this song as a limitation or inadequacy in a person’s life that has to be healed by God. The illness which can manifest in form of poverty, not being able to feed well, joblessness, barrenness, and difficulty in getting a wife or husband, is being presented in form of a prayer to be healed by God.

Reference to healing in this song is specifically in the last two lines of the chorus even though all those things listed as “*Sùgbon*” (but) are things for which healing is required. “*Ọba to wo sùgbọ̀n Jabesi, wo sùgbọ̀n aiye mi*” (The king who healed Jabez’s “but”, heal the “but” in my life) The term king is usually used in reference to God and this is obvious because the story being referred to says “And Jabesh called on the God of Israel...And God granted him that which he requested” (2 Chronicles.4:10a KJV) “*Wo*” in this song means heal. In the Yoruba context of traditional medicine “*wo*” can also literally mean look after or take care of, all in the context of healing. “*wò*” from the Yoruba word “*ìwòsàn*”(healing) or “*wòsàn*”(heal) is used in the overall context of the need for healing or restoration. In the song the previous state of Jabez before he prayed to God is regarded as illness and after he prayed he was healed and consequently became prosperous and more honorable than his brethren. The same picture is being painted in this song by Bola Are that one who is poor, jobless, childless, without a wife or husband though one is of age or even one who is married but the partner is not responsible or doing well, is sick and needs the healing that will turn around those negative situations into positive ones. Reference is also made to lack of sound health in the song. “*Ailalafia*” (lack of good health) is considered a ‘but’ that needs to be healed.

Theoretical Framework

This study is fore grounded in Reflexivity Social Theory which refers to the bidirectional consequences of any cause or effect. The theory amplifies the ways that the social and the individual mirror or co-determine each other and how changes in the behavior of one create corresponding changes in the other. (Wikipedia). The principle of reflexivity was perhaps first enunciated by the sociologist William Thomas (1923, 1928) and was built on by sociologist Robert K. Merton (1948, 1949) to define the notion of a “self-fulfilling prophecy”. In sociology, reflexivity therefore comes to mean an act of self-reference where examination or action “bends back on”, refers to, and affects the entity instigating the action or examination.

Gospel music as a social commodity influences and is influenced, activities in the society defines the course of events evident in the composition and performance of gospel music reflecting the society and these in turn generates actions and reactions in the society. The social, political and economic realities in Nigeria forms one of the strong bases for the construction of Nigerian gospel musicians’ notions and ideas reflected in their compositions and expressed through the text of their songs. The impact of the social, political and economic realities on the lives of the musician cause the reactions exhibited in the contents of the songs by the gospel musicians which in turn influence the society for a change when they hear the songs. We therefore proceed to discuss the factors that are responsible for the occurrence of themese of illness and healing in Nigerian gospel songs.

Factors Responsible for the Occurrence of Themes of Illness and Healing

Personal Experiences of the Musicians

The personal experiences of the gospel musicians form a major factor responsible for the occurrence of the themes of illness and healing in their songs. The musicians have experienced one form of illness or the other. Hence, these experiences are brought into songs. It is common for the gospel musicians to personalize the issues raised in their songs praying for healing or deliverance. Experience, they say, is the best teacher, personalizing issues therefore points to the realities of the contexts of the musicians’ existence which does not exempt them from being affected either positively or otherwise by the issues confronting the generality of the populace. Some experiences are however peculiar and personal and are shared in form of prayer, hope, desire, warning, advice, supplication or appreciation in gospel songs. Some examples are given in the following excerpts:

OLÓRUN MI SEUN

Olórun mi seun
Ó tànmolè sáyé mi
Ó mú bànújé mi kúrò

TRANSLATION

My God did something
He shed light into my life
He removed my sadness

	Ó so mí domo rè	He made me his child
Solo:	Olórun mi seun	My God did something
	Ó fètò sáyé mi	He ordered my life
	Ó mú ìpónjú mi kúrò	He removed my suffering
	Kò jé kójú tì mí	He did not allow me to be put to Shame
	Nígbà ìrètí pín, tórò mi sú mi	When hope was lost, I was fed up
	Ó dójú telégàn	He put the despisers to shame
	Ó fífé rè hàn mí	He showed me his love
	Nígbà tírèwèsì fé mú mi	when I was getting discouraged
	Tókàn mí fé Sáko lo	And my heart about to wonder away
	Ó gbé mi lé apa rè	He carried me on his arms
	Ó wonú okàn mi lo	He entered into my heart
	Mo pè é, ó jé mi,	I called on him, he answered me
	Ó sèrànwó fún mi	He sent help to me
	Kòjé kí won ó bèrè Olórun mi...	He did not allow them to ask for my God

The above song clearly gives a picture of one narrating what the personal experience has been and how God came to the rescue. The kinds of illness and healing experienced by this song writer are stated in the words of this song. Expressions like “ó mú bànújé mi kúrò”; “ó fètò sáyé mi”; “ó mú ìpónjú mi kúrò”; “Nígbà tí rètí pín”; “Nígbà tí rèwèsì fé mú mi”; and “T’ókàn mí fẹ sáko lo” are indicative of experiences of depression, disorder, suffering, hopelessness, discouragement, and backsliding respectively. The healing experienced is also represented in expressions like “Ó tán mólẹ s’áyé mi” (he shed light into my life); “Mo pèé ó jé mi” (I called on him, he answered me); “Ó sè rànwó fún mi” (He sent help to me).

The presentation of experiences passed through by the gospel musicians themselves shared in the songs are usually meant to encourage others who may be going through similar situation. They share how God has brought healing to them (the musicians) in their own moments of illness as such sharing the gospel message about the power of God and his ability to deliver from all forms of illnesses. These personal experiences can be in the area of physical, social, economic or Spiritual illnesses and healing. Musicians who have been saved sing about their conversion experience which is a form of healing, those who have been blessed financially sing about God’s provision which is healing from poverty and so on.

Personal experiences of the musicians generate reactions to issues as they see it and how it affects them. From these reactions encoded in the song text, one is able to understand what the experiences are, that is why we can draw conclusions from the song cited above about what the song writer must have been through which motivated such texts.

Social Factor

Gospel song presents social, political, economic and religious realities hence, the presence of themes of illness and healing in Nigerian gospel song is not surprising because they are influenced by sociological factors. Social problems in musician's community of existence and in the nation at large are concerns that are presented by the gospel musicians serving as watch dogs and mouth piece for the citizens. Sociological issues like gender matters, liberation, religious problems, relationship between husbands and wives, ethnic conflicts, and various others, feature in gospel music recordings.

Economic Factor

The economic situation of the country which affects the citizens generally also affects the gospel musicians and therefore forms a strong factor in the desire and prayer for economic healing for the nation and for the individual musicians. It is very common to hear the musicians pray in their song that God should bring poverty to an end in their lives and in the lives of the nation and that God should bring good times. The economic recession of a nation influences the thoughts of musicians when they think of the message to bring out in their songs. The gospel musicians say that it is the bad economy that leads to piracy of their music which makes many of them not to make gains on their recordings.

Economic factors that motivate the gospel musicians to sing about illness and healing are both personal to them and reactions to the general situations in the country as it affects the citizens. Issues of poverty, joblessness, hunger, country's resources and how they are being managed by the leaders, mismanagement of the economy, youth empowerment, and women empowerment and so on are regarded as forms of illnesses. They are strong factors that influence the musicians to call for healing either in the lives of individuals or the nation.

Spiritual Factor

Spiritual motivation or inspiration is a strong factor in gospel music, many of the gospel musicians lay claim to spiritual factors as major determinants of their compositions and ministrations. Personal (spiritual) experiences of divine interventions or a desire for it is a factor for the occurrence of the themes of illness and healing in Nigerian gospel songs. Gospel musicians who claim to be born again and know the power of God acknowledge same in their songs proclaiming Jesus as the only source of healing from any form of illness.

Some musicians claim that God inspired them spiritually to write the songs that they write. They use words such as "God gave me the song" Pastor J.A Adélakùn talking about his song "Amòná tètè ma bò" (the one who knows the way, come quickly) at a public performance of the song on December 14, 2008, said that, the song is not his song but God inspired the song to instruct and bless Nigeria as a nationⁱ.

In a similar vein, Niyi Adedokun (1991) addressing the issue of the spiritual state of the church with particular reference to the Christ Apostolic Church in a satire described the church as having lost its power because of the sin of love of money, struggle for power and involvement in cultism. An examination of Niyi Adedokun's *Church wa òmẹmu* explains how spiritual issues constitute factors responsible for the occurrence of themes of illness and healing in Nigerian Gospel songs. Excerpts are given below:

OYIN SO ADÙN NÙ**TRANSLATION**

Court, E òdè, Adájó ti dé	Court, Rise up, the judge is here
Ejó tí ó kàn lónlì, oun náà ni láàrin CAC	The next case is between CAC
àti àwon omo bíbí inú rè and the members	born into it
A à! èyin CAC, ohun té e dà nìyí	A, members of CAC this is what you have become
Sé sí Babalolá se fi fún yín le se é yí?	Is this how Babalola handed it over to you?
E ó jábò bí e bá délé	You will give account when you get home
Oyin, oyin, oyin, oyin	Honey, Honey, Honey, Honey,
Oyin so adùn nù, ó deni yèyè	Honey has lost its sweetness, it is a ridicule
Ìdí abájo okú oyin nílè pèpè	Ask me the reason I talk about dead bees
E yá mi létí yín o ké e fi gbó	Lend me your hears, please listen
Mo déédé jókòó ní ibi kan lójó kan	I sat down in a place one day
Ibi tí wón ti n fò móto gan-an ni	It is at a place they wash cars
Kí n tajú kán, mo rí àwon òkú oyin	As I looked I saw dead bees
Mo sì ráwon èèrà tó n wó won lo	And I saw plenty ants dragging them
Mo bèèrè lówó òré mi tó n fò móto	I ask my friend who washes the car
Ó ní inú emù loun ti kó won jade...	He said he brought them out of palm wine

Lójó tí mo rí òkú oyin tó memu

Mo ràwé ìròyìn Daily Sketch lójó yen

Ọrò CAC ni mo kà kà kà

Mo kà á títí o, ìbànújé mú mi

Ìjo mi CAC, ti mo fẹràn jù ni oyin

Àwa la lágbára láti ta òkùnkùn pa

Adùn táyé rí lára wa ni àdúra

Sùgbón ẹmu tí a mu, ohun ni ẹsẹ

taláṣe, tolórí, tòmọọjọ n kùnà

Olúwa ló so ìgbéraga di ilè

Òhun ló se jé kí reformation kó wáyé

Àbùkù inú rè nilé ejó tí a lo

Tí a fi gba kẹfèrì bíi lóyà fúnra wa

Daily Sketch, Tribune, wón so wá di ìje

Gbogbo ayé wá n fi wá seléyà káàkiri

Chorus

Ìsòro méta tí a ní nínú ìjowa

Owó, ipò, òògùn ló sìketa

Lòòótó, kò síjo tí won kii tí dájó

The day I saw the
dead

bee that was drunk
I bought Daily sketch
News paper

I read so much about
CAC

I read to the point that
I became sad

My Church CAC that
I love is the bee

we have the power to
sting darkness to death

The sweetness that the
world saw in us is
prayer

But the palm wine that
we drank is sin

The church leaders,
elders and membership
have failed

It is God that brought
our pride down

That is why he allows
reformation

The shame in it is that
we went to court

And we employ
unbelievers as our
lawyers

Daily Sketch and
Tribune, they feed on
us

The whole world
makes mockery of us

The three problems
that we have in our
church

Money, Position, the
third is being fetish

It is true there is no
church where money is
not contributed

Owó ni kèké ìyìn rere, èyí yé mi	I understand that money is the wheel of the gospel
Àmó ibi tí a ti n sàsìse, e gbó mi	But this is where we make mistake
A lè lo wákàtí méta o láti dǎwó ...	We can use three hours to contribute money
Ìsòro kejì tí a tún ní nínú ìjo	The second problem that we have in the church
Òun nìsòro ipò pèlú oyè jíje	Is the problem of position and offices
Tajá-teran ló fé di alábòójútó	everybody wants to be an overseer
Alábòójútó pelú fé di aláse	An overseer wants to become a superintendent
Ó seése káláse fé di Olórun	It is possible that the superintendent wants to become God
Oyè àlùfàà dára, e má sì mí gbó	the office of a pastor is good, don't misunderstand me
Sùgbón a ní láti kékòò òrò Olórun...	But we need to learn the word of God
Òrò keta náà ni òògùn síse	The third issue is that of being fetish
Kírànsé Olórun máa segbé ògbóni	servants of God are in Ogboni cults
Nígba téni kan oyè nínú-ògbóni	Someone was given an office in ogboni cult
Tó wá fé se idúpé nílé Olórun	And he wants to do thanksgiving in the church
Ara orí burúkú tí à n so nìwòn yíi...	This is part of the ill luck that we talk about...

From the above song, the spiritual state of the Christ Apostolic Church which the musician described as having degenerated forms the basis for the desire for spiritual healing for the church. The church symbolically referred to as “*Oyin*” (Honey) is said to have lost its sweetness and as such it became an object of ridicule. The crisis that rocked the Christ Apostolic Church in Nigeria in the late 1980s to 1990 which led to many court cases forms the ground for the release of this record by Evangelist Niyi Adedokun who is also a Pastor in the Christ Apostolic Church.

The spiritual state of the nation as it is seen in the way of life of the people, the behaviour of the religious and political leaders and the general spiritual atmosphere of the nation usually motivate the gospel musicians to

pass comments. They constantly ask for divine intervention and encourage the people to turn to the Lord, serve him and do what will be pleasing to him so that the troubles experienced by the country will be removed. Many gospel musicians as well as all religious people say that if the religious life of a people is right, it will be easy for God to step into their affairs and bring peace and prosperity that they need.

The focus of this paper has been on the factors that influence the gospel musicians' inclusion of themes of illness and healing in their songs. It is observed that personal experience of any form of illness and healing of the singer is a motivating factor. Others include sociological, economic and spiritual factors. The context of existence and operations of the gospel musicians affect them either positively or negatively. What they present in their songs is evident in the use of words, concepts, descriptions and outright criticism of situations, systems, programmes and ideologies that they consider not working as expected. This come either as reactions to the situation or divine inspirations to the gospel musicians to suggest necessary solutions.

Sugbon Kan N be Laye Mi

Bola Are

Su gbon kun nbe la ye mi, E mi ko fe mo la to ni lo, O ba to vwo su gbo -
on Ja ba ri Wo su gbon a ye mi. Ai - lo vwo lo vwo, Su gbo ni,
A - i ro mo bi, Su gbon ni, Obe se a ti a gba na, Su gbon ni, Ai te gba ni ko,
Su gbon ni, A i re su bo su la - a ri ri, Su gbon ni, I so ro a te o dan mo dan, Su gbon ni,
O ba to vwo su gbo - on Ja ba ri, Wo su gbon a ye mi.

References

- Adedeji, F. (2003). Niyi Adedokun's USE of Satire in Nigerian gospel music: A case study of Church wa nmemu. *Nigeria music review*, 4: 93 – 113.
- Adedeji, F. (2004). Nigerian gospel music: A study of its styles. Unpublished Ph.D. Thesis, University of Ibadan.
- Adedeji, F. (2005). Pitch and tonality in contemporary African music: Nigerian gospel music as a case study. *Research review NS*, 21 (1): 1- 10.
- Adeola, T. S. (2016). Gospeltainment: Towards a theory for Nigerian gospel music. *JANIM: Journal of the association of Nigerian musicologists*. 10.
- Omibiyi-Obidike, M. (1994). New horizon in Nigerian popular music. Paper presented at International Centre for African Music and Dance PANAFEST Conference, University of Ghana.
- Akpabot, S.E. (1986). *Foundation of Nigerian traditional music*. Ibadan: Spectrum Books Limited. .
- Blacking, J. (1982). Theory and method in musical change. In *Yearbook of the International folk music council*, 9 (3).
- World Health Organization (1992). Basic documents 39th ed. (Geneva:WHO, 1992)

Discography

- Adedokun, N. (1991). "Church wa n memu", The glory singer Lagos: Gospel Choral RecordsNIRLP 004 Vol.9. 1991.
- Are, B. (1990). "Sugbon kan nbe" in her album titled *Net work News* Ibadan: Okiki Jesu Record OJLP 28 Vol.28 1990
- "Olorun Mi Seun" in *Olorun Seun* by Good Women Choir, C.A.C Ibadan led by Mrs D.A.
- Fasoyin. Ibukun Orisun Iye Records. MOLPS 120. 1990

Interculturalism in the Music of Ayo Samuel

By

Morohunfola Kayode (Ph.D)*

Abstract

This paper interrogates the contribution of Ayo Samuel to Yoruba liturgical musical compositions. The paper also inquires into Yoruba identities in the works of the composer and other intercultural elements. The theoretical framework on which the research is rested is intercultural music. Part of the research findings showed the correct inflectional correspondence between the melody and the Yoruba words. The research recommends further education in the correct art of composing authentic Yoruba music, and steps to proper documentation of such works should be encouraged.

Keywords: Interculturalism, Music, Ayo Samuel, Yoruba Cultural Identities.

Introduction

Prior to the coming of European and American missionaries in the later part of the first half of the nineteenth century, there had been intra-cultural influences in the traditional music of the pre-colonial era (Sadoh, 2007, p. 5). The Europeans came with Christianity, European Culture, and Colonialism. Towards the end of the century, the newly introduced Euro/American music started having effect on the compositions of Nigerian composers. The quest for African identity in the socio-religious life of Nigerians was motivated by a group of Nationalist. Some of the pioneer composers, who responded to the agitation of the Nationalist, most of who are Organist/Choirmasters, with an initial bi-musical exposure to African music and European music are J.J. Ransome-Kuti, A. K. Ajisafe, T. K. E. Philips, and Ola Olude (Omojola, 1995: 19-21, Adegbite, 2001:78). The music that came out of these cross-cultural interactions, showed a fusion of European and African elements.

Efforts to Africanize the Yoruba liturgical music continued in the post-independence years of Nigeria. Some of the prominent composers of Yoruba liturgical in the post independent period are Yinka Oyesanya, Dapo Taiwo, Oluyemi Olaniyan, Debo Akinwumi, Ayo Adeusi, Bidemi Oyesanya and Ademola Adegbite. This paper is focused on the musical works of Ayo Samuel, one of the post independent composers of Yoruba liturgical music. The work is focused on the intercultural perspectives of some of his musical works.

Morohunfola Kayode (Ph.D.) is a lecturer at the Department of Communication and Performing Arts, Bowen University, Iwo, Osun State, Nigeria

Interculturalism and its Development in Nigeria

Interculturalism which is the theoretical framework for this research has been described as a support for cross-cultural dialogue, which is a reaction against self-segregation. Cross-cultural dialogue is “a field of study that looks at how people from differing cultural backgrounds communicate, in similar and different ways among themselves, why self-segregation is “the separation of a religious or ethnic group from the rest of the society in a state by the group itself, a form of social exclusion”. (Medical Daily, April 15, 2013). According to Ibanez & Saenz (2006, p. 15), Interculturalism promotes dialogue and interaction in a multicultural society, an ideology that goes beyond a mere acceptance of a multicultural society. Multiculturalism has been described as a synonym to ethnic pluralism with the two terms often used interchangeably, for example various ethnic groups collaborate and enter into dialogue with one another without having to sacrifice their particular identities. It can be described as a mixed ethnic community where multiple traditions exist. Distinctiveness of multiple cultures is promoted in multiculturalism, a policy that is in contrast with other policies that promote cultural assimilation and cultural integration (Burgess, 2005, p. 31). Interculturalism as a policy promotes cultural assimilation and integration.

Interculturalism in music is similar in ideology to the above definition. It has been defined by a number of scholars in the field of music. The conceptual framework known as ‘Interculturalism in music’ is attributed to Akin Euba (1989, p. 116), when he described it as “music in which two or more cultures are integrated”. In a similar definition by Sadoh (2007, p. 3), he described it as “when materials from diverse cultures are combined into a single contemporary composition”. Another interesting description is from Kayv (1995), cited in Sadoh (2007, p. 3) who describe it as “by continually integrating indigenous elements with acceptable foreign ideas, the resultant intercultural idioms present new opportunities for the interpretation of music theory and practice”. From the above definitions, interculturalism is the integration of two or more cultural styles in a single composition.

Traditional music existed in what we now know as Nigeria before the coming of the Arabs and the Euro-Americans. For the purpose of this study I will deal more on indigenous styles that have been influenced more by the Euro American style. In spite of the introduction of European styled music in Nigeria, from the first half of the nineteenth century, the musical setting was multicultural, until the tail end of the century. According to Omojola (1995, p. 15), the European style that flourished in Lagos and its environment in the first half of the century of Christianity in Nigeria, did not affect the musical taste of the local people, until the deliberate effort of some indigenous Church Choirmasters and Organists led to the emergence of syncretic music at the turn of the century.

Some of the key players in this new syncretic music are A. K. Ajisafe, MojolaAgbebi, Emmanuel Sowande, J. J. Ransome-Kuti, and Robert Coker.T.K.E. Philips, Ikoli Harcourt Whyte. W.W.C. Echezona, Ola Olude, and G.B. Oriere. Most of the above composers contributed widely into the repertory of indigenous hymnody (Omojola 1995, p.20-21). Some of the post-colonial era intercultural composers are Ayo Bankole, DapoTaiwo, LazEkwueme, Ayo Adeusi, Dan Agu, and DeboAkinwumi. This work is also a focus on one of the post-colonial era composers, Ayo Samuel.

Musical/Textual Analysis of Selected Compositions

Analysis Of “Omo Jesu”

General Description; *OmoJesu (Child of Jesus)* is a music written for the Choir and piano.

Omo Jesu Ayo Samuel

Allegro Moderato

MELODY

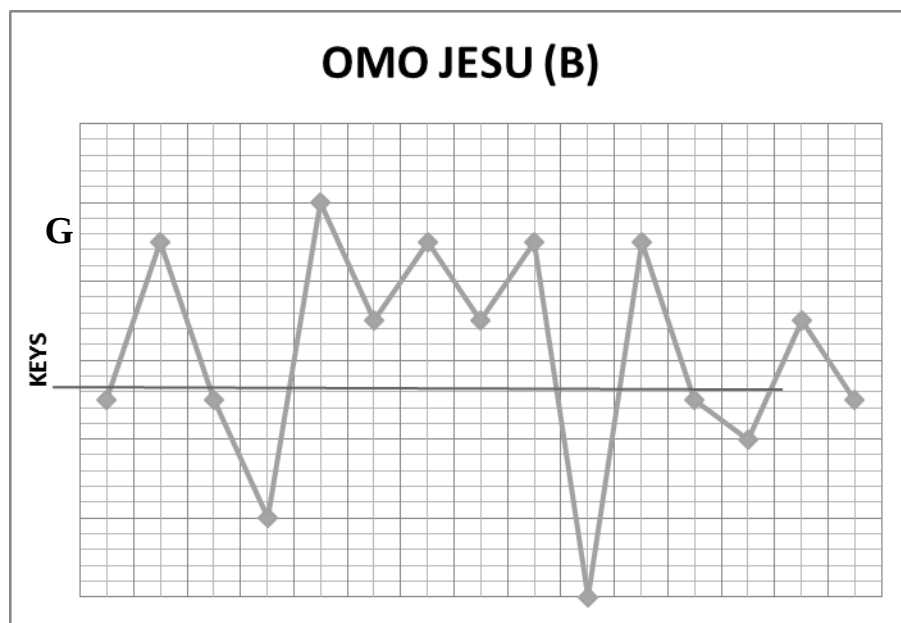
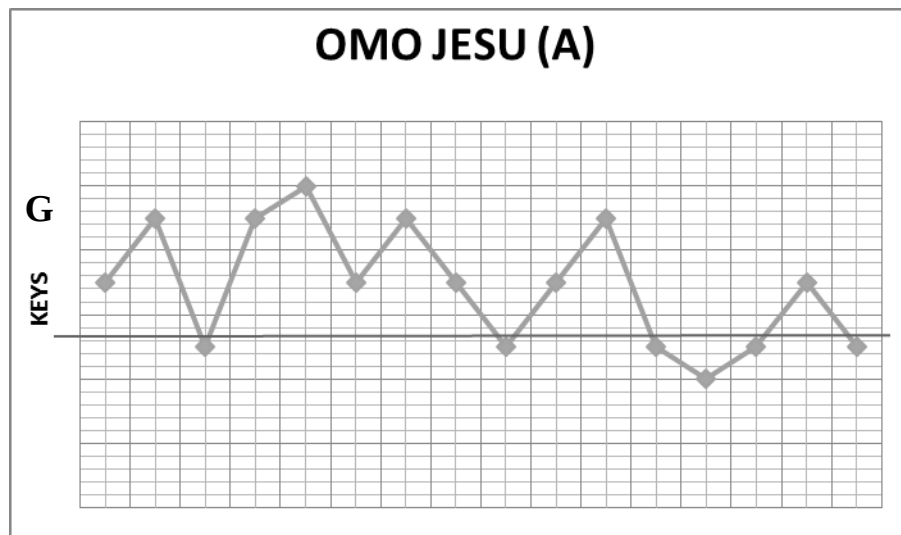
PIANO

O mo Je su... O mo Je su... i nu o ko O lo run la wo lo le o...

O mo Je su... O mo Je su... i nu o ko o lo run la wo lo le o...

The music starts with a piano instrumental introduction that also recurs in between stanzas. The music is in 4/4 time, with F major as the key. The tempo is moderately fast.

SCALE: The scale used for the first stanza is a five note pentatonic scale (t,d,r,m,f), but later on in the song it became an hexatonic scale.



MELODY; The first vocal note of the music which is on bar 5, is the supertonic which is a non-harmonic tone, also an accented passing note, after the first note there was stepwise motion to the median, after which the note skipped down a third to the tonic. Bar six, is a melodic sequence of bar five. From bar seven to eight we have stepwise motions with just one major third skip. From the structure of the melody we can see a smooth voice leading, because of the predominance of stepwise motions. From the melodic curve above (A), which is for some verses, we can see how the melody started above the tonic, and meandered mostly above the tonic note before reaching a comfortable end on the tonic. From the melodic curve

(B), which is for some other stanza, we can see a wider compass, which has been caused because of the speech curve.

HARMONY; The song has no vocal harmony, but the accompaniment is from the diatonic scale, with the frequent usage of secondary dominant. The texture is homophonic.

RHYTHM; Two rhythmic figures used in the song are shown below in order of their frequencies.



FORM; The song is in a strophic form, with slight variation from stanza to stanza. The variation became necessary because of the nature of the tonal nature of the Yoruba language

TEXTURE; The music is polyphonic, and its like a dialogue between voices and the piano.

PHRASES; The vocal part of the music is in phrases of four bar each, from bar five to eight, nine to twelve, seventeen to twenty, and twenty-one to twenty-four.

FIGURE: A



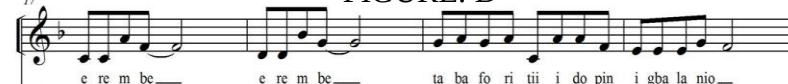
FIGURE: B



FIGURE: C



FIGURE: D



CADENCES; The cadential point for the vocal part is on bar eight, bar twelve, bar twenty, and bar twenty four. All the cadences are perfect authentic cadence.

RANGE; The first stanza of the song has a narrow range, a range of a diminished fifth, E to B flat. The range is covered between bars five and eight of the music. While most of the other verses has a range of a minor seventh.

ACCOMPANIMENT; The first four bar piano introduction has two phrases, of two bar each, the first phrase ends on an interrupted cadence, while the last two bars ended on a perfect cadence, that we can as well call a short leading phrase. The accompaniment is very rhythmic, and the song is not complete without the accompaniment.

Analysis of “KA SA TI PADE E JESU”

Ka sa ti pa de e Jesu Ayo Samuel

Moderato

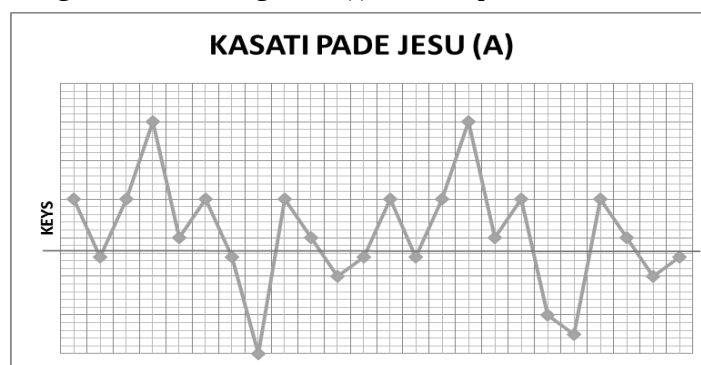
Voice

PIANO

mi o bi o pe ni jo wo lo ti wa mi o bi mu sa du ra re mi o bi o se o n fe de to mi o bi mu sa du ra e

General Description; The music “kasatipade e Jesu” (we just want to meet Jesus, ultimately) is a song for choir with piano accompaniment. The song is in the key of D, with a time of 4/4. The song began with an introduction that is based on the theme of the music. The tempo should be at a moderate pace.

SCALE; The scale of the music is hexatonic scale (drmsl and t), even though the usage of the leading note (t) is infrequent.

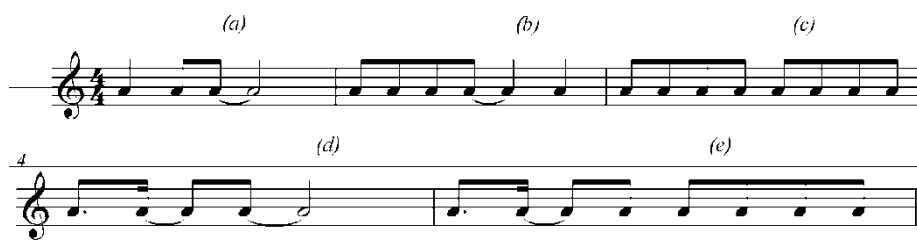


MELODY; the melody of the song began on bar five, on the median note. The first few bars of the music showed a voice leading that is called skip. The usage of thirds, fourth and the fifth is a common interval throughout the duration of the music.

The melodic curve above showed that the music started above the tonic note, and meandered above and below the tonic, with more activities above the key note, before ending on the tonic. There are slight variations in the melodic construction from stanza to stanza because of the tonal inflection.

HARMONY& TEXTURE The song has no vocal harmony, but the accompaniment is from the diatonic scale, with the frequent usage of secondary dominant. The song is homophonic.

RHYTHM Five rhythmic figures used in the song are shown below in order of their frequencies.



FORM The song is in a strophic form, with slight variation from stanza to stanza. The variation became necessary because of the nature of the tonal nature of the Yoruba language.

TEXTURE; The music is homophonic, usually accompanied with diatonic chords

PHRASES; The vocal part begins on bar five of the music. The vocal part of a stanza of the song, is a twelve bar melody with six phrases. Two bars make a phrase. We have the first set of six phrases on bar five to sixteen, and the next set of six phrases from bar twenty one to thirty two.

CADENCES; The cadential points for the song are in bars six, eight, ten, and twelve, fourteen, sixteen, twenty-two, twenty-four, twenty-six, twenty-eight, thirty, thirty-two, thirty-eight, forty, forty-two, forty-four, forty-six and forty-eight. Out of these cadential points, the cadence after each second phrase to another is a perfect cadence, we have perfect cadence on bars 8, 12, 16, 24, 28, 32, 40, 44, & 48. Figure E is a representation of bars 8, 12, 24, 28, 40 and 44. Figure F represents bars 16, 32, & 48.

FIGURE:E



FIGURE: F



The other cadences are imperfect authentic and imperfect cadences. Figure G, which is imperfect authentic cadence, represents bars 6, 22, 26, 38 & 42. Figure H represent bar 10 which is an imperfect cadence. Figure I represent the imperfect cadences on bars 14, 30 & 46.

FIGURE: G



FIGURE: H



FIGURE: I



RANGE; The range of the music is a perfect eleventh. The lowest note of A is on bar ten and fifteen, while the music reached its peak on bar 13.

ACCOMPANIMENT; The accompaniment began with a four bar introduction to the song which is based on a section of the vocal melody, rounding up the introduction is a short leading melody to bring in the choir. The remaining part of the accompaniment borrows partly from the vocal part, and the usual usage of rhythmic ostinato.

4.4.3 ANALYSIS OF “OKETE FE GUNYAN”

Okete fe gunyan Ayo Samuel

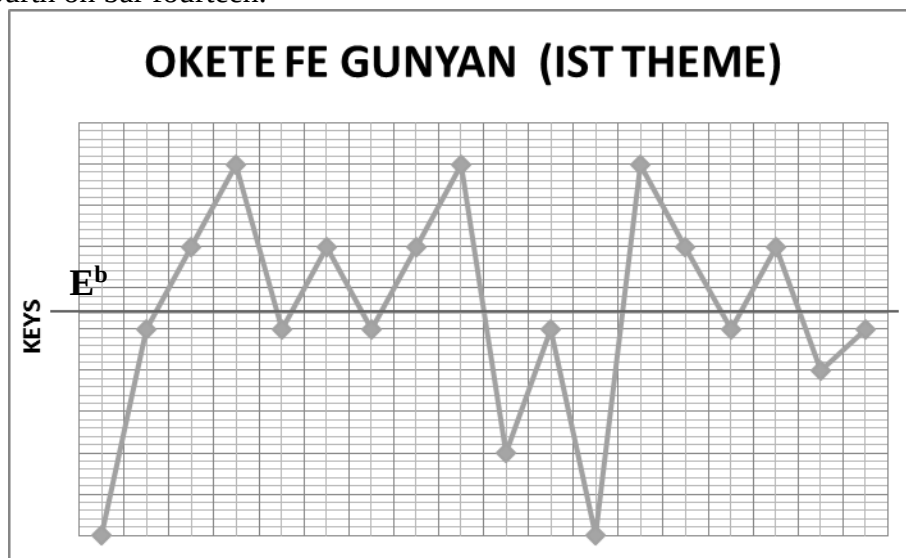
Moderato

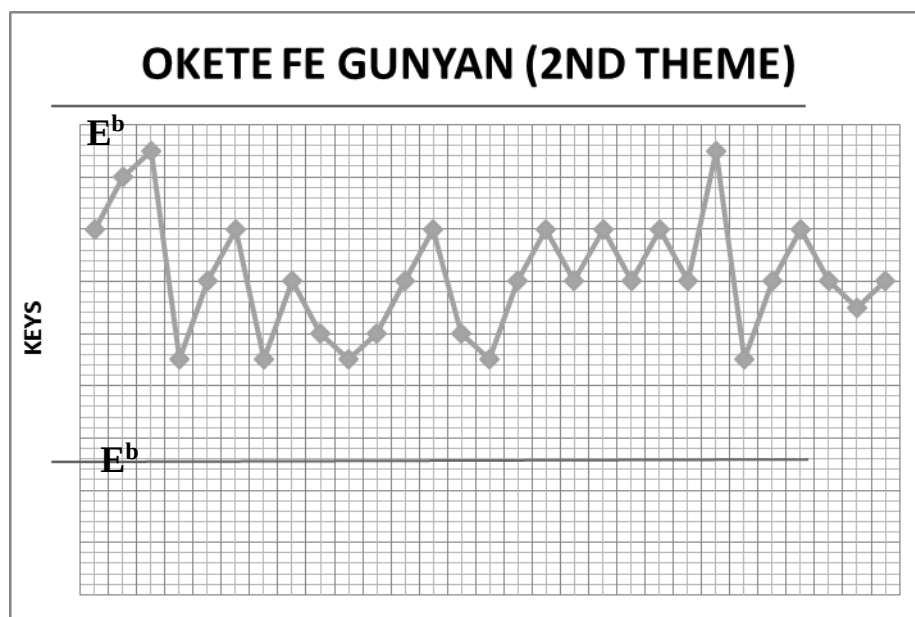
Voice

PIANO

GENERAL DESCRIPTION: *Oketefe gun yan*(rat will want to pound yam) is a music for the choir and the piano, written in the key of E flat. The time of the song is 4/4. The tempo should be at a moderate pace.

SCALE; The scale of the music is basically hexatonic, but it has a raised fourth on bar fourteen.





MELODY; The melody started on the dominant, which is the fifth to the tonic chord, after which it skipped to the tonic note. The melodic construction of the music is similar from bar one to bar eight. After bar eight the melody graduates upwards till bar fourteen, when it moves downward to the melody of the opening theme.

The melodic curve of the first theme started below the tonic, it meandered more on the pitch higher than the tonic, before cadencing on the tonic, the curve of the second theme meandered closer to the upper tonic note reaching the upper tonic twice, before returning to the first theme.

HARMONY&TEXTURE: The song has no vocal harmony, but the accompaniment is from the diatonic scale, with the frequent usage of secondary dominant. The song is homophonic.

RHYTHM; The rhythmic figures below are used in order of their frequencies



FORM; The form of the music is ternary, A.B.A. The A part is from bar one to eight, while the B part is from bar nine to sixteen while the A' is from bar seventeen to twenty four. The music is in a strophic form.

PHRASES: In this twenty four bars music, we have twelve phrases, two bars make a phrase. The phrase are from bar 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 17-18, 19-20, 21-22, and 23-24.

CADENCES; There are twelve cadences in the music. The music has four imperfect authentic cadences on bars two, six, eighteen, and twenty-two. There are imperfect cadences on bars 10, 12 and 14, while the five perfect

cadences are on bar four, eight, sixteen, twenty and twenty-four. Figure J, is a representation of the imperfect authentic cadences on bars 2, 6, 18 & 22, while figure K represent the imperfect cadence on bar 14. Figure L represents the perfect cadences on bars 8, 20 and 24, while figure M represents the perfect cadence on bar 16.

FIGURE:



FIGURE: K



FIGURE: L



RANGE; The range of the music is a perfect 11th. The music began on B flat which the lowest note of the range. In the A part (bar 1-80) of the song, the music meanders within a range of a major sixth. On the ninth bar of the music to the fourteenth bar the pitch of the melody went upward reaching its peak on the third note on bar nine, reaching it again on the third note on bar thirteen.

ACCOMPANIMENT; From the accompaniment, we have the usage of rhythmic ostinato in a danceable form, that follows the harmonic sequence of the song.

Findings

1. From Samuel's work, we could see that the melodic construction of authentic Yoruba vocal melody should not be limited to the pentatonic scale, we could see the usage of other scales such as tetratonic, hexatonic, heptatonic, and the diatonic without losing the African authenticity.
2. It will be a great advantage for a composer of authentic Yoruba music, to have a proper understanding of the nature, inflection, and the structure of the Yoruba language.
3. From the research findings, the piano accompaniment employed in Ayo Samuel's compositions accommodates the styles used in the performance of African instruments, the polyrhythmic methods of African instrumental music, using the piano to play the role of a talking drum. His work showed the elements of African Pianism, and drummatic piano in the accompaniment of Samuel's compositions.
4. Researchers in African music commented on rhythm, as the most striking value from all other aesthetic values in African music. Findings showed that Ayo's accompaniment is very rhythmic. The

use of rhythmic ostinato was prominent. The style of his piano accompaniment is drumnistic.

5. Yoruba proverbs was one of the materials used by Ayo in his vocal compositions, from this we can see the relevance of Yoruba proverbs to the Christian scripture.
6. From Ayo Samuel's compositions we can see a synthesis of Western compositional techniques in his African works.
7. From the study, Ayo composed in Yoruba language, Pidgin English language, his native Kabba dialect, but the major language he used in most of his work is the literary Yoruba language.

Conclusion

The background to the study gave an historical overview into the development of interculturalism in the music of Nigeria. The agencies that fostered the development of syncretic music and how the foundation for the music was laid in the later part of the nineteenth century was explained. The work mentioned some of the key actors at the inception of intercultural music in Nigeria. The concept of interculturalism was discussed and how the ideology of interculturalism promotes cultural dialogue in many areas of life, with a strong reference to the area of music creativity. Interculturalism is opposite to the concept of multiculturalism, a term which promotes self-isolation and social exclusion. The work further explained the Africanized style of piano accompaniment in Ayo Samuel compositions, which was related to two theories, the African pianism and drumnistic piano.

From the creative Yoruba musical works of Samuel, described in this research, we saw intercultural elements such as scales that are not too common in the Yoruba indigenous music, in the construction of his melodies, which came about as a result of the European exposure of the composer. The work further revealed another effect of Europeanism in his works, this is the usage of chromatic notes in the construction of melodic lines. Another factor that made his music very intercultural is the strong role of the main accompaniment instrument, the western piano which was largely Africanized. Another intercultural influence is the usage of a fixed key for each composition, which was not a feature of the indigenous music compositions. The harmonic pattern used in the piano accompaniment is western, which is another intercultural element. Music is a community art in the performance of African traditional music, there is little or no demarcation between the performers and the audience. In the performance of this new intercultural music, we have a clear demarcation between the audience and the performers.

The research is strongly advocating independent enlightenment, either formally or informally, for composers and prospective composers of African syncretic music. The work is strongly recommending realistic

efforts, geared towards documentation of African indigenous music and hybridized music. In conclusion, the work is recommending more effort in expanding the scope of pedagogy to include the Africanize way of playing western musical instruments.

References

- Adegbite, A. (2001): The Present State of Development of Africa Art Music in Nigeria. In Omibiyi-Obidike, M. A. (Ed.) *African art music in Nigeria: Fela Sowande memorial*, pp. 77-82. Ibadan: Stirling-Horden Publishing (Nig) Ltd.
- Ajayi, S. & Okedara .J. (2004): *Thomas Jefferson Bowen: Pioneer Baptist Missionary to Nigeria 1850-1857*. Ibadan: John Archers.
- Burgess, A. 2005: *Guide to Western Canada*. Guilford: Globe Pequot Press.
- Ibanez, B. & Saenz, M. (2006). *Interculturalism: Between identity and diversity*. Peter Lang Pub, Switzerland
- Morohunfolu, K. (2017). Cultural identity in contemporary indigenous yoruba liturgical musical compositions. An unpublished PhD thesis. Nnamdi Azikiwe University, Awka.
- Omojola, O. (1995): *Nigerian art music*. Ibadan: Institut Francais de Recherche en Afrique (IFRA).
- Onyeji, C. (2008): Drummistic piano compositions: an approach to teaching piano composition from a Nigerian Cultural Perspective. *International journal of music education*, 26 (2): 161-175.
- Nketia, K. (1995): Exploring Africa musical resources in contemporary compositions. *Essays on music in Africa: Intercultural perspectives*, 1 (29): 221-242.
- Sadoh, G. (2007): *Intercultural dimensions in Ayo Bankole's music*. Bloomington: Universe
- Sadoh, G. (2009): *Thomas Ekundayo Philips: The doyen of Nigerian Church Music*. Bloomington: Universe Publishing.

Other Sources

- Japan Intercultural Consulting
- Medical Daily, April 15, 2013.
- Multiculturalism's Double Bind. Creating Inclusivity Cosmopolitanism and Difference. Ashgate Publishing Ltd, 2009. p. 169.

Yorùbá Oral Artists and Cultural Symbolism: The Case of *Ìrèmòjé Eré Ìṣípà Ọdẹ*

By

Olúwólé T. Òkékándé, (Ph.D.).*

Abstract

This study examines the roles of the Yoruba cultural symbols in *Ìrèmòjé eré ìṣípà ọdẹ*. On one hand, no work has examined *Ìrèmòjé aré/eré ìṣípà ọdẹ* as an important Yorùbá oral genre or other hand, explored the relevance of the use of cultural symbols by the artists to the performance of *Ìrèmòjé eré ìṣípà ọdẹ*. This gap is filled by this study. Cultural semiotics is adopted for this study; because, symbolism is better comprehended and understood through the cultural meaning associated with those symbols. *Ìrèmòjé eré ìṣípà ọdẹ* written by Àjùwón (1981) is used as a reference text; as the text majorly focuses on the hunters' cult- *awo ọdẹ*. Cultural symbols are realised as tangible and intangible symbols. The use of some deceased hunter's materials in the text as symbols of hunters' guild are analysed against their cultural significance towards the success of their performance in particular and, among the Yorùbá people in general. It is found out that, the deployment of tangible cultural symbols take prominence over the use of the intangible cultural symbols. This is as a result of religious symbolism associated with it.

Keywords: *Ìjálá*, symbols, culture, hunters, performance, Artist, Oral Literature.

Introduction

Ìjálá, can simply be defined as hunters' entertainment songs. Like most of the other Yorùbá oral poetry, *Ìjálá* is associated with *Ògún*- the god of iron and war. Different scholars and authors have established some features that are peculiar with *Ìjálá* among other Yorùbá oral genres. The work of Babalolá (1966) is a pioneer work on *Ìjálá*. He demonstrates the contents and forms peculiar with *Ìjálá*. Àjàdí (1997) examines the stylistic features of *Ìjálá* poems of Ògúndáre Fáyánmú. He establishes that, *Ìjálá* poems generally and in particular, the *Ìjálá- Ìbà Olódùmarè* encapsulates the Yorùbá ideology, philosophy beliefs system and the God-*Olódùmarè* among others. Òkékándé (2010), (2014) and (2015) examined the stylistic features associated with *Ìjálá Orin Ọdẹ Fún Àṣẹyẹ* written by Adébóyè Babalolá. He focuses his stylistic analysis on prominence and coherence of *Ìjálá* poems. *Ìjálá*, like any other Yorùbá oral poems have *Oríkì* and *Orílẹ*

Olúwólé Tẹwógboyè Òkékándé, (Ph.D.), Department of Linguistics and Nigerian Languages, University of Ilorin, Ilorin.

of the *Olódùmarè*, the divinities, ancestors, supernatural agents, towns, families, and heroes, individual among others as prominent elements of *Ìjálá*. However, the existing works on *Ìjálá* as hunters' poems have neither examined *ìrèmòjé eré ìsípà ode* as a sub-text of *Ìjálá* poems nor examine the use of cultural symbols for the success of *ìrèmòjé eré ìsípà ode* performance. Therefore, the challenge of the use and, relevance of cultural symbols towards the success of *ìrèmòjé eré ìsípà ode* performance is open to research.

In this study, cultural symbols are realised in two forms- the tangible and intangible cultural symbols. That is, "Our cultural heritage has the tangible and the intangible component. The tangible heritage refers to those things that have physical form like carved wood and calabashes, statues, drums costumes, historical landscapes and sites, buildings, monuments and so on. The intangible components are those aspects that have no physical form, like our language, and literature, oral traditions, customs music, rituals, festivals and other special skills (Ìṣòlá, 2010, p. 68). On one hand, in this study, the tangible symbols are the cultural material symbols presented in the text as physical objects; mostly associated with the hunters or *Ògún*, the god of iron and war. On the other hand, the intangible cultural symbols are the use of verbal or oral arts as symbols. This is because; words are symbols, as words represent an idea, thing or somebody. In the text under study-*ìrèmòjé eré ìsípà ode*, the intangible cultural symbols are rendered in form of *Oriki* (panegyrics poems), *Oriṣe* (totemic poems) and *Ọfọ* (incantation).

Theoretical Framework

Cultural semiotics is employed for this study, because Yorùbá Oral Performers' can hardly perform successfully without the use of symbols. Cultural semiotics is concerned with all that is understood about different objects, symbols and signs in a given culture. That is, different meanings are associated with all that is embedded in a culture.

Semiotics can be traced to the pioneering works of Charles Sanders Peirce, the American philosopher (1931), and Ferdinand de Saussure, the Swiss linguist (1974). To Saussure, semiology is the study of signs as part of social life. Saussure made a distinction between '*langue*' (the internalized linguistic culture) and '*parole*' (the individual speech performance). He refers to the '*langue*' as the system of rules and conventions which is independent of and predates individual users. '*Parole*' refers to its use in particular instance (Saussure 1974).

Saussure focuses on the functions of social and cultural phenomena within semiotic system. He classifies signs into two entities: signified sign-vehicle and meaning. He refers to the signified as a 'concept', while signifier is the substance of the signified mostly in the form of material (objects, images, sounds and so on). For example, Yorùbá do say that, *bí a bá ń fí àpáń íṣu han àlejò, òwe ilé tó lọ nìyẹn*. Literarily means that, if the

topmost part of a yam is shown to a visitor, it a symbol to depart, in other words, there is no sufficient food at home any more. In this case, symbol is the ‘the topmost part of yam’ while signifier is, what it is interpreted to be, that is “to leave” is signified “concept.” The association between form and meaning of a sign is fixed by conventions of language use. The link between the form and meaning are inseparable.

In the opinion of Peirce, the sign is an abstract entity. The sign is something which stands to somebody or something in some respects or capacity. This relation of ‘standing for’ is mediated by an interpretant. Peirce is of the view that, “a sign is anything which determines something else (its interpretant) to refer to an object to which itself refers (its object) in the same way the interpretant becoming in turn a sign” (1931, p. 35). That is, anything can be adopted as a sign. Peirce established three types of signs, the icon, the symbol and the index.

In this study, oral data evidence, especially from Yorùbá culture is explored to complement the written texts, or where the texts available are inadequate to account for the analysis of this study. The Yorùbá data are interpreted as possible; but, in some cases, are “left raw” (uninterpreted) so as to preserve the Yorùbá cultural flavor of such word or data. This is because, “African authors are themselves motivated by a desire to closely approximate the local flavor” (Oloruntimehin-Ojù, 1998, p. 4). However, where this is done, such will in no way jeopardise the content and intent of this study. In addition, the analysis of the symbols will be selective according to their signified. That is, few symbols from many that have the same meaning will be accommodated, so as to have spread over some of the cultural symbols employed by the text-*irèmòjé ipà ọdẹ*. This is done, so as to be able to explain in details, the import of the cultural symbols towards the *ipà ọdẹ* performance employed in the text.

Irèmòjé eré isipà ọdẹ belongs to the oral Yorùbá genre. “Orality was the means by which Africa made its existence, its history long before the colonial and imperial presence of the west manifested itself. In this sense, orality needs to be seen not simply as ‘the absence of literacy’ but as something self-constitutes *Sui generis*” (Gunner, 2007, p. 67). Oral genres are societal commodities. Therefore, their cultural values are guaranteed and more flavored in oral form. As a result of this, Orality is a communal and generational devoid of authorship or individuality “an utterance connotes anonymity, a collective voice, whereas a text implies individual authorship, a singular consciousness” (Ìrèlè, 2007, p. 80). Africans value their oral genres as dependable valuable historical facts.

Cultural Symbolism and Meaning

The use of traditional symbol connotes cultural expressions or an idea. Therefore, its use must be seen as a form or means of communication; especially in Africa, where “modern writing system” is new. In other words, Africans are from ancient time associated with symbols and oral

media of expressions. Some of African objects, symbols and artifacts are ancient African system of writing.

Symbolism has been the topic of several studies. It is indeed of the utmost importance because these symbols are in close relation to speech: they are produced within the speech communities and demand interpretation by these communities. They fulfill one of the essential functions of writing: recording information and enabling its retrieval...Some objects elicit a verbal response and this encapsulates a text. The systemic use of objects can function like writing (Alain, 2009, p. 9).

One of the Yorùbá writing systems and oral performers are realised or seen in this study through the “semiotic lenses” of cultural symbolism. Some of the Yorùbá religious beliefs and writing systems is realised in the use of symbols. The symbolism of symbols’ codifications and significations as they relate to the African religion generally and Yorùbá beliefs system in particular have been subject of cultural scholarship for long. Therefore, the significance of cultural symbolism for the Yorùbá oral Artists is desirable. The value of an object is proportional to its use in cultural expressions— symbolism. That is, “the essence of an object is that which finds expression in the concept which the object embodies, the concept under which it must be identified if it is to be or remain what it is” (Olajide, 2017, p. 9).

Symbolism can be realised in different forms. For instance, the Yorùbá cultural believe that, ‘fish’ stands for negative and ‘crab’ for positive or to determine the ‘yes’ or ‘no’ of an interrogative statement such as *ẹja n bákàn?* (fish or crab?). It is culturally accepted that ‘fish’ symbolises (stand s for) ‘no’ or ‘negative’ and ‘crab’ symbolises (stands for) ‘yes’ or ‘positive.’ However, in *Ifá* divination context, *ibò* (lots cast) it is *egungun* (bone) that symbolises ‘no’ or negative and not *ẹja* as in general cultural context.

Likewise, cowries shell symbolises ‘yes’, positive or affirmation in *Ifá* divination symbolism and not *akàn* (crab) as in general Yorùbá cultural belief (Abimbola, 1977a, p. 7). This means, cultural symbolism and meanings are culturally contextual. In other words, there is no constant or rigidity in associating meaning to cultural symbols. As a result of this, “it is only by ancient symbols, symbols that have numberless meanings besides the one or two the writer lays an emphasis upon” (Kennedy and Gioia, 2007, p. 250) that, one can account for their cultural values. This means, apart from the meaning of symbols in *irèmòjé eré ọ̀ṣípà ọ̀ḍẹ*, there are other meanings to such symbols in another Yorùbá cultural contexts.

The Yorùbá Artists may sometimes deliberately use symbols outside the cultural value or significance. In this case, there is Performers’ license or freedom. In other words, such is deliberately done to achieve a

set goal or objective in the context of use of such “violation of cultural symbol.” This attempt is not restricted to the Yorùbá Artists alone but, to poets as well. When this happens, it must not be taken to be “cultural conflict, contradiction or collusion” but, as a “cultural extension”, because, the semiotic cultural signification of such cultural symbol remains unchanged.

Generally, it is unethical for any Yorùbá traditional artist to perform without being licensed, as the practice is in most cases, links with a religion. Therefore, there is a form of initiation for the apprentice artist before he can openly perform. One may reason behind this rule. For example, the sanctity and integrity of the divinities must be preserved. In other words, the misuse or misapplication of the religious/cultural symbols by the uninitiated traditional artist may spell doom for the artist or the community at large. This is as a result of the rage from the divinity resulted from the misuse of symbol. For example, a *Opón Ifá* (divination board) that is an immediate object (been worshipped), must not be faced to the sun (Òkèwándé, 2017). The *Ifá* priests are strict with the use of the *Opón Ifá* in this regards as it symbolizes *Òrúnmìlà*- the divinity of wisdom. As a result of this, religious objects are regarded and respected at all cost and situations. In other words, the sacredness of religious objects is preserved.

Ìrèmòjé Eré Ìsípà Ọdẹ as a Form of Yorùbá Oral Performance

Ìrèmòjé ipà ọdẹ is an initiated hunters’ cult that belongs to male adherents. It is a hunters’ ceremony in memory and to pay homage to the deceased hunter. This is called *ṣísí ipà ọdẹ*. In other words, “ohun tí wọn òpè ní ‘ṣísí ipà ọdẹ’ ni kí wọn kó gbogbo ohun èlò ọdẹ kan tí ó bá ti kú, kí wọn rù ú lọ sí ẹyìn odi ilú pèlú ètùtù lati mú kí ọdẹ tí ó kú fí ìròrùn lọ sórun” (Ilésanmí, 2004, p. 38). That is, what is called *ṣísí ipà ọdẹ* is to gather all the belongings of the dead hunter and carry them to the outside town with associated sacrifices in order to pave way for the good or peaceful repose of the dead hunter. However, the presentation and the cultural implication (meaning) of the deceased hunter’s symbols/objects during the hunters’ performance are examined in this study.

The mode of *ìrèmòjé*, like all other Yorùbá oral genres, incorporates the speech, chants and song modes. It has been established that, “all the genres fall under the categories of recitation (speech mode) chant and song; but each category can be re-classified by their verbal difference of rendition, by their functions in the community, by the people who perform them and/or by their places of performance” (Ilésanmí, 2004, p. 68). Since, *ìrèmòjé ipà ọdẹ* is performed in a “closed form.” For instance, not in the open or public; its function is also realised in “closed form.” The function performed by the *ìrèmòjé ipà ọdẹ ṣísí* is exclusively confined to the *awo ọdẹ*- hunters’ cult.

Since *ipà ọdẹ* performance is in form of competitions, the manner or method of rendition is in form of turn taking. In this case, an artist takes

the floor of the stage and performs. His turn may lapse by different factors such as poor performance, tiredness or completion of his performance. Change of turn of performer is done in a perfect way that the “novice” or “audience” may not notice any lapse or deficiency in the performances of the hunters. For example, an artist may end his turn by singing as a signal for another hunter(s) on queues to take a turn. An artist can as well be set off from the stage due to poor performance by a competent artist by singing as a link between the performance of one hunter and the other. The song may be rendered in lead and follow order; this is done to carry the “congregation” (the hunters and the audience) along as they all participate in the singing; sometimes with songs and dance. All these songs are coded as *orin ọḍẹ*- hunters’ songs.

The peculiar drum for *ipà ọḍẹ* occasion is *àgèrè* drum. However, *Gáangan* and *dùndún* are sometimes used as complement drums with *àgèrè*. Certainly, the associated dance with the drums, especially *àgèrè* in the course of hunter’s performance is not a “subtle” or “gentle-manly” one; but rather “hard” with all the body movement in action- jumping from one location to the other. Legs are the most active participatory parts of the body in *àgèrè* associated drum/dance. This is evinced from the Yorùbá discourse *tasè àgèrè*; used in relation with someone who is moving beyond his boundary or trespassing; as explained earlier. This indicates that the *àgèrè* drummer/dancer cannot be demarcated or confined to a boundary. The dance is performed without limit or restriction for the performers. In Yorùbá religious belief, some divinities have their associated drums. For instance,

Kósó l’a fi ń perí ọba/ King is called with *Kósó* drum.

Ìgbìn l’a ń lù f’óòṣà/Ìgbìn is drummed for divinity.

Bàtá l’a ń lù fún Kòso/ Bàtá is drummed for *Kòso*

Ògún ní f’àgèrè lògbà/ Ògún is better appreciated with *àgèrè* drum (Ọpádòtun, 1981, p. 61).

It should be noted in the above quotation that *Kòso* is an appellation for *Ẹ̀ṣàngó*, the divinity of thunder and light. This shows that *àgèrè* drum is the primary drum for *Ògún* who is in charge of the *irèmòjé ipà ọḍẹ* performance. The drummers remind *irèmòjé* performers of relevant poems or aspects of poems and songs not remembered well by the performer(s). Therefore, the *irèmòjé* drummers are “reminders” and “instructors.”

Ìrèmòjé ipà ọḍẹ performance is an obligatory art for the deceased hunter. The stage for the performance is set at the front of the house of the deceased hunter. It is usually a night till dawn performance, “*ni ọjó ịṣípà yí ni ẹgbẹ ọḍẹ yóó kó gbogbo ohun èlò ịdẹgbé àti Oògùn ọḍẹ tí ó kú pèlú nńkanorò yòókùjọ láti fi irèmòjé Ògún gbé e pàdé ọḍẹ tí ó kú náà lẹyìn odi ilú*” (Àjùwọ̀n, 1981, p. 6). That is, on the *ịṣípà* day, all the hunters will gather the hunting equipments and medicines/charms of the deceased hunter with other associated cult-materials and use *irèmòjé* to hand them over to the deceased outside the outskirt of the town. Failure to do this

hunters' cult event- *ìṣípà ọḍẹ* may spell doom to both the living and the dead. This is because; the *irèmòjé ipà ọḍẹ* is majorly performed to pave way for the diseased to be admitted to the heavenly hunters' folk. In other words, the *irèmòjé ipà ọḍẹ* is performed to exit the passed away hunter from the living or worldly hunters. It is after this the soul of the pated hunter can "rest in peace." The family members are also at peace with their parted one, as they will receive the blessings of their parted one who has become a sprit being, powerful than them- the living being. In this way, "ancestors from previous generations, who have died, become spirits and yet who retain an interest in their families... They can influence living members of the family" (Robinson 2008, p. 2). To the Africans, the ancestors are regarded as 'living-dead' as their presence is felt in various aspects of the lives of the living family members.

Cultural Symbolism in *Irèmòjé Eré Ìṣípà Ọḍẹ*

As explained earlier in this study cultural symbols in the text- *irèmòjé eré ìṣípà ọḍẹ* are realized as intangible and tangible cultural symbols. The tangible cultural symbols of the deceased hunter are gathered in a basket and the necessary *orò/ìpà ọḍẹ* (hunters' cult) is carried out. It should however be noted that, non-initiated human being should not see these symbols along the way to the outskirts of the town as earlier explained. The *irèmòjé* performance involves "*ohun èlò idègbé láti lè jé kí ayé mọ iwúlò àwọn nńkan wònyí fún ọḍẹ nínú igbó nìbí tí kò tí sí olùrànlówó kankan*" (Àjùwòń, 1981, p. 15). That is, content of *irèmòjé* also include hunting instruments to let the uninitiated know their usefulness to the hunters where there is no presence of any helper. As a result of this, the intangible cultural symbols are used at *ìṣípà ọḍẹ* performance to educate the novice, uninitiated or general public about the cultural values the hunters associate with those symbols. These symbols comprise of the religious symbols of *Ògún*- the divinity of iron and war. Therefore, iron such as cutlass, hoe, bow, gun traps among others belong to this category. Some of these objects however exist in form of empowerment for the hunter; as the hunting work is mostly carried out in the bush and the hunters' encounter with different animals and supernatural beings. As a result of this, *ìgbé nìgboro ọḍẹ*. That is, bush is the town for the hunters. These comprises of medicinal objects such as charms, armlets, "*egbé, àfẹ̀fẹ̀rí, gbètugbètu, kánàkò, òòrùn-mákàn-tàrí, mágùn*" (Àjùwòń, 1981, p. 6). These are medicines that are mostly possessed (empower) by all the hunters.

The intangible cultural symbols are used to complement invisible medicine that empowered the deceased hunter when he was alive. It also includes one of the contents of *irèmòjé ipà ọḍẹ* and to other Yorùbá oral genres- *Orikì* and *Orílẹ̀, Ọfọ̀*. *Orikì* and *Orílẹ̀* have been described as the dominant elements in all the Yorùbá oral genres (Ọlájubù, 1981 and Ọkẹwándé 2014). To the Africans in general and Yorùbá in particular,

there are totemic objects and symbols which may be living or non-living things represented, regarded and respected to be the ancestral image and symbol. Generally, a totem “an animal, more rarely a plant, still more rarely a cosmic body or force like sun or wind, which gives its name to a clan and may be otherwise associated with it. A totem is, therefore significant, especially for the clan...disrespect towards the totemic object signifies disrespect to the forefathers and an injury to it indicates impairing of one’s own relatives” (Roy, 2003, p. 546). To this effect, totem is what represents and considered the first image of ancestors of every group.

There is no parallel line of difference between the two elements- *Orikì* and *Orilẹ̀*. For example, before an oral Yorùbá artist can be proficient in his performance, s/he must learn and master *Orikì* and *Orilẹ̀* including the history of individual, family or group. The Artist “has to learn the *Orikì* (descriptive names) of various individuals, and things and the (orilẹ̀) descriptive poems of major lineages in the community in his immediate environment in which he practices his art” (Ọlájubù, 1981, p. 79). The knowledge of one of these elements is implied in the other. This means, there is no Yorùbá oral performance without these two elements under consideration. *Orikì* (panegyrics) has to do with individuals, group, family or town historical collections of praise names and equally evince activities of individual wrongs and shortcoming among other things relating to an individual, group, family or town.

Totem can be seen as an accomplice of *Orikì* because, like *Orikì*, “totems are closely-tied up with relationship” (Káyòdé, 1984, p. 11). Totem, is a symbol that connects the present with the past. A lost of totemic symbol is a lost of identity. Furthermore, it is through shared *Orikì/Orilẹ̀* (panegyrics or totems), that relationship between Yorùbá people is traced and identified. That is, “it is through their shared *Orikì/Orilẹ̀* that these scattered groups recognise a relationship” (Berber, 1991, p. 135).

Orikì is praise epithet of individual lineage and divinities, and are very important to the study of Yorùbá religion. It is a means by which someone is remembered “within the history of his family clan and tribe” (Odùyoyè, 1972, p. 72). This means that, the past is connected with the present by *Orikì*. Barber asserts that *Orikì* is based on history, and is concerned with “origin, custom, religion and taboos” (Barber, 1991, p. 25). *Orikì* are essentially historical in the sense that they are one of the ways in which the relationship of the present with the past is constituted.

Ọfọ̀ (incantation) are the Yorùbá power of spoken words to make one’s desire comes to reality. It has a specific structural identification, “loaded with *ni-* and *kìi-* constructions... We suggest that the link has to do with the exception less nature of the *ni-* and *kìi-* constructions (Àjàyí, 2012, p. 102). *Ọfọ̀* is referred to as, “occultism in words... The Yorùbá incantation is used almost every sphere of human activity, be it social, political, economic or medical” (Dòpámú, 2009, p. 32). However, in *ìrèmòjé eré*

iṣípà ọdẹ, these symbols are realised as *módàrikàn*, *gbètugbètu*, *àgbéro*, *àgbèti*, *egbé*, *aporo*, *àásán* among others. It is observed that, in this category, the spoken words must accompany physical symbols earlier mentioned under the tangible cultural symbols before the accomplishment of wishes are carried out. This means, intangible cultural symbols are realized in complementary relation with the tangible cultural symbols before their cultural values are achieved. In other words, without verbal back-up of some tangible cultural symbols, they are seen or rendered as toothless dogs that cannot bite. It is observed that, the intangible symbolism or heritages are “under fire”, going towards the verge of extinction.

The degradation and disintegrations in the popularity and usefulness of this cultural wealth is alarming. This has demeaned this aspect of the Yorùbá heritage and value. As a result of this degradation, the significance and values and their cultural symbolism is being eroded. For instance, the recitation of *Oríkì* (of different categories), *Orílẹ* and *Ọfọ* (incantation) are far-fetched in the Yorùbá society of today. This cultural defection is so discernible to the extent that, it has been brought to the public domain and debate. For instance, to salvage the intangible cultural heritage of the Yorùbá, Qba Lamidi Adeyemi III, suggested that, “there is the need for the legal protection of the intangible cultural heritage. Government must revive traditional and popular forms of a people’s expression; incorporate programmes relating to traditional cultures, heritage and folklores in education curricular at all levels (*The Nation*, August 23, 2017, p. 28).

One can describe *Oríkì* as the micro-historical account of individual, group, thing or something; *Orílẹ* is macro-historical. This means that *Orílẹ* incorporates different *Oríkì*. It encapsulates the origin or the root of somebody. *Oríkì* is associated with almost everything that has a name; while *Orílẹ* is confined to towns in associated with human beings. The Yorùbá people trace their origin or relationship with one another through the use of *Orílẹ*.

Bí ó tilẹ jẹ pé púpọ̀ nínú àwọn ilú tí ójẹ orílẹ̀ Yorùbá–Ọ̀yọ̀ tí parẹ̀ lójó pípẹ̀, tí àwọn ẹ̀táhóró tó kù láàrin wọn kò fì bẹ̀ẹ̀ ní láárí dàbí alárá lóde-oní, àwọn Oríkì orílẹ̀ ọ̀kọ̀ọ̀kan wọn ní kò jẹ́ kí á gbàgbé àwọn orílẹ̀ tàbí ilú wònyí. Ósì jẹ́ kí iran tàbí ẹbí ọ̀kọ̀ọ̀kan lè mọ́ orisun wọ, bí ó tilẹ̀ jẹ́ pé wọn tan káàkiri orílẹ̀ ayé. Sẹ̀ okùn kò lè gùn gùn ká mọ́ mọ́ ibi tí a ti fà á wá. Ídì rẹ̀é tí kò fì ní yà wá lẹnu tí a bá rí oríṣiríṣi ẹ̀yà tí wọn n fì Oríkì Orílẹ̀ wọn kì wọn bí ó tilẹ̀ jẹ́ pé àwọn ilú tí irandíran wọn ti sẹ̀ ti parẹ̀ mọ́ ayé lára ráúrúú tàbí pé wọn kò fì bẹ̀ẹ̀ ní láárí dàbí alárá mọ́ lóde-oní. Oríkì Orílẹ̀ wọn máa n sù yọ láàrin iran kan de ẹ̀kejì àti bẹ̀ẹ̀bẹ̀ lọ (Ládélé, et. al, 1986, p. 178).

Eventhough, most of the towns of Yorùbá nations– Ọ̀yọ̀ are no more and the few that remains are no more relevant as such today, these

towns are remembered today by their totems. It makes some clans and descendants know themselves. Eventhough, they relate with different nations of the world. There is no rope without the source, this is why there are associated with their totem despite the deserted towns of their origin today. Their totems surface at one time or the other between a nation and the other and so on.

Oríkì, Orílẹ̀ and Ọfọ̀ are most of the time expressed in metaphor in performance. This is because, “language comes closest to all the visual representation and especially when the vehicle is loaded with an emotional or spiritual significance, this reification makes a symbol. The commonest symbols carry a culturally validated, agreed-on meaning. (Matterson and Jones, 2000, p 43).

Intangible Cultural Symbolism of *Ìrèmòjé Eré Ìsípà Ọdẹ*

The intangible material in the oral performance has to do with using the appropriate verbal materials. Since the cultural value of *oríkì* in some instances links the present with the past. I had earlier pointed out that, *ìrèmòjé ipà ọdẹ* has to do with hunter’s performance to exit the deceased hunter, from the earthly hunting expeditionson one hand and on the other hand, to be received or admitted to the heavenly hunters’ cult.

Oríkì is prominent in *ìrèmòjé ipà ọdẹ*. Like any other Yorùbá oral genres, it forms the largest part of the text. That is, “*Oríkì*, including *Orílẹ̀* is in fact the essence, and the most dominant element of the content of all forms of Yorùbá oral poetry. The *Oríkì* is thus the greatest and largest store-house of the verbal materials for the composition of Yorùbá oral poetry. Therefore, its mastery is very essential for the success and reputation of the artists” (Ọlájubù, 1981, p. 78). For example, in the *ìjálá ìrèmòjé* chant performed by Tóògùn says:

Omọ akín péjú/ Son of akín péjú
Omọ Ọkájúà-àgbà-tí-sọra-rẹ dèwè/Son of a greedy elder
that turns himself to kids.
È ẹ wẹyin t’Ọgúnwólé fí lẹ tí ọ dàkùkọ/Look at the little
children that Ọgúnwólé left behind
à bẹẹ máa gbọ/ don’t you hear.
Ayí ni jó/ to turn is to dance
Èyébà wọn a lòkìtì/ The birds gather in broods
Tèèbó lare àşedọla/The Whites cherish night party till
dawn(Ajùwọn, 1981, p. 70)

The above *oríkì* symbolises that, as heroic Ọgúnwólé was, he died too young. This is why it is painful that he left behind little children.

Different forms of *Oríkì* encode one form of background or the other about the deceased hunter. By the collection of *Oríkì* one can gather personal, community, town history. Therefore, *Oríkì* is an identity. On one hand, *Oríkì* has to do with profile or a biography relating to an individual family, thing, animal or place. If *Oríkì* is historical account that relates to

the background of individual or thing, then, it gives way for continuity. That is, the past living or dead are brought together as an indivisible entity. On the other hand, *Orilè* of Ògúnwólé for whom *ìṣípà ọdẹ* is being performed, is encapsulated in *irèmòjé eré ìṣípà ọdẹ*. For instance,

*Àkànjí Òpó ti kan 'ra rẹ láábà/ Àkànjí of pillar or post
that stands as holder
Àgbèdègbédé Òpó, tí kan 'ra rẹ láábà ọdẹ/ Holder
between two posts
Òpó ká jà, ká rỌyọ/ Pillar or post related with
descendants of Ọyọ
Nílẹ Ògúnwólé, Òpó n rósọ/ In the house of Ògúnwólé,
pillar or post does have wrapping cloth. Pillar or post is
decorated/ Òpó n gbòn dudu (Àjùwòn, 1981, p. 22).*

By the above *Orilè* (totem), one is able to trace the origin of the deceased hunter to *Òpó* (pillar or post) that have their origin with Ọyọ descendants. As earlier explained, totem serves as trace element of the origin of individual, group and town.

Another way by which intangible cultural symbol is used by *irèmòjé ipà ọdẹ* performers is through *ọfò* (incantation). There is nothing that has a name that the Yorùbá cannot call, invoke or conjure to answer them; either living or non-living things. This is done so as to rule their environment and to actualise their wishes or aspirations. Sometimes, the use of *Ọfò* may be associated with some other tangible things (especially *ataare*- alligator pepper) working together before the realisation of their intentions. And sometimes, can work without such, that is, only by the use of verbal arts with any catalyst.

The use of *Ọfò* (incantation) is an exploration into the third dimensional reality of the world in which primordial events are alluded to in order to re-enact an event which was primordially affected. Thus the past and the present are married together by special use of oratorically applied knowledge. It is like applying a tested true principle of science and effecting the same result year in year out (Ilésanmí, 2004, pp.38 -39).

The application of the tested Yorùbá power of the tongue- *Ọfò* is sometimes applied by the hunters in their hunting expeditions.

*Ọrò náà a sì máa di iwàyá ijàkadì ní ọpọ̀ igbà l'áàárín
àwọn ẹranko àti àwọn ọdẹ...egbé àfẹ̀ẹ̀rì, àjàbọ̀ àti idíwọ̀:
òògùn tí wọn fú ki èékanná ẹranko bí ẹkùn àti kinnìún
wólé...Sùgbọ̀n àwọn ọdẹ m̀ìràn tí kò bá tó gbangba í sùn
lọ́yẹ̀, a máa sọdẹ nnkan kéékèkè kiri inú oko. Irú àwọn ọdẹ
bẹ̀ẹ̀ a máa lo ẹ̀bitì, ìrìn, ọ̀sọ̀, gbóró ẹ̀kú, ìgógó àtẹ̀ ajá àti ogi
(Ògúnníran, 1978, p. 125).*

The issue turns to a situation whereby the animal and the hunter engaged each other in wrestling. Charms to make the nails of wild animals such as lions enter in...But some hunters that are not famous engage in

small-scale hunting in the areas like *ẹ̀bìtì, ìrín, ọ̀sọ́, gbóró ẹ̀kú, ìgógó àtẹ́ ajá àtí ogi*.

The practical experience of this is evinced in the encounter of a hunter with a wild animal in the bush. Adébímpé Ọ̀jẹ̀dòkun in chanting mode of *Ọ̀fọ̀* (incantation):

akíríbotò kì í lójú awé/akíríbotò has no lobes
Ẹ̀là ilẹ̀kẹ̀ kii lójú àtokùbò/ Ẹ̀là ilẹ̀kẹ̀ has no place to put thread
Àlẹ̀rì-ìfọ̀huùn nì tadárikọ̀kọ/ No lizard crow by head nodding
Ó ní òkú tó ti kú kò gbọ̀dọ̀ mira/ He said the dead corpse must not shake body.
Àsùn-i-para-dà nì tigi ajà/ the roofing rafters must not move
Lahọ̀n ẹ̀kùn bá sá wọ̀lé/ Then the tongue of the Lion begins to enter,
Lèékáná ẹ̀kùn bá wàkò/ The nails as well enters in
Lehín ẹ̀kùn ba wà bọ̀ra wọ̀n/ The teeth hook with one another
Ẹ̀gbon ịjà n lọ bẹ̀ẹ̀ nì kòdúrọ/ But the wrestling encounter continues.
Ẹ̀kùn wá n ju ikúùkù bàlà/ Then the Lion was just punching anyhow
Bí adẹ̀tẹ̀ gbìjà ara wọ̀n-/ Like Lepers fighting for themselves
Ìkúùkù lásán lẹ̀kùn n jù/ Lion was just punching to the surface anyhow (Ọ̀látúnjì, 1978, p. 42).

This shows that, the power and security of the hunters is not limited to the tangible objects but, manifest in form of verbal power- power of the tongue. In *ìrẹ̀mọ̀jẹ́ ịsípà ọ̀dẹ́*, this form of power is coded in discourse as:

Boríborí kò le è bo segede/ No one that covers head can cover *segede*
segede ló lórí àrùn/ Segede has the head of disease (p. 101).

However, since *ìrẹ̀mọ̀jẹ́ ịsípà ọ̀dẹ́* is limited to the hunters' socio-religious event, the use of *Ọ̀fọ̀* is minimal. This is because, they are not into hunting expeditions; whereby, the need for the use of *Ọ̀fọ̀* in one form or the other may be applied. However, examination of intangible cultural symbols, especially with *ìjálá* or *ìrẹ̀mọ̀jẹ́ ịsípà ọ̀dẹ́* will be incomplete without making due reference and recognition to *Ọ̀fọ̀*.

Tangible Cultural Symbolism in *Ìrẹ̀mọ̀jẹ́ Eré Ịsípà Ọ̀dẹ́*

As explained earlier, tangible cultural symbols are associated with the use of physical objects with *ìrẹ̀mọ̀jẹ́ ịsípà ọ̀dẹ́* performers. These

objects and their symbolisms are related with Ògún- the divinity of iron and war. These objects are keenly related with professions such as,

ode (hunters), *ológun* (warriors), *alágbèdè* (blacksmiths), *olóólà* (human body artists/one who circumcises), *gbénàgbénà* (sculptors), and *onísòṇà* (leather artist including automobile mechanics and drivers in modern times) ... These symbols and other iron instruments, taken also as symbols of Ògún, are employed in oath taking, not only by members of the vocational guilds but also by the Yorùbá in general. All are under the suzerainty of Ògún inasmuch as they use one type of iron implement or the other, even domestically. Taking an oath or swearing using any of the emblems or iron instruments is considered swearing with or before Ògún, and it is believed that Ògún usually deals catastrophically with perjurers (Ògúndèjì, 2017, p. 270).

In the Yorùbá mythical belief, Ògún- the divinity of iron and warrior paves way for the other divinities to pass on their way to the surface of the earth; as some of the other divinities that attempted to do same failed because their equipment (symbols) could not withstand the thickness of the bush. Ògún, with his iron cutlass made way for other divinities to pass. This is why he is named *olúlàṇà* (the one that paves way). Till date, the role of Ògún is evinced in invocative discourse. For instance, the Yorùbá do say that, *òṇà kí í dí mólókó, òṇà kì í dí mọ́ aláḍàà*. That is, one with cutlass and hoe always finds way to pass. It will be recalled that, Ògún is associated with iron equipment.

Ní isẹ̀dálẹ̀-ayé àwọn orìṣà wá sí ilé ayé nibi nwọ̀n ẹ̀ alábapàdẹ̀ igbó dídí kíkíkí kan...Gbogbo àwọn orìṣà dúró nwọ̀n kò le kọ́já l'aaarin igbó dídí yìi...Lẹ̀yìn èyí l'a gbọ́ pé Ògún bó sí igbó náà, o sì la òṇà gbẹ̀rẹ̀gbẹ̀ fún àwọn orìṣà ẹ̀gbẹ̀ rẹ̀ nítorí pé irin àḍá Ògún... (Dáramólá and Jéjé, 1967, p. 292).

During the period of creation when the divinities were on their ways to the surface of the earth they met a very thick forest. All the divinities could not find their ways forward. Afterwards we heard that Ògún with his iron cutlass came forward and cut the bush for other divinities to pass

In another context, the mythological account of the Ògún divinity in relation to the hunting profession with the use of some objects is evinced by Ògúnníran (1978) that:

Ògún láká-ayé Ọ̀ṣinmọ̀lẹ̀ ní ìtàn atọ̀wọ̀dọ̀wọ̀ sọ pé ó dá isẹ̀ Ọ̀ḍẹ̀ síṣe sílẹ̀ – Ògún ní ìtàn pé ní ọ̀ḍẹ̀ àkókó òun náà ní gbogbo ọ̀ḍẹ̀ ilẹ̀ Yorùbá máa n júbà di òní olóni yì kí isẹ̀ ọ̀ḍẹ̀ náà le jù wọ̀n í ẹ̀...Àwọn nńkan tí ó nlò fún isẹ̀ ọ̀ḍẹ̀ ní

irin, kùmò àti Okúta...Ní àkókò tí à n wí yìí, kùmò àti Okúta ni wón nlò ọ̀dẹ̀ (p. 125).

The myth told us that *Ògún láká-ayé Ọ̀ṣinmọ̀lẹ̀* is the founder of the hunting profession – *Ògún* is the one that all the hunters in Yorùbáland pay homage to till the present days. Those things he used for hunting are iron, club and stone. During this time club and stone are used for hunting profession.

Since the use of these objects in the text understudy- *irèmòjé eré iṣípà ọ̀dẹ̀* make use of so many objects, few of these will however be referenced. The selected objects are observed in this study to be the basic ones- associated with *Ògún* and hunting profession. For example, the hunters performed that,

Apó ọ̀dẹ̀/ These are the shelf

Ọ̀fà ọ̀dẹ̀ náà rẹ̀e o/ The arrow of the hunter (p. 92 & 93).

Ẹ̀rúkọ̀ ọ̀dẹ̀ náà rẹ̀e o/ This is hoe's handle (p. 93)

Ádà ní mọ̀gàjì ibon ní nínú ọ̀dẹ̀ Ádà ọ̀dẹ̀/ Cutlass is accomplice equipment for the gun in hunting expeditions.

Ádà ní maa gbádìl 'bon ní 'gbó ọ̀dẹ̀/ Cutlass is used to tap the bottom of the gun in the bush

Ádà ọ̀dẹ̀ náà rẹ̀e o/ This is the cutlass (p. 95)

Ìgbàborùn ọ̀dẹ̀/ The head tie of the hunter

Oúndè ọ̀dẹ̀ náà rẹ̀e o/ This is the charm of the hunter

Ọ̀ògùn ọ̀dẹ̀/ Medicine of the hunter

Kùmò ọ̀dẹ̀/ Club of the hunter

Oúndè ọ̀rùn ọ̀dẹ̀ náà rẹ̀e o/ This is the neck-charm of the hunter (p. 96).

Ataare ọ̀dẹ̀/ The alligator pepper,

Ataare ọ̀dẹ̀/ The alligator pepper.

Obì ifin ọ̀dẹ̀ náà rẹ̀e o/ This is the white cola of the

hunter

(p. 97).

Fítílà ọ̀dẹ̀ náà rẹ̀e o/ This is the lamp of the hunter (p. 103)

As earlier explained, the tangible symbols(objects)are so many in the text, but the few mentioned are more prominent. However, I had earlier explained the cultural (religious) symbolism of *Ògún's* objects: cutlass, with the mythical role of the symbol during the journey of the divinities to the world. The cultural/religious symbolism of hoe and cutlass is relational to their use in *ọ̀fẹ̀* discourse; which shows their significance, not only to the hunting profession alone, but, to humanity in general. It will be recalled that, *Ògún*, was referred to as *Olùlànà* to other divinities as earlier explained. To this end, many bear *Ògúnlànà* among the Yorùbá people till today. However, this is connected with the symbolism of these objects.

The cultural/religious symbolism of *ibon* (gun) is referenced in some name as *Ògúntókè* (gun-Ògún can reach high place). Any of these objects (symbols) are used in oath taking or to swear. This can be in two forms:

Ònà kìn-ní ni pé kí wọn to ibon sílẹ...Enìkòòkan yóò wá gbé ara rẹ rẹ bí ó bá ẹ n dá orí 'Ògún' yìi kọjá lókòòkan, bí wọn bá ẹ èyí tán, kò sí ọnà láti rẹ e. Ó di dandan kí Ògún mú ẹni tí ó ẹsẹ ibi náà. Ikú Ògún ni irú ẹni náà yóò kú, láìpẹ ọjó...Ònà kejì tí wọn tún fì máa n gbà rẹ Ògún ni nipa bíbu omi sínú ibon, wọn yóò sì gbé e fún ẹni tó bá fẹ búra yìi láti gbé e mu (Ọlọfinsao, 2015, p. 79)

One way is to lay a gun on the floor...Each person will then curse himself or herself as he or she crosses the gun. After this it cannot be reversed. It is compulsory for Ògún to catch the person. That person will die an iron related death without too long...The second way to swear by Ògún is to pour water inside a gun and pour it out for those involved to drink.

The cultural significance of some of these objects have been encoded in Yorùbá discourse beyond the stylistic domain of hunting profession. For instance,

Òrò níi yobì lápò/ Words bring cola from the pocket
Òrò níi yofà lápò/ Words bring arrow from the arrow shelf.

The use of these words and objects are culturally in collocation, in the sense that, cola nut can only be used or kept in the pocket; used as a metaphor for peace. Arrow is kept in shelf and when is taken out, is to kill. Therefore, while cola nut is a symbol of peace, arrow is a symbol of war. For instance, according to *Ìrètẹ̀ Méjì* contained in *Ọdẹgbolá* (2015, p. 650),

Ohùn rere níi yọ obì nínú àpò/ Good voice brought cola nut from pocket
Ohùn búburú níi yọ ọfà nínú apó/ Bad voice brought arrow from arrow shelf

The Yorùbá cultural symbolism of cola nut is peace and respect among humans and the divinities. This is extended to African belief generally, “the kola nut, so well known as the token of respect throughout the interior of Africa” (Clark, 1972, p. 246). In addition, the use of *kùmò* (club) has earlier been explained in relation to its role in the early period of hunting profession. These symbols are culturally coded with meaning in Yorùbá in relation with the indigenous (religious/cultural) roles performed by the objects.

Conclusion

This work has demonstrated the indispensability of the cultural symbols for the indigenous Yorùbá oral Artists. The cultural symbols in the Yorùbá oral performance are categorised into two- tangible and intangible symbols. These two cultural symbols are observed in this study to be in complementary relation; as one complement the other in the course of oral Artist performance. It is equally realised that the cultural values and importance associated with cultural objects are of varying degree in meanings. In other words, some cultural objects are more indispensable than the other. The use of some of these objects most of the time have religious affinity or affiliations which make the cultural object(s) to be associated with one Yorùbá indigenous divinity or another; as in this study, Ògún - the divinity of iron and war. The Yorùbá indigenous oral Artists recognise and give deserved cultural regard to the cultural objects in their performance because of their cultural symbolism.

References

- Abimbólá, W. (1977a). *Ifá divination poetry*. New York: Nok Publishers.
- Adeyemi, L. (2017). Alaafin decries negative impact of globalization, *The nation*, p. 28.
- Àjàyí, Y. (2012). The stylistic significant of focus construction in the ofò Corpus. In Adebayo, L. (Ed.) *Stylistics in theory and practice*, pp. 357-369. Ilorin: Paragon Books.
- Ajádí, G. (1997). Ògúndáre Fáyánu's Ibà Olódùmarè: A stylo-rhetorical Analysis. In Adébáyò L. (Ed.) *Stylistics in theory and practice*, pp. 205-208. Ilorin: Paragon Books
- Àjùwòlò, B. (1981). *Ìrémòjé eré isípà ọdẹ*. Ìbàdàn: University Press Limited.
- Alain, R. (2009). Africa and writing. In Tejumola, O. and Quayson, A. (Eds.) *African literature: An anthology of criticisms and theory*, pp. 1-15. Australia: Blackwell Publishing.
- Babalolá, A. (1966). *The content and form of Yorùbá ijàlá*. Ìbàdàn: Clarendon Press.
- Barber, K. (1991). *I could speak until tomorrow*. Edinburgh: University Press.
- Clarke, W. (1972). *Travels & explorations in Yorùbáland (1854 – 1858)*. Ìbàdàn: University Press.
- Dáramólá, O. and Jéjé, A. (1967). *Àwọn àṣà àti òrìṣà ilẹ̀ Yorùbá*. Ìbàdàn: Onibòjé Book Industries.
- Dòpámú, A. (2009). *In the service of humanity*. Ilorin: Library and Publications Committee, University of Ilorin, Ilorin.
- Gunner, L. (2007). Africa and Orality. In Tejumola Oláníyan and Ato Quayson (Eds.) *African literature: An anthology of criticism and theory*, pp. 67-71. Malden, US: Blackwell Publishing Limited.
- Geoffery, N. and Short, M. (1981). *Style in fiction: Linguistic introduction to fiction prose*. New York: Longman.
- Ìṣòlá, A. (2010). Harnessing, mobilising and deploying cultural heritage for development. In Oluşgun, O. and Adéléké, D. (Eds) *Making culture memorable*, pp. 27-45. Ìbàdàn: Cultural Group Limited.
- Ilésanmí T. M. (2004). *Yorùbá orature and literature: A cultural analysis*. Ilé-Ifè: University Press.
- Ìrèlè, A. (2007). Orality, Literacy, and African Literature. In Oláníyan, T. and Quayson, A. (Eds) *African literature: An anthology of criticism and theory*, pp. 74-82. Malden, US: Blackwell Publishing Limited.
- Káyòdé, J. O. (1984). *Understanding African traditional religion*. Ilé-Ifè: University Press.
- Kennedy, X. and Gioia, D. (2007). *An introduction to poetry*. New York: Longman.

- Ládélé T., Mustapha, O., Awórindé, I., Oyèrindé, O and Oládàpò, O. (1986). *Àkójopò iwádìí ijìnlẹ̀ àṣà Yorùbá*. Ìbàdàn: Macmillan Nigeria Publishers Limited.
- Matterson, S. and Jones, D. (2000). *Studying poetry*. United Kingdom: Hodder Arnold.
- Odégbolá, I. (2015). *Ìwé mímó Ifá: Èsìn àkódá Olódùmarè*. Ìbàdàn; Odégbolá Traditional Global Services.
- Odùnyòyè, M. (1972). *Yorùbá names: Their structures and their meanings*. Ìbàdàn: Dayster Press.
- Ògúndèjì, P. A. (2017). Signs, symbols, and symbolism. In Fálolá, F. and Akinyemi, A. (Eds.) *Culture and custom of the Yorùbá*, pp. 269-280. Austin Texas: Pan African University Press.
- Ògúnníran, L. (1978). Isẹ́ tí àwọn Yorùbá nṣe. In Olájubù, O. (Ed.) *Ìwé àṣà ibilẹ̀ Yorùbá*, pp. 120-143. Ìbàdàn: Longman Nig. Limited.
- Òkẹwándé, O. T. (2017). A semiotic investigation of links between *Ifá*, *Ibeji* and *Ayò Olópón*. A Ph.D. Thesis Submitted to the Department of Linguistics and Nigerian Languages, Ekiti State University, Ado-Ekiti.
- Òkẹwándé, O. T. (2016). Memorial heritage as fountain of peace and justice in Africa: The case of *Ifá* in Nigeria. In Mawere, M. and Mubaya, T. (Eds.) *Colonial heritage, memory and sustainability in Africa: Challenges, opportunities and prospects*, pp. 105–37. Cameroon: Langaa Research & Publishing Common Initiative Group.
- Òkẹwándé, O. T. (2015). Òdiwòn Itayọ́ Bí Fónrán Ìṣowólò-èdè Ìwé Orin Odẹ́ Fún Àṣeyẹ́ Tí Adébóyè Babalọ́lá Kọ. *LÁÀÁGBÀSÀ: Jónà isẹ́ akadà ní èdè Yorùbá*, 102 – 118.
- Òkẹwándé, O. T. (2014). Àgbéyèwò Ìyípada Atọ́ka Ajẹmówé Bí i Fónrán Ìṣowólò-èdèNínú *Réré rún*. *Àkùngbá journal of linguistics and literatures*, 15-21.
- Òkẹwándé, O. T. (2010). Ifojú Ìmò Ìṣowólò-èdè ẹ́ Itupalẹ́ orin odẹ́ fún àṣeyẹ́. AnM.A. Dissertation submitted to the Department of Linguistics and Nigerian Languages, Ekiti State University, Ado-Ekiti.
- Olófinaso, M. (2015). Àṣà Ìbúra Nínú Àmójútó Àtì Ìyanjú Aáwò Láàrin Àwọn Yorùbá. *LÁÀÁGBÀSÀ: Jónà isẹ́ akadà ní èdè Yorùbá*. Department of Linguistics, African and Asian Studies, University of Lagos, Akoka-Yaba, Lagos.74-84.
- Olajide, F. (2017). In defence of the unborn and the limit of existential options. Inaugural Lecture Delivered on 6th June at Ekiti State University, Ado-Ekiti, Nigeria.
- Olájubù, O. (1981). Yorùbá oral poetry: Composition and performance. In Abalogu, U., Ashiwaju, G. and Amadi-Tshiwala, R. (Eds.) *Oral poetry in Nigeria*, pp. 71-85. Lagos: Emaconprint Limited.

- Ọlájubù, O. (1978). Iṣẹ́ tí àwọn Yorùbá nṣe. In Ọlájubù, O. (Ed.) *Ìwé àṣà ibílẹ̀ Yorùbá*, pp. 120-143. Ìbàdàn: Longman Nig. Limited.
- Ọlórúntóba-Ójù, T. (1998). *Language and style in Nigerian drama and theatre*. Ìbàdàn: Ben-EL Books.
- Ọlátúnjì, O. (1978). *Ewì Adébáyò Fálétì. Ìwé kinní*. Ìbàdàn: Heinemann Educational Books (Nig). Limited.
- Ọpádòtun, T. (1981). *Ewì àsìkò*. Ìbàdàn: Abiprint Publishing Company Limited.
- Roy, I. B. (2003). *Anthropology: The study of man*. New Delhi: S. Chand & Company Limited.
- Peirce, S. (1931). Semiotics. <http://www.singnosemio.ca/peirce/semiotics.asp>.
- Robinson, B. A. (2008). *Ifa: the religion of the Yoruba people*. Retrieved from [http://www.religioustolerance.org/ Ifa.htm](http://www.religioustolerance.org/Ifa.htm).
- Saussure de F. (1974). *Course in general linguistics*. London: Collins.

Erotic Parody as a Religious Genre in Saint Janet's Juju Music

By

Adebayo Mosobalaje (Ph.D.)*

Abstract

This essay discusses Saint Janet's erotic *juju* music as an erotic parody. It also examines the aesthetic resources of the erotic parody as a product of the interaction between the church ritual performance codes and the erotic *juju* of Saint Janet with a view to evaluating the power of the erotic to turn the musical republic of Saint Janet into an alternative church. The data used for the study are selected lyrics from three albums of Saint Janet: *Faaji Plus*, *American Swagger* and *Stress Tonic*. The concept of the carnivalesque is used to study selected lyrics. The results show that Saint Janet has been able, through her deployment of the aesthetic resources of the erotic parody, to convert her music into an alternative religious republic to the average Nigerian church. In this alternative church, spirituality is sexualised and sexuality is spiritualised. The study concludes that the sexual domestication of the Nigerian church in Saint Janet's erotic *juju*, therefore, qualifies the appropriated erotic parody as a religious genre.

Keywords: Erotic Parody, Music, Saint Janet, Juju, Cathedral.

Introduction

Unlike the oral chanters of indigenous Yoruba societies who came from the lineage or guild of chanters, most contemporary popular musicians do not have any trace of music making in their lineage but simply walk into popular music because of their interest in the art (Mosobalaje, 2016, p. 4). This is, however, made possible by the professionalisation of the art of music in the recent times. Saint Janet is one of such artistes who learnt the art of singing from different platforms from childhood to adulthood.

As an integral part of worship, music features in several parts of church rituals. So, young choristers do have different musical spaces in the church within which to feature. Through these spaces, they discover their talent for singing, for the first time, right in the church and work assiduously to develop the talent for the future. Saint Janet's early career in music started in the church as a young chorister. She was brought up on hymn singing and church choruses.

Adebayo Mosobalaje (Ph.D.) is a lecturer at the Department of English, Faculty of Arts, Obafemi Awolowo University, Ile-Ife, Osun State, Nigeria

Saint Janet whose full names are Omotoyosi Janet Iyuna Ajilore has, in her repertoire, a corpus of erotic lyrics, a corpus which she must have started gathering while she was a member of the *kegite* club at Moshood Abiola Polytechnic. *Kegite* club is a socio-cultural club of students in Nigerian higher institutions who revel in drinking palm-wine as a modality of social bonding. While drinking, they always compose and sing numerous sweet songs in order to make the drinking sessions lively. The composed songs in these sessions have, overtime, accumulated to a big corpus usually referred to as *songito*.

Saint Janet may have also picked up the use of erotic songs from adolescent playful blasphemy, an artistic practice common among school children, who usually abuse holy texts of Christianity, Islam and Ifa texts with song of banter or the erotic when they are outside of the supervising gaze of parents or teachers or men of God.

The Erotic Carnival in Saint Janet's Music

Carnival is known to be an upsurge of a form of popular counter-culture. The counter-culture is easily described as being popular in that it involves a lot of people but at the same time democratic. The mass weight of the counter-culture is, therefore, frontally directed against a formal and hierarchical official culture. As hinted at earlier, the nationalist struggle in Nigeria influenced cultural and religious revival among the Yoruba people who felt that Jesus or God could be worshipped using Yoruba or Nigerian languages. The revival in the cultural circle led to the resurgence of Yoruba oral forms and the eventual reclamation of the old space of the erotic in the public domain which they used to occupy in the Yoruba oral societies of old. In the framework of the current study, this groundwork resurgence of the Yoruba erotic song in the 20th century to reclaim its artistic space after a long period of subjugation in the hands of the ex-colonial Christian church is a marked carnival counter-culture while the ex-colonial Christian church and its administrative colonial government as allied force were the formal and hierarchical official culture militating against the performance of a couple of Yoruba oral forms including the erotic song which was considered to be profane and devilish.

The carnivalesque is referred to as a literary mode that has capacity for subversion and for untying the assumptions surrounding the dominant style or culture or atmosphere through humour and chaos. According to Bakhtin (1968, p. 4), carnivalesque is captured as “a boundless world of humorous forms and manifestations opposed to the official and serious tone of medieval ecclesiastical and feudal culture”. Through the appropriation of the Christian religious songs as parodic texts for the erotic lyrics of Saint Janet, a subversive rupturing of the ideology contained in the Christian songs has been anchored for ludicrous effects that suggest larger cultural implications for the official superstructure of Christianity. By replacing the religious solemnity attached to the Christian songs with banality commonly

associated with sex, contemporary singers of erotic songs such as Saint Janet has assumed a democratic and popular agency to rewrite the basic assumptions surrounding the hegemony associated with the sacred religious songs and texts.

However, this subversion is anchored through humour and chaos. In the case of Saint Janet's erotic *juju*, humour is evoked on a large scale but at the same time it is such that can be considered as a dangerous humour or what is termed playing dangerously. This dangerous humour was considered a blasphemy by the official cultural superstructure of Christianity which made a powerful move to persecute the music of Saint Janet. Unable to bear the damaging effects of the subversive parody in Saint Janet's album entitled *FaajiPlus*, a coalition of forces of clergies – Christian and Moslem – approached and made the Lagos House of Assembly to condemn and place a ban on her music in Lagos State. The attendant chaos the erotic parody of Saint Janet has generated in Yoruba land points to the power of the erotic to demean the culture it mocks (Okunoye, 2008, p. 83).

One distinctive feature of the literary mode of the carnivalesque is the heterogenic unison and the polyphony of the many voices that populate the carnival. As a popular art which is driven by people and governed by democratic ethos, the revolution of the literary mode of the carnival comes from the below to explode the centre occupied by the hegemonic structure. The resurgence and reclamation of the space of the Yoruba oral performances comes up like a carnival outbreak driven by a couple of Yoruba singers in their cultural rebellion against the monopoly of the Christian church. The erotic music, in question in the study, is heterogenic in terms of its overpopulated social voices. In Saint Janet's song, there are multiple voices coming from Christian hymns and church choruses, Yoruba erotic and folk songs, *kegitosongito* and tunes from popular *juju* music. The social voices contained in the desultory oral forms that converge in the erotic *juju* of Saint Janet account for the parodic thrust. It is this contradictory merger of voices that culminates in the dangerous humour and chaos.

The erotic parody in Saint Janet's erotic *juju* and its subversive onslaught against the contemporary Yoruba religious world exemplified in Christianity, in particular, and in Islam by association, in the South West of Nigeria, qualify her music to be a perfect example of the carnivalesque.

Aesthetic Features of Saint Janet's Erotic Parody

The first of the aesthetic features of the erotic parody in Saint Janet's erotic *juju* is labeled speaking names because of the parodic strings around the names. The speaking names attempt to apprehend, in concrete terms, the components and visibility of the alternative church (hereinafter interchangeably referred to as erotic republic) created by Saint Janet in her music. The names of the alternative church are St. Bottles Cathedral and

Sinners' Chapel. St. Bottles Cathedral is ridiculously modeled after the naming fashion of earliest Christian churches in Nigeria such as St. Mathews Cathedral and St. Michael Cathedral. Undoubtedly, Sinners' Chapel is a good imitation of Winners' Chapel, a powerful Charismatic Pentecostal Ministry headed by Bishop David Oyedepo in Nigeria. These names of the alternative church contain a sharp paradox. The real Christian church is designed to be a cleansing space.

Beyond names and titles, it would be appropriate, at this point, to look at the contexts of performance of the alternative church in order to further situate the tenor of the erotic parody used in Saint Janet's erotic *juju* music. By contexts of performance, we are referring to the general acts, practices and enactments of both the artiste and fans during live shows. The alternative church is a space of freedom and at the same time a battlefield in which identities are made and unmade given the power of the unconventional thrust of the erotic parody. In the following song from the album entitled *Faaji Plus* (Enjoyment Plus), Saint Janet establishes the dos and don'ts of the alternative church:

Ni Church mi e le memu
Ni Church mi, e le nawo

In my Church, you can booze
 In my Church, you can fuck

In this erotic republic, these are norms by which a greater majority of the faithful or audience members conform during performance. When the night and the liquor wear on and the erotic lyrics of Saint Janet keep blaring on, the cardinal virtues of the Christian church break at the seams and no one teaches the other to begin to keep up with the norms of the alternative church. The erotic republic is a space in which the inversion of social order and gender roles are enacted with accurate precision. Young ladies and older women would smoke both cigarette and marijuana along with their guys and older men.

The second aesthetic feature of the erotic is sermon or spiritual message. The primary duty of the church right from inception is to attend to the healing of the soul in order to make heaven and sit beside the right hand of the Lord. The principal vehicle of this healing process is spiritual message which is regularly fed to the faithful as a food. This spiritual message is, therefore, so crucial to the spiritual growth of the Christian faithful. It is usually delivered during sermons, preaching and in general evangelism by evangelists who have received the calling. Within the Christian cultural traditions, sermons come up in most life-cycle events such as naming ceremony, wedding ceremony, house warming and burial ceremonies. The message in theses sermons promotes the Christian cardinal virtues and admonishes Christian faithful to imbibe them in their daily life. The message also condemns what Christianity considers to be cardinal vices from which the Christian faithful must eschew. The Christian

message is delivered to a gathering in a solemn manner marked away from the ecstasy that characterizes festival ceremonies. The Christian faithful are usually glued to the message in perfect submission to the will of the Lord.

Another feature of Saint Janet's erotic parody is prayer. Prayer is a prominent component of the Christian church rituals. The aim of prayer is to seek spiritual succor or intervention for the sustenance of human life. Christians believe that no other entity but the Almighty Lord can listen to and grant the prayers of humans. Prayers are directed from the low to the high which is the supposed abode of God. Thus, the passage of prayer from humans to God typifies the corporeal dependence of humans on God and affirms the spiritual invincibility of God. Depending on the spiritual growth of individuals, as held by Christians, God answers prayers of the faithful.

Prayers in the Sinners' Chapel are similar to the ones practiced in the Nigerian Christian churches. However, there are slight variations based on the differences in doctrines and the directions of prayers. Prayers in the Sinners' Chapel are also directed to God and in some cases rendered in apostrophic terms as would be shown in the lyrics from the alternative church under study. In the same way, God is the centre in the Sinners' Chapel except for some occasions in which the human genitalia is favourably compared with God in terms of essence. The alternative church subscribes to the corporeal dependence of humans on God.

Prayers in the Sinners' Chapel are mostly rendered in group within the context of performance through the General Overseer, with support from a medley of male voices which pop up occasionally to reinforce the prayer points in the erotic lyrics sung by Saint Janet. Instances of individual prayers can come up when an individual is listening to the lyrics of Saint Janet in the comfort of his or her house or in the car or in the club while at the same time singing some of the erotic prayers along with the General Overseer. Otherwise, most of the erotic prayers are better appreciated within the context of performance. The ambience of the live performance heightens the fun around the prayers such that audience members in the alternative church would sing mellifluously along with the contents of the prayers.

The following song from the album *American Swagger* suffices as illustrative prayers:

Atupa la e se e gbodoku o
Atupa la e se e gbodoku o
Okoabe re e gbodokurara
Atupa la e se e gbodoku o

We have made it of a clay lamp and it must
 not be quenched out
 We have made it of a clay lamp and it must
 not be quenched out

The penis between your thighs must not be
quenched out
We have made it of a clay lamp and it must
not be quenched out

In the song above, the penis is compared to a clay lamp. The metaphor of the lamp suggests that the penis is a light which illuminates. As said earlier, the fans of Saint Janet and members of the Christian church would quickly say amen to this erotic prayer because no one prays to have any problems in this region of the body. Yet, this important prayer is couched within the erotic for the fun of her teeming members of the Sinners Chapel. This eclectic yoking of the serious within the jocular establishes the parodic engagement of Saint Janet which is realized through an artistic grafting completed by parlaying.

Glossolalia, or what is popularly referred to as speaking in tongue, features prominently as a worship idiom during spiritual sessions in Nigerian churches. Saint Janet has deployed it as one of the aesthetic resources of her erotic parody. Speaking in tongue came up as a follow up to spirit possession commonly practiced in the Nigerian syncretic churches - Cherubim and Seraphim. One may want to think that, given their syncretic dimension, the spirit possession practiced among the Cherubim and Seraphim churches was taken directly from the indigenous Yoruba religious traditions as found among Sango worshippers. This position is further supported if we consider the fact that there was no such spirit possession in the early missionary churches and not found, also, in the orthodox churches in Nigeria.

In a contemporary Nigeria bedeviled with myriad of spiritual and social problems, speaking in tongue has now become an important problem-solving prayer gadget in the power armoury of the Charismatic Pentecostal churches. One can easily find any little problem from any adherent being set upon by a group of prayer warriors using glossolalia. Its performance is always highly charged and totally solemn. It punctuates every session of church rituals and it is also deployed in all aspects of life-cycle events that require prayer. It is also a regular feature of Nigerian university campus fellowships in which Charismatic Pentecostal churches have taken over.

It is this same feminisation that is going on in the alternative church of Saint Janet in which Christian glossolalia is being made to carry the weight of erotic contents or a spiritual vibe that clears the way for the appearance of erotic lyrics as though the messages were delivered from on high after a bout of spiritual possession. The following song from the album entitled *Stress Tonic* depicts the above possession and glossolalia:

Elli Kabakakabaka
Elli Turaya
Elli Makosa

Elli Hennessy

Elli Kabaka

Emi wole de e dide

Eni ta n bere re o de

Omi nikanwo

Omi nikooki o

Emi ninlo e gbomoleyin mi

To banke e gbeiya Dada

Ounje re n be leyinigiwasu

Holy Kabakakabaka

Holy Turaya

Holy Makosa

Holy Hennessy

Holy Kabaka

The spirit has entered into me, everyone
should stand up

The one we have been seeking has arrived

Kanwo is water

Coca Cola is water

It is the spirit that is using me, remove the
child from my back

If it's crying, give it to Dada's mum

Its food is behind the tree of evangelism

In the song above, we have a material product – a cellular phone known as *turaya* being described as holy. In addition, a musical style called *makosa* from Central Africa and a cognac alcohol named Hennessy are given the prefix “holy” in spite of their material contents. This material sack of the sacred contents of glossolalia to be populated with worldly products corroborates the feminization exemplified in the seizure of the tongue of the possessed in the Cherubim and Seraphim church and among the Sango worshippers.

Interestingly, the spirit is also configured in Saint Janet's erotic *juju* music as a muse that mounts on the artiste. As is usually displayed in her songs, the mounting often thereafter results in some spontaneous release of erotic lyrics. The lyrics are thus the real messages which are the products of the mounting by the possessing spirit. The song below is a continuation of the one above, from the same album:

Wolewa

Wolewa o

Emi ayo

Wolewa o

Bale tile ma gbogesaya

Ma wa sere oloba
SisiFolake, gbemi le bebeidi re
Ki wa sun nene

Enter in here
Enter in here
The spirit of joy
Enter in here

The moment it is nightfall, I will put my babe
on my chest
And play like a king
Sister Folake, hang me on your waist beads
So that I can sleep tenderly

Saint Janet continues in this song with the adoration normally felt for the possessing spirit and the pleasurable waiting for its arrival as is the tradition in the Cherubim and Seraphim churches in which she was brought up. What thereafter follows the pleasurable waiting, in the following stanza, is the product of the pleasurable mounting which is the erotic song. The erotic song is from the Yoruba folk song which celebrates amorous foreplay that usually comes before coitus. The parodic investment in the above songs is the depopulation of the sacred contents of glossolalia to be overpopulated with erotic contents.

In the alternative church of Saint Janet's erotic parody, God has been subverted from the centre stage of praise worship and replaced by "rod" and its female pair as new deities for which the urban underclass and the wealthy elite now dance vigorously in celebration. While the Christian praise worship focuses on God for His numerous interventions in the lives of Christians, the Sinners' Chapel's praise worship dwells on the celebration of active coitus. Praise epithets are showered on the penis based on its performance in bed and the vagina is also praised for similar feat in sexual exploits.

As a device of the erotic parody, she has adapted the Christian hymns and church choruses for use in the St. Bottles Cathedral. Saint Janet would parlay grafted erotic contents on the rhythms of Christian hymns and the rhythms of church choruses with dexterity. Bearing erotic contents, Saint Janet has, therefore, brought out new potentials of the Christian hymns and church choruses, as hybrid forms, to serve other audiences outside the real Christian churches such as the Sinners' Chapel. For analysis, we would quote a church chorus commonly used in the Christian churches among the Yoruba and thereafter also quote the adaptation done by Saint Janet for the alternative church, Sinners' Chapel. Here is the song below:

Okekangaj'oke
Opo Jesu timoromo
A gbe mi rodandan

Mi o le subu

Rara, rara

One mountain is higher than the other
mountain

The pillar of Jesus unto which I have hung
myself

Will bear me aloft

I cannot fall

No, no

The song above was originally produced by Ebenezer Obey, a popular *juju* musician of the Yoruba extraction. The song later became adopted for use in the church as a chorus. In the song, the pillar of Jesus is compared to a mountain that is greater than most mountains. It is this pillar that is serving as a source of sustenance unto which the Christian persona in this song has fastened himself or herself, with a strong conviction that he or she cannot fall. The following song, from the album *American Swagger*, is the adaptation of the above church chorus:

Okekangaj'oke

Idi lediti o romo

O tobi o to terin

One mountain is higher than the other
mountain

The buttock of the lady unto which you have
hung yourself

Is as big as that of an elephant

As mentioned above, the parody in Saint Janet's adaptation is the replacement of Jesus with a buttock of a lady. And interestingly, ladies, as well as guys, would all be singing, dancing and laughing off at this mountain of a buttock to which the sacred Jesus is reduced in the Sinners' Chapel.

Saint Janet's Erotic *Juju* as a Mode of the Carnavalesque

From all indications, the analysis above has shown that the erotic *juju* music of Saint Janet is a mode that operates in perfect keeping with the artistic terms of the carnivalesque. By carnivalesque, as described before, it is a literary mode that subverts a hegemonic artistic narrative through humour or chaos with a view to interrogating or rewriting the basic assumptions around the narrative. The Christian church practice is, without doubt, a performance of a ritual sort. As one, it has employed different performance codes to realize its ritual objectives and ideologies. The performance of the Christian church is one that has been enacted for centuries beginning from the death of Jesus Christ.

However, this performance, overtime, has gone through series of transformation since inception. This transformation has arisen, in the main,

through denominational and doctrinal variations all through the centuries. However, there have been common and enduring components of the ritual performance of the Christian church. The Christian ritual performance is, from time immemorial, sacred and this accounts for its being held in awe by Christian faithful and even people of other faith traditions. It has so happened in contemporary times in Nigeria, as argued before, that performance codes of the Christian church ritual have been appropriated for Christian gospel music outside the church, especially for commercial purposes.

The immediate effects of Saint Janet's artistic revolution are humour, shock and chaos. As a shock, the humour later turns into a positive marketing strategy, as argued above, which has become a lure to numerous fans. However, the shock has also turned into a state of chaos among Christian faithful. The Christian communities in Nigeria, as submitted before, have vehemently reacted to the monstrous subversion of the Christian ritual performance in the erotic music of Saint Janet.

The carnivalesque subversion contained in Saint Janet's erotic music can be studied, as hinted at above, from two different but related modes. They are malefactor and liminal space. Both modes of studying use erotic parody as a tool. Looking at the artistic revolution contained in her erotic *juju* music, Saint Janet has wholeheartedly qualified to be labeled as a malefactor. In the myth of the malefactor, the persona of malefactor is an iconoclast who kills an old god or godhead or an old gospel in order to become a new god or bring up a new gospel or religion (Brustein, 1962, p. 18). Therefore, the destruction of the old gospel is self serving in the framework of a father-son heretic clash. A typical example in religious parlance is the father-son clash between Judaism and Christianity.

As shown in the analysis, the setting which is the performance space of the alternative church becomes a space upon which the General Overseer and the faithful of the alternative church enact all manners of stage practices which the real Christian society ordinarily frowns at. These practices amount to reversal of gender roles, mixture of religiosity with irreligiosity and some other 'permissible' breakdown of the norms and mores of the society sometimes as a modality of relief from religious strictures. With some faithful of the alternative church of the Sinners' Chapel, the occasional liminal practices have, overtime, turned into a way of life, a character construction that has become so difficult to deconstruct. In the course of opening up these performance codes during Saint Janet's live shows, as discussed in the analysis, both female and male members of this alternative church do move in and out of socially acceptable standard of behaviour and the identity constructions set for men and women by Yoruba society and by Christian religious strictures.

Conclusion

This paper has discussed erotic parody and the aesthetic resources of erotic parody with a view to establishing the power of the erotic to create an alternative church. The study identified six elements of the Christian church ritual performance. The elements are speaking names or titles, church context of performance, Christian glossolalia, church message, Christian prayer and Christian praise worship. It is observed that Saint Janet has used erotic parody to carry out two artistic exploits on the church ritual performance elements. Firstly, Saint Janet dislodges the sacred contents of the elements while retaining the rhythmical structures. Secondly, she fills up the empty rhythms of the performance elements with erotic contents. She has, therefore, used the form of the Christian church ritual performance to kill the contents and the ideology.

This revolutionary artistic experimentation brings to the fore the carnival onslaught of the erotic *juju* of Saint Janet on Nigerian Christianity and the Nigerian church oral genres. Through the experimentation, Saint Janet's erotic *juju* subverts the age-long assumptions of a wholly sacred ideology and aesthetic fixity surrounding Christian church ritual performances. The ritual performance is now, in the hands of Saint Janet, an omnibus that can house both the sacred and the profane in keeping with the eclectic compositional ethos of most Yoruba oral genres. The erotic, therefore, as shown in Saint Janet's erotic *juju*, commands a great power to create an alternative church, the poetic and social cultures of which benefit from the real Christian church and at the same time compete favourably with it. The analysis of lyrics shows that the erotic parody used can suitably be described as a religious genre for two reasons. One, the parody is deployed on the performance elements of the real Christian church and by extension the cultural life of Nigerian Christianity and Nigerian Christians.

References

- Adedeji, J.A. (1971). The church and the emergence of the Nigerian theatre, 1866-1914. *Journal of Historical Society of Nigeria*, VI (1): 25-45.
- Akande, A. T. and Mosobalaje, A. (2014). The use of proverbs in Nigerian hip-hop: a case study of 9ice's lyrics. *Proverbium*, 31: 35-58.
- Apter, A. (1998). Discourse and its disclosure: African women and the sanctity of abuse *Africa*, 68 (1): 68-97.
- Bakhtin, M.M. (1968). *Rabelais and his world*. Iswolsky, Helene (trans). London: MIT Press.
- Brustein, R. (1962). *Theatre of revolt: an approach to the modern drama*. Boston-Toronto: Little, Brown and Company Limited.
- Fourny, Marie-Christine. (2013). The border as liminal space. *Journal of Alpine research*, 101 (2): 1-14.
- Mosobalaje, A. (2016). Ebenezer Obey and the rhetoric of contradiction. *African identities*, 15 (2): 116-131.
- Mosobalaje, A. (2017). Construction of social identity in the erotic Juju song-poetry of Saint Janet. In Bennett, J. and Tamale, S. (Eds.) *Research on gender and sexualities in Africa*, 105-122. Dakar: The Council for the Development of Social Science Research in Africa, (CODESRIA).
- Mosobalaje, A. (2020). Sexing the gospel in the Juju music of Saint Janet. *Akete: Journal of Performing Arts and Cultural Studies*, 2 (2): 119-143.
- Okediji, M. (1991). The naked truth: nude figures in Yoruba art. *Journal of black studies*, 22 (1): 30-44.
- Okunoye, O. (2008). Modern African poetry as counter-discursive practice. In (ed.) Raji-Oyelade, A. & Okunoye, O. (Eds.) *The Postcolonial Lamp: Essays in honour of Dan Izevbaye*. Ibadan: Bookcraft: 73-93.
- Olajubu, O. (1972). References to sex in Yoruba oral literature" *The Journal of American Folklore*, 85 (36): 152-166.
- Olorunyomi, S. (2005). *Afrobeat! Fela and the imagined continent*. Ibadan: IFRA.
- Smith, B.H. (1968). *Poetic closure: a study of how poems end*. London: University of Chicago Press.

Assessing and Evaluating Theatre Management Approaches of Repertory Theatre Troupes in Nigeria

By

Kazeem Rufai-Ahmad*

Abstract

Historically, series of repertory theatre companies have emerged in Nigeria after the period of the *Alarinjo* traditional repertory travelling theatre. Among the professional repertory theatre troupes that emerge in Nigeria between late 1940s and 1980s are the Hubert Ogunde, Oyin Adejobi, Kola Ogunmola, Duro Ladipo and Moses Olaiya theatre troupes. Using deductive method and the adoption of Robert Kiyosaki's B-I Triangle's model, this study assesses and evaluates the management approaches of these theatre companies. This study reveals that these professional repertory theatres performed excellently well through the exploration, manifestation and implementation of the three basic structural elements of; Mission, Team and Leadership qualities which are elements that give structure to a business, while cash flow and system management are identified as the cause of their extinction. The study concludes that the proper application of the B-I Triangle to the management approaches of repertory theatre troupes is germane to the sustenance and survival of theatre business in Nigeria.

Keywords: Theatre Management, Traditional, Repertory, B-I Triangle, Theatre Troupes.

Introduction

The history of theatre practice in Nigeria has witnessed series of prospects and challenges especially when we make reference to the practice of repertory theatre. "Repertory theatre refers to a theatre company usually in residence, which has a repertory or store of plays ready for production on a regularly changing basis" (Fosudo, 1999, p. 71). Over the years, different repertory theatre companies have emerged and gone into oblivion in Nigeria after the period of the *Alarinjo* traditional travelling theatre. Among the professional repertory theatre troupes that emerged in Nigeria between late 1940s and 1980s are the Hubert Ogunde, Oyin Adejobi, Kola Ogunmola, Duro Ladipo, Moses Olaiya, Ori Olokun by Ola Rotimi, Pec Repertory theatre by J.P. Clark, Odu Themes Meridian by Bode Sowande,

Kazeem Rufai-Ahmad lectures at the Department of the Performing Arts, University of Ilorin, Ilorin, Nigeria

Artistes Resort by Bode Osanyin, among others. A little recall of their activities in the 1940s and 1980s revealed their contributions in terms of artistic excellence to the development of theatre practice in Nigeria.

However, Akinleye (2001, p. 69) comments that, “what happened to the troupes that were raised between the 50s and the mid-80s? Most of the travelling theatres have disappeared into the thin air”. This statement, among other cogent reasons are the motivation for this study. The question raised by Akinleye is relevant to this paper. This paper therefore, intends to interrogate, assess and evaluate their management approaches to establish the causes of their extinction through the application of Robert Kiyosaki’s B-I Triangle.

Hubert Ogunde’s Theatre

Hubert Ogunde’s foray into the world of theatre practice started in 1946. His motivation to take theatre as a career was propelled by his active involvement in the church theatre festival during Easter and Christmas celebrations. While talking of a history of professional Repertory theatre in Nigeria, a reference must be made to this theatre personality. This is because his contribution to the development of theatre in Nigeria cannot be quantified. Adedeji (1998, p. 47) opines that “Ogunde’s strong attachment to the cause of the theatre is based on what the traditional theatre existed for”. This implies that his early exposure to the operation of Alarinjo traditional travelling theatre promoted his firm beliefs and readiness to operate his theatre in accordance with the Yoruba culture. The portrayal of Yoruba culture surfaced in his total theatre idioms in form of folk opera performances. Obviously, this practice promoted his travelling company thereby bring him to limelight. These gave Ogunde’s artistic talents full scope. He rose to fame as a composer of sacred songs and operative plays”. Hubert Ogunde’s plays addressed social vices and politics. Some of his plays are culturebase plays, morality plays, historical plays and satires. Among his numerous plays staged during and after independence in Nigeria are; *Tiger’s Empire* (1946), *Mr. Devil’s Money*, *Human Parasite*, *Strike and Hunger*, *Towards Liberty* (1947), *Yours Forever* (1948), *Bread and Bullet* (1950), *Yoruba Ronu*, *Begger’s Love* (1952); among others.

There are certain theatre management styles common to Ogunde Theatre and his contemporaries. None of these troupes enjoyed subventions or any form of financial supports from the government. Also, they derived substantial income from the proceeds of box office (sales of ticket). More so, the leader of each group instilled discipline into the members of cast and crew, and also emphasised training as yardstick for staff motivation and personnel development.

Ogunde adopted pata-familiar model for recruitment into his theatre company. This is a system of involving large number of cast and crew from one’s family. Majority of his cast came from his family members-wives and children. This was as a result of the attitude of people towards theatre

profession at that time. His company was first to be credited with corporate advertisement and marketing in Nigeria theatre practice. From all indications, Ogunde started theatre business as a real entrepreneur, “who had an organisational approach, referred to, as the director-manager system. This system placed artistic, managerial and administrative responsibilities under the care of one figure” (Ododo, 2014, pp. 60-61). Ogunde was the artistic director, composer, and chorographer, and at the same time, the theatre manager of his production company.

This management approach was also adopted by some of his contemporaries, such as Duro Ladipo, Kola Ogunmola, Oyin Adejobi and Moses Olaiya. However, Moses Olaiya improved upon his management style by decentralising the management structure through the employment of “a full-time manager, who handed the business of booking, touring arrangements and publicity” (Akomolafe, 1981, p.426). Sequel to the employment of a theatre manager, “the Alawada group not only had a written scheme of service for its members, members of the owner’s family were put on monthly pay” (Akinleye, 2001, p.68).

Duro Ladipo’s Theatre

Another important icon in the history and the development of repertory theatre practice in Nigeria is DuroLadipo. He was also a theatre practitioner of high repute during his life time. The operation of DuroLadipo theatre cannot be divorced from the ways and means in which his contemporaries have excelled during their engagements in theatre profession. DuroLadipo was a core theatre professional who understood the reality behind the African cosmology and mythology. His passion for theatre grew out of his experience while leading the school choir with pupils in Holy Trinity School, Ilesha. According to Raji-Oyelade, Olorunyomi and Duro-Ladipo (2008, p. 4) “DuroLadipo taught the Standard III pupils, directed the school’s drama group and composed for, and sometimes led, the church choir”. From this, his passion to take theatre as a career developed and consequently, DuroLadipo produced an adaptation of *As You Like It* by William Shakespeare. This experience led to his personality being projected as he engaged himself in “a monumental vocation, which magically turned into a career, in theatre arts and cultural performance” (Raji-Oyelade, Olorunyomi and Duro-Ladipo, 2008, p. 4).

Furthermore, DuroLadipo’s love for a theatre led him to convert the downstairs of his residence in Osogbo which was primarily used for beer parlour, to a place of theatrical performance. Therefore, in 1962, his residence, turned to a theatre and named MbariMbayo was officially opened and his first historical and legendary play *Oba Moro* was premiered. The success achieved from the production of *Oba Moromade* Ogunbiyi (1981, p. 341) to describe DuroLadipo Theatre as “a genuine sense of cultural revivalism, Ladipo reached beyond the morality plays characteristic of the forerunners of Yoruba travelling theatre, into the new

territory of Yoruba historical drama”. The genre of his artistic providence premised on historical plays, morality plays especially those drawn from biblical story and comedy. These include; *Oba Moro*, *Oba Waja*, *Oba Koso*, *Obatala*, *Moremi*, *Aaro Meta*, *OtunAkogun*, *Karounwietc*.

Theoretical Framework

This paper is premised on the theoretical construct propounded by Kiyosaki (2000) which is known as the B-I Triangle. The B stands for Business while I, stands for Investment. Kiyosaki (2000, p. 295) furtherstates that “a business with a sound mission, a determined leader, and a qualified and unified team, begins to take shape as the sections of the B-I Triangle come together”.

The three basic structural elements and five elements of business operation are arranged by Kiyosaki (2000, p. 294) in the diagram below:



Robert Kiyosaki's (2000) B-I Triangle Model

The outer layer of the above diagram consists of five operational elements; cash flow (inflow and outflow of cash/fund) communication, (excellent sales and marketing operation), System management, legal management and product/service management. Kiyosaki inferred from his experience as an entrepreneur that a true business required a minimum of eight different skills. That is eight different people working together to attain set goals and objectives. Trump and Kiyosaki (2006, p. 151) further state that three basic elements (Mission, leadership and Team) give a business its structure, while (product/service, legal, systems, communications and cash flow) are elements of business operations.

Therefore, attaining success in business operations lies in the hand of the leader, the team and the mission conceived at the inception. Hence, the leader makes sure that all elements are well aligned and united. It is Kiyosaki's (2000, p. 293) opinion that any business which is not moving well is due to a breakdown in one of the elements highlighted above. Consequently, this study engages this postulation to interrogate the imbalance and breakdown in some theatre companies which have gone into oblivion in Nigeria and forward suggestions on the proper application of the B-I Triangle to sustain live theatre business in Nigeria.

Assessment and Evaluation

There were common attributes that these theatre owners possessed which could be said to be a breakdown in the operation of their theatre businesses. One of these is the fact that they were all owner-managers. Sugars (2006, p. 13) asserts that “my definition of a business is the following; a commercial, profitable enterprise that works without me. Anything else has to be classified as something other than a true business”. They worked in the business instead of working on the business. There was no solid system in operation which could make the business to continue after their demise. The business was run as a sole proprietorship. Consequently, the absence of a system which is an element of business operation, brought the business to a sudden end after the demise of the owner. Though, the family of some of them survived in the industry, long after, but not in the same company. Ogunde, Ogunmola, Duro Ladipo, Oyin Adejobi and Moses Olaiya theatre had skilful and talented leaders, good team work, good communication and better services in term of artistic products, there was inadequacy in legal arrangement, contract agreement between artists and the owner-manager, funding policy and sound system in terms of operational policy, remuneration, promotion, etc.

The issue of funding also served as constraint for the survival of these theatre companies. This is an area of the B-I triangle which Kiyosaki emphasised as operational element which can cause a breakdown in the continuity of a business venture. Kiyosaki (2000, p.279) asserts that “when one system fails, such as when cash flow dries up, all the other systems begin to fail almost simultaneously”. This constraint is applicable to early travelling theatres that have been in existence in the history of repertory theatre practice in Nigeria. Indeed, “no board of directors, no governmental grants and no accountability to anyone. It has no permanent theatre and is unused to the luxury of a vacation as it works twelve months in a year” (Adedokun, 2001, p.84).

The inability of these actor-managers to build their own theatres as a result of funding, accounted for the extinction of their company. Ogunbiyi (1981, p. 336) attests to this claim that “one of the obstacles in the way of evolving a vibrantly rich theatrical tradition in Nigeria has been the marked absence of theatre structures and buildings owned and managed by individual theatre groups”. Obviously, these travelling theatres set out with a good mission, developed high level of team spirit and leadership quality. The major constraints are the system and cash flow management. What these practitioners should have done in addition to the set goals and objectives (mission) is to build a permanent theatre, where good system will be in operation. Akinwale (2001, p. 27) also submits that:

Another type of theatre which is yet to be formed in Nigeria is a truly professional company, whose source of funds is at

the stock market. This is a company where shareholders will invest in the operations of the company by buying shares.

From Akinwale's point of view it is evident that the establishment of theatre companies, either through private placement memorandums (PPMs), or stock exchange market, will solve the problem of financing. This is because this arrangement allows pooling of resources together to actualise the goals of the company, instead of one man carrying all the risk and liability of the company. Furthermore, to put a good system in operation, the company needs to build a strong team spirit, which can be organised by having board of directors, committees and workable organisational structure.

Inferences from Terra Kulture and Muson Centre, Lagos

Theatre companies should be organised and run in such a way that it can survive long after the demise of the owner. A lesson can be learnt from the operation of Terra Kulture and Musical Society of Nigeria (MUSON) Centre located in Lagos. These are professional arts organisations that had survived the sudden bust of economic recession, because of workable system operation and cash flow management. One of the strategies adopted by Terra Kulture and MUSON centre is the setting up of attraction. Attraction can be adopted to enhance cash flow management to sustain the continuity of existence of theatre companies in Nigeria. The establishment and management of ancillary services such as restaurant, club, libraries, art gallery, rentals, music schools and the exploration of festival programmes in dance, musical concerts, drama, comedy, talent hunts, awards, events management, are attractions that have sustained the continuity of both Terra Kulture and MUSON centre, respectively. These companies have discovered that theatre companies cannot survive by the proceeds of the box office alone, but by engaging in other related ventures which can be located within and around the theatre premises. The incorporation of ancillary products and the formation of board of trustees helped to sustain cash flow management and system management.

Conclusion

The thrust of this paper has been established from the assessment and evaluation of the management approaches of repertory travelling theatre such as Hubert Ogunde, Duro Ladipo, Kola Ogunmola and Moses Olaiya's theatre by using Kiyosaki's (2000) B-I Triangle to interrogate the inadequacy and imbalance in their operation and management structure. The B-I Triangle is anchored on eight significant elements, which can aid the survival of a business. These include the three basic structural elements and five operational elements. The view of Robert Kiyosaki on these elements is that a breakdown of one of them will automatically lead to the death of a business venture. It is discovered that the repertory travelling theatre of Ogunde, Ladipo, Adejobi, Ogunmola and Olaiya had in operation the three

basic elements; mission, team and leadership. While system and cash flow management are operational elements, which caused the early extinction of these ventures. PEC Repertory theatre, OriOlokun theatre, KankaunSela, Kompani, etc. also had similar experience. These early Repertory theatres lacked a permanent place of performance where audience can come and have a theatrical experience. With the absence of a permanent theatre facilities, expansion, longevity and financial opportunities were major constraint of the ventures.

References

- Adedeji, J.A (1978). "Alarinjo"; The traditional Yoruba travelling theatre. In Ogunba, O. & Abiola Irele (Eds.) *Theatre in Africa*, pp. 27-55. Ibadan: University Press.
- Adedeji, J.A (1998). *Nigerian theatre: Dynamics of a movement*. Ibadan: Caltop Publications Limited.
- Adedokun, R. A. (2001). Theatre administration and management procedure. In Remi Ademola Adedokun (Ed.) *Arts administration in contemporary Nigeria*, pp. 32-55. Lagos: Centre for Black and African Arts and Civilization (CBAAC).
- Akomolafe, O. (1981). Theatre management in Nigeria: Appraisal and challenges. In YemiOgunbiyi. (Ed), *Drama and theatre in Nigeria: A critical source book*. (pp. 425-432). Lagos: Nigerian Magazine.
- Akinwale, A. (2001). The Nigeria theatre and economic viability. In RemiAdemolaAdedokun (Ed.), *Arts administration in contemporary Nigeria*. (pp. 24-31). Lagos: Centre for Black and African Arts and Civilizations (CBAAC).
- Akinleye, L. (2001). Troupe organization and management. In Remi AdemolaAdedokun (Ed.), *Arts administration in contemporary Nigeria*. (pp. 66-70). Lagos: Centre for Black and African Arts and Civilization (CBAAC).
- Fosudo, S. (1999). Prospects of repertory theatre in Nigeria: The Ori Olokun example. In OjoOlorunleke and Lola Ladele (Eds.), *New perspective in linguistics and literature*.(pp. 71-77) Lagos: Ilu Project Associates.
- Kiyosaki, R. (2000). *Guide to investing*: New York: Time Warner Book Group.
- Ododo, S. E. (2014). Marketing the performing arts in Nigerian society. In Sunday E. Ododoand Olushola A. Fosudo (Eds.) *Marketing contemporary Nigeria theatre and cultural entertainment*, pp. 59-75. Maiduguri: Society of Nigeria Theatre Artists (SONTA).
- Ogunbiyi, Y. (1981). The popular theatre: A tribute to DuroLadipo. In Yemi Ogunbiyi (Ed.) *Drama and theatre in Nigeria: A critical source book*, pp. 333-353) Lagos: Nigerian Magazine.
- Oyewo, S. O. (2000). Theatre management in Nigeria: Western principles and Nigerian realities. *African notes: Journal of the institute of African studies*, 24 (1 & 20): 52-61.
- Raji-Oyelade, R., Olorunyomi, S. and Duro-Ladipo, A. (2008). *Duro Ladipo: Thunder-god on stage*. Ibadan: Institute of African Studies.
- Sugars, B. J. (2006). *Billionaire in training*. USA: McGraw-Hill Books.
- Trump, D. and Kiyosaki, R. (2011). *Midas touch: Why some entrepreneurs get rich and whymost don't*. USA: Plata Publishing Limited.
- Yerima, A. (2005). *Modern Nigerian theatre: The Geoffrey Axworthy years, 1956-1967*. Ibadan: Kraft Books Limited.

Jimi Solanke's Creativity and Innovation in Theatre Praxis of Arts Entrepreneurship in Nigeria

By

Idris O. Bello*

And

Taiwo O. Afolabi*

Abstract

This work examines a theatre practitioner and it addresses issues that concerns entrepreneurship using a prescriptive approach. Entrepreneurship is seen as a robust and integral aspect of arts or theatre education and it has become one major means of attaining productivity. Its framework and practices span many disciplines as reflected in the multidimensional arts organization of some successful arts and cultural institutions in Nigeria. Findings show that creative arts as practiced by some theatre persons such as Jimi Solanke offer a template for arts entrepreneurship for the Nigeria performing arts graduates. The study reveals that innovative art must locate its market and artistes, whether designed for profit or nonprofit. Also, theatre graduates in Nigeria need to identify areas of competencies of successful artistes and arts organisations in the country as model for viability of the theatre profession. We conclude by suggesting the adoption of a three perspective approach in theatre entrepreneurship: The Person, The Process, and The Outcome, as epitomised by the Jimi Solanke Model.

Keywords: Arts Entrepreneurship, Creativity, Innovation, Theatre Entrepreneurship.

Introduction

Nigeria continually experiences remarkable changes in different spheres, theatre (being a medium that mirrors the society) has also evolved in terms of the styles of performances, thematic content, as well as contemporary issues it addresses which are prominent in the Nigerian society. This paradigm shift amplifies problems facing the common man which are also changing. For instance, unemployment is a major concern in the country for both leaders and the masses. The rate of unemployed youth in the country is alarming because ripple effects affect emerging generation of the Nigerian population including graduates from institutions in the country. Despite this gross impact, perhaps one of the most neglected groups of individuals in this category are the theatre arts graduates who

Idris O. Bello is a lecturer at the Department Performing and Film Arts, Elizade University, Nigeria and **Taiwo O. Afolabi** is of Department of Theatre, Faculty of Arts, University of Victoria, Canada

after four rigorous years of theoretical and practical training in the higher institutions, are forced to seek employment in other fields of specialisation due to insufficient number of theatre companies or organisations willing to employ them.

There are numerous opportunities for artists in the country because of many growth indicators. For instance, as part of the submissions at the African Summit on Economy held in Abuja in May, 2014, it was established that, there is a persistent rate of industrial growth in innovations and human consumptions in countries on the African continent, particularly Nigeria due to population, and diverse influences. This reinforces the contributions of entrepreneurs in developing several remedial approaches posed by global economic crises. Roy and McCann (2011, p. 16) observes, that “when a nation enjoys international attention on economic matters, the entrepreneurs of such nation have made great impacts”. This is why Esuh (2015, p. 138) informs that, “entrepreneurship has recently become the most dominant economic force the entire world has ever experienced. It has succeeded in revolutionizing and changing the manner and areas in which businesses are being carried out and conducted in every country”. In this respect, it is evident that an entrepreneur is bothered about many things among which are self-reliance, profitability and the effects of his establishment on human and national development.

To the political-economists, entrepreneurship is the process of identifying and starting a new business venture, sourcing and organizing the required resources, while taking both the risks and rewards associated with the venture. Olagunju (2004, p. 7) opines that ‘entrepreneurship is an undertaking in which one is involved in the test of creating and managing an enterprise for a purpose. The purpose may be personal, social or developmental’. To Arowomole (2002), Oni (2006) and Maiwada (2009), entrepreneurship dwells on capacity building which stresses value creation by bringing together unique package of resources to exploit an opportunity. An understandable equilibrium in the avalanche of submissions on entrepreneurship concept is the theory of innovative and creative character. This implies that entrepreneurship activity attempts to come out in new form and shape. Thus, “an entrepreneur is a leader who is willing to take risk and exercises initiative to take advantage of the opportunity in the market by planning, organizing and executing resources” (Deakins and Fred, 2012, p. 4). An entrepreneur in the performing arts burdens himself with the smooth administration through adequate financial control, appropriate marketing and courteous house management. He also concerns himself with the smooth presentations of artistic works before a given audience.

In an attempt to evaluate the entrepreneurial approach to business, especially the performing arts, it is expedient to note that entrepreneurial activities, styles, techniques and modes differ substantially depending on

the type of organisation and creativity involved. Thus, Carl (2009, p. 19) asserts that, “entrepreneurship ranges in scale from solo projects; and even just part-time projects; to major undertakings that create many job opportunities”. Whatever the size and nature of an artistic enterprise is, agreeing and ability to meet up with pressing consumer (primarily audience) needs could be termed to be a justifiable result of entrepreneurial pro-activeness in the art. From the foregoing conception of entrepreneurship, its realistic comprehension through style and technique could be driven by several forces under the shield of personal entrepreneurial characteristics. It is noteworthy that the performing arts in Nigeria as a form of business has, over the years, thrived on the pedestal of entrepreneurship. This fact is epitomised in the numerous numbers of repertory theatres mostly owned, coordinated and managed by a sole-proprietor. Notable among the numerous lists are the Ogunde Theatre Company, PEC Repertory Theatre by J.P. Clark, RemiAdedokun’s Osogbo City Theatre Troupe, Living Theatre Company in Lagos, Crown Troupe of Africa, Eda Theatre Company, Pacesetters Arts Company and Footprints Arts Company among others. Particularly, Hubert Ogunde’s theatre widely thrived on Ogunde’s unique managerial style where his troupe was composed of his family members; wives, children and some other few outsiders. Record has it that, Ogunde was the troupe’s proprietor, executive artistic director, choreographer, actor and administrator. This thus suggests the issue of expertise and versatility in entrepreneurship in the performing arts.

Arts entrepreneurship, a broad term for entrepreneurship in the field of art, is a field of the art that requires a diligent, patient yet passionate entrepreneur to handle because managerial functions are highly demanding including theatre arts. The managerial and entrepreneurial function of the manager is non-negotiable if the theatre practice is to be sustained and vibrant.

Being an upshot of entrepreneurship generally, arts entrepreneurship, as the name suggests, is predominantly concerned with the management of arts establishments without financial intervention by the government. When this relates to the performing arts, it becomes complicated, as the production processes of the performing arts which are usually geared towards a successful production of theatrical components like dance, drama and music on either stage or screen traditionally and it requires serious managerial prowess. This is because the artistic management of the performing arts is further compounded with its human and financial managements which entrepreneurship in the performing arts requires. Terpstra (1978) in Oyewo (2000, p.55) asserts that "performance in any organization does not depend on financial and technological facilities alone; religious, economic and socio-cultural influences have also been identified as critical determinants of management.

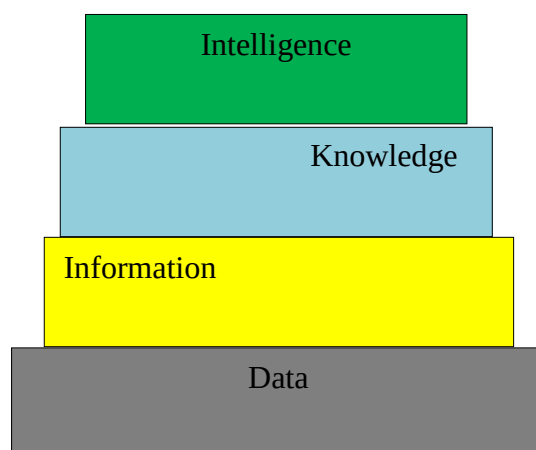
Knowledge Management and the Performing Arts

The concept of knowledge management is one of the recent issues in the global practice of Human resources and Personnel management which is evident in Jimi Solanke's practice. Knowledge management "involves the identification, acquisition, sustenance and nourishment of knowledge" (Osinnaike, 2014, p. iv). In recent times, knowledge management has been effective in the organizational development of most business outfits, as it largely improves working standard and consciousness of all staff and consumers. Basically, adequate knowledge is shared and attained through knowledge management.

Meanwhile, in as much as a performing arts administrator tends to adopt knowledge management as an administrative approach, he is expected to take note of the following as listed by Bakare (2014: p. 11):

1. Individual status and capacity of information handlers
2. Connectivity among workers
3. Acknowledgement of all efforts
4. Identifying all necessary knowledge shared
5. Avoiding multiple and complex resolutions on information gathered

For knowledge management to be properly handled, the prospective arts entrepreneur should take appropriate notice of all certain levels and stages note. The diagram from Ogunbola (2014, p.15) below explains the emergence and growth of knowledge.



It is crystal from the above that data is the foundation upon which the pillar of knowledge management rests. If given attention and well-gathered, data graduates to the level of information. Meanwhile, information gotten is nothing in the hands of its handler if not shared to those required and through proper channel; when properly exhausted, information creates knowledge, which later turns out to become intelligence.

Performing Arts entrepreneur can engage himself and his entire

team in knowledge management. This is because much benefit will emerge both at individual and group levels. It also breeds and gives room for versatility in role-taking, because a member of a particular working group tends to have an idea of how another department operates. For instance, someone in the Accounts department can only have knowledge of the activities in Archives department if knowledge is shared within. From the stage of planning, to people (staff and clients); process; products (creative piece) and performance such as ensemble performance/acting; knowledge management serves as an effective tool in the hands of an organizational leader to rely on.

Jimi Solanke's Process of Artistic Creation and Theatre Entrepreneur

As a multitalented artiste with multiple competences, Jimi Solanke's process of artistic creation considers researching into the people's culture; prioritizing problems; story/scenarios development and artistic creation important to the process. In his projects, Jimi ensured thorough research into the culture and practices of the people; this informs the choice of artistic expression; what to create because according to him, what makes theatre entrepreneur to be accepted is 'knowing and understanding the people's culture'. Hence the story to write; costume to make, music to play and other forms of artistic expressions are determined by knowing the cultural practices that the people can connect to. The basis of his artistic creation starts with the research and ideas on what and how to express his thought through an artistic form is woven around the various arts that he is skillful at. Jimi Solanke has areas of competence in the arts which involves creating different innovative ideas that have sustained him over the years. He synergized his various competences such as in music, acting, costuming, directing, drawing, painting, arts and craft and writing among others to generate income.

Jimi Solanke is an artist-entrepreneur because he combines the functions of an artist alongside an entrepreneur, and business manager in order to creatively and innovatively market his practice. These arts have been approached from the perspective of an entrepreneur and creatively embellished in order to market these artistic skills and creations in different parts of the world. Therefore, Jimi Solanke's creative and innovative approach to art entrepreneurship ideas and expertise are examined as the **6 P's of Jimi Solanke Entrepreneurial Model** which is practically related to that of Taylor Fredrick's **Four Principles of Scientific Management**, though the interest of this work is to review the entrepreneurial model of Jimi Solanke

6 P's of Jimi Solanke's Entrepreneurial Model

a) Principle

Organization's principles include purpose of the organization, statements of vision and mission; code of conducts, and objectives among others. Solanke's self-principles include honesty, coordination,

organization, diligence; mentoring, building strong and right networks and relationships, documentation, and hard work among others sustain his work as an artist-entrepreneur. Solanke's entrepreneurial model rests on the principle of professionalism, diligence creativity, and innovation in marketing his ideas and artistic endeavours. Although his company doesn't operate like an organization with defined organization structure, however, his self-motivation, and self-driven mindset continually helps him to effectively manage his sole-proprietorship artistic venture.

b) Purpose

The question of purpose is essential in any artistic journey that Solanke wants to take. The relevance and impact of the performance, the theme of discussion and essence of gathering and the caliber of audience among others because all these influence artistic and entrepreneurial decisions. Purpose become central in his artistic activities because according to him that defines and determines his choice. For instance, his children theatre is designed for children for the purpose of entertainment and education. Thus, he tells tales that are didactic and inspiring. For his recently released album titled '*Multiplicity of Praise*', his purpose was to produce a selection of Christian songs in Yoruba language. Thus, purpose defines his audience, and marketing strategies etc.

c) Planning

This involves the entire process at work in creativity, and innovation. Pre-production, production and post-production stages are meticulously considered considering different logistics such as play economics, finance, and timing among others. It involves research both at the managerial and artistic level. At this level, the marketing options available are considered in order to develop the appropriate marketing strategies which could be print media, electronic media and other forms of mass media. Solanke's managerial styles is personal, and directive, thus, it is self-driven. He works with his band, manages his work and uses his contacts and relationships to market his works. He leverages on his popularity, experiences, and the media to market his products and ideas. For instance, his book '*Some stories I told you*' is written for primary school pupils, thus, Solanke contacted Lagos State's Ministry of Education and they accepted to use the book throughout primary schools in the state.

d) People

The type of audience will determine different choices to make as an artist-entrepreneur. The story, timing/season of production, mobility, venue, and means of artistic expression among others. For instance, Solanke's story book '*Sometimes I told you*' is a collection of different stories meant for children, hence, he presented the storybook to schools, and for the primary school system. The Lagos State government after seeing the richness of the book adopted the work as part of the literature books to be read by students in the state. The other side of the coin are the

artists who are involved in creating and working with him in any artistic project.

e) Packaging and Branding

These are terms that seems very distant from many theatre troupe's works in Nigeria. The power of corporate image building which helps different organizations are not embraced by art entrepreneurs. He brands and packages his products based on the audience. He has his musical record label, and publishing outfit – all named Solanke. These give him the opportunity to package and brand himself according to whatever he prefers.

f) Product or Outcomes

This refers to the artistic activity and the quality of such theatre activity. The word 'product' is a terminology used for good or services in entrepreneurship discourse. Product here refers to Solanke's performances (both drama and musical), writings, drawing, costume and popular theatre. He designs different initiatives to suite different sets of people, and market these products as enterprise. His musical band for instance, entertains the people during events, his published story books serve children, his musical albums are used in homes, and even Christian gatherings, and his acting skills continually gives him role in diverse productions. Jimi Solanke's *multiple layers of competencies* that enable diversification, artistic growth, wider range of audience and economic sustainability are:

a) Music and Studio Work

Music stands as one of the prominent areas of Jimi Solanke. He has a music band that plays at ceremonies and other social gatherings regularly. Alongside his band, he records and produces music in his studio that is in his house. Thus, he runs studio sessions; composes songs, rehearsals with his band members, plays multiple musical instruments such as guitar and drums among others. He has many records to his credit. Furthermore, through the studio initiative, he does audio and voice acting of stories and read his published stories in order to present them on radio shows. He composes and produces songs out of which his popular name 'Baba Agba' was derived, and few out of many of his music are: OjoOje, Ejekajo, Day to Day people.

b) Arts and Craft/Exhibition

Drawing and painting for arts and craft is another important entrepreneurship dimension that Jimi Solanke is particular about. According to him, he has been drawing, designing and painting different arts and craft for decades. Such include samples from costumes, cultural and abstract drawing among others. He has over five hundred art works already which he plans to exhibit in the future. He uses simple, less costly, and accessible materials in order to weave and preserve his arts, crafts, and drawings. This aspect of arts, craft and drawing isn't obvious to many which according to him, he does this for hobby but incorporated an

entrepreneurial perspective to this with plan to exhibit these works latter in the future.

c) **Acting**

Jimi Solanke is known for acting and storytelling. He has acted with or directed by veterans like Wole Soyinka, Ola Rotimi's *Kurunmi*, DuroLadipo and DokeOkedoeji among others. He has represented Nigeria on international tours and acted in series of engagement with the National troupe. During an interview with him, Jimi Solanke noted that his master (referring to Wole Soyinka) write his script with him in mind to take the lead role. Consequently, Jimi Solanke took the lead roles in many of the plays of Ola Rotimi and Wole Soyinka. Jimi Solanke's *Tales by the Moonlight*; a nationwide TV drama series was artistically sustained and popular due to his role as the narrator. Acting is a major expertise of Jimi Solanke and he pays attention to details in his acting. Since this is an area of strength, he maximizes it. According to him, any time he has any role to play, he concentrates maximally to achieve such performance because it is only through artistic expertise that he can sell his acting skills. Therefore, creativity and innovation are central to his acting which must be evident in his line delivery, role interpretation among others.

d) **Costuming**

As noted by Jimi Solanke, many of the costumes that Awo Varsity (a theatre company at the Obafemi Awolowo University, Ile-Ife) has were designed by Jimi Solanke. He uses different cultural materials to design stage costume and this has enabled him have a large costume reservoir; design costumes for many productions and even enabled him economize his finances during productions. He designs the costumes to be worn by his actors including himself in his personal productions.

e) **Writing**

Through the power of the pen, Jimi Solanke has been able to write series of stories, and drama that have been source of revenue generation. Presently, one of his story books '*Some Stories I told You*' has been commissioned by the Lagos state government as a part of the school curriculum in Secondary School in the state. Plays such as *The Postman Calls*, and *Test for Clean Water* among others were product of this popular theatre experience and these plays were translated to Yoruba language by Baba DejoOkediji. Consequently, Jimi Solanke has been able to use the power to pen in his arts such as songs, plays and stories among others.

f) **Popular Theatre**

Jimi Solanke engaged with the people through the popular theatre. The success of his sixteen years popular theatre advocacy engagement with United Nations Children Emergency Fund (1990-2006) reveals his believe in participation, development and community engagement which is necessary for a theatre entrepreneur. UNICEF recognized his success in the western part of Nigeria and requested his service further to work with team

leaders in other regions who were working below expectation – Kaduna, Enugu and Kano. According to him, ‘Rodger who was the officer from UNICEF was always on field with practitioners across Nigeria. Report showed then that immunization record increased in the Western region of Nigeria.’ Jimi Solanke had workshop with other UNICEF advocacy theatre facilitators from other regions in Lagos, and Ibadan among other and he visited them at their various stations. He emphasized cultural integration, research, creating artistic expressions that the people can connect with.

Consequently, Solanke’s model helps him to explore his multiple areas of competences, design initiatives for his audience and society. He understands the importance of audience study, thus he works closely with both those in his community, university community where he served for many years and others.

Discussion

Jimi Solanke’s competences above were turned into opportunities because he learnt series of strategies that will help the emerging theatre entrepreneur to be more productive in s/he business. Idea creation and idea management is an essential aspect of Jimi Solanke’s theatre practice. He researches, diligently, package, brand, build ‘consumers’ acceptable corporate image, and integrate cultural ideas in his managerial role. For instance, he recently released a Christian music album tagged ‘Multiplicity of Praise’. The songs in the album were mixture of both Christian songs and secular songs in order to give it a broader appeal in the society. He did not restrict the audience of this creative piece to Christians alone. In managing his ideas and people, he embraced multiple skills; mentoring; moral ethics; relationship building with veterans of his time; and management styles among others become important qualities and skills that emerging theatre entrepreneurs and artistes need to learn. Investigating Jimi Solanke’s theatre through the hermeneutic lens of the micro and macro views on entrepreneurship is evident because he employs both external and internal control in order to sustain his art. For instance, the external control includes environment, audience, government policies and activities while the internal control relies solely on the entrepreneur, in this case, Jimi Solanke.

Furthermore, Jimi Solanke’s well-developed process helps in identifying the intricacies involved as an individual combining the role of an artist and an entrepreneur. The organizational principles for instance, help in establishing the nature of his practice and theatre, the project to consider and how to get the projects done. The question of purpose is central and the objective of his art centre ‘Centre for Creative Performing Arts Enlightenment’ is roughly considered ‘as the centre that seeks to enhance the skills of artists’. Meanwhile, his personal principles further crystallise the longevity of his practice. His ardent believe in mentoring,

good relationship, internship, and other personal virtues of honesty, contentment among others help him as an entrepreneur in the art.

Also, the management style of Jimi Solanke is directive, participative, and coaching. In considering the management style approach or technique of an arts entrepreneur, Kerr and Jermier (1978, p. 375) reveal that, 'one of the interesting things about managerial approach is that managers with the most flexibility in style get the best outcomes for their people'. Naturally, an arts entrepreneur, administrator or manager takes upon himself the role of a leader. In this vein, he makes himself a model with which all other team members look up to role-taking, professional responsibility and organizational management. Leadership style is not about good or bad, right or wrong; rather, leadership style depends on the task, people, environment, resources and situation to be managed. According to the consulting firm Hay/McBer, there are six key leadership or management approaches, these are: directive, authoritative, affiliative, participative, pacesetting and coaching. Directive, participative and coaching are three major elements of leadership important in theatre entrepreneurship, and they constitute strong force to the success of Jimi Solanke theatre.

Over time, the need for a project that combines internship with mentoring and apprenticeship systems to address the challenge of branding, networking, marketing, management and public relations to help the emerging theatre practitioners has to be met. Innovation and creativity combined with research constitute the main mission of most arts entrepreneurship which also attempts to establish and develop creative opportunities for all artistes to make arts of performance and its related fields profitable and viable. Innovation and creativity then constitute very crucial component for the success of an individual as an entrepreneur.

Preliminary research/mapping of all arts institutions and organization with the corresponding action through compilation of list and competences of successful professional artistes in selected area in Nigeria will help identify and document reason(s) for their success; study of non-profit and profit theatre organization. Listing along urban and rural basis and analysis of data in order to create a system of mentorship; internship by successful arts of entrepreneurs and professional.

Registration of students for mentoring and internship by running classes and practical sessions in order to encourage networking among artistes, partnership with corporate organisations and develop artistes professionally; workshop and seminar such as master classes in order to encourage government to provide infrastructure and an enabling environment for the practice of the arts of the theatre and enhance the modification of theatre curriculum in Nigerian Universities system. Producing public programme/performances in order to assess level of competence; encourage government to provide infrastructure and an

enabling environment for the practice of the arts of the theatre; and preparation and Submission of final reports which will lead to quality/professional control of the theatre profession by creating more vibrant professional associations/bodies. Publishing the outcome of the programme and effective mentoring and follow up of graduates.

However, this study won't be complete without mentioning that Jimi Solanke will make more impact if he collaborates frequently with educational theatre institutions in the country so that theatre arts graduates can acquire practical knowledge needed for the future. Although he worked closely with Obafemi Awolowo University for many years, we still believed that his multiple areas of competencies can further benefit students and theatre graduates across Nigeria.

Also, personal documentation is important, but more important is the ability to disseminate relevant and acquired information archiving the life experiences and practical knowledge that will be helpful to emerging theatre graduates and theatre entrepreneurs. Scholars further need to research into his practice to make student unveil Jimi Solanke's decades of practice especially from the entrepreneur perspective since that has been his sole trade till date.

Conclusion

In conclusion, we have examined the importance of creativity and innovation to the field of art/theatre entrepreneurship. Using Jimi Solanke as a paradigm, the study extracts important features of his practice for emerging artistes and theatre entrepreneur in Nigeria to learn. This paper suggests a multidisciplinary approach; in view of the total theatre nature of African theatre, the concept of entrepreneurship as a burrowers' field, and the pedagogical style curriculum of Drama Schools. The ultimate goal is to enhance the "employability" of theatre graduates in Nigeria, identify the areas of competencies of successful artistes and arts organizations and organise research into their success stories. We also discover the need to organize workshops, seminars, internships for select theatre graduates with such individuals as Jimi Solanke.

References

- Adegbite, S. (2010) Entrepreneurial competences and business performance in Nigeria. *Journal of global entrepreneurship research* 5 (1): 1-12.
- Arowomole, A. M. (2002). Strategic planning and organisational consciousness for business growth in Nigeria: an empirical survey. *Journal of Nigerian ambassador forum*, 2: 58 – 62.
- Carl, P. (2009). *Conversation for the starters*. Chicago: University of Chicago Press.
- Esuh ,O. L. (2015). Entrepreneurship in the arts: A critical study of potentially profitable creative ventures. In S. O. Ododo & O. A. Fosudo (Eds.) *Marketing contemporary Nigerian theatre and cultural entertainment*. Maiduguri: Society of Nigerian Theatre Artists.
- Gloor, P.A. (2018). *Swarm creativity: Comparative advantage through collaborative innovation networks*. NY: Oxford University Press.
- Kerr, S. and Jermier, J. (1978). Substitutes for Leadership: Their meaning and measurement. *Organisational behaviour and Human performance*, 22: 375-403.
- Ogunbela, D. O. (2014). Knowledge and the Manager. In: Folawe, B. G. (Ed.) *Pre-induction management lectures*, pp. 15-19. Lagos: CIPM
- Olagunju, Y.A. (2004). *Entrepreneurship and small scale business enterprise in Nigeria*. Ibadan: University Press.
- Oni, E.O. & Maiwada, Y.B. (2009). An entrepreneurial perspective of institutional context of industry creation, Benin City: *Nigerian Ambassador of Management Journal*. Volume 5, 1303-6521, pp 145-153
- Oni, E. O. (2012). Relevance of entrepreneurial pro-activeness on business performance: Nigerian companies experience. *Kuwait chapter of Arabian journal of business and management review*, 1 (6):92-108.
- Osinnaike, K. A. (2014). Understanding knowledge management and organisational effectiveness. In Folawe, B.G. (Ed.) *Pre-induction management lectures*, pp. iv-vii. Lagos: CIPM
- Oyewo, S.O. (2000). Theatre management in Nigeria: Western principles and Nigerian Realities. *African Notes: Journal of the Institute of African Studies*. 24(1 and 2): 54-61

Breaking Barriers and Stimulating Dance Accompaniment to Contemporary Music in Nigeria

By

Olatunbosun S. Adekogbe*

Abstract

This paper examines the reasons for the erosive state of selected dance steps and reasons for the consequent emergence of modified dance steps. There are fourteen dance steps selected for this paper, twelve from Nigeria, one from South Africa and one from Ghana. Primary data were collected through oral interview of selected dance groups in Ile-Ife, Ibadan, Ijaw, Calabar, Istekiri and Tiv metropolis. Secondary data were collected by reviewing works of scholars in published books and articles from national and international journals. The findings reveal that the emergence of modified dance steps has now become an accompaniment to popular music as against the conventional concept of music as an accompaniment to dance. These dance steps become more popular than the traditional dances and adapted as homely dances in all the selected geo-political zones in Nigeria. The paper concludes that the emergence of modified dance steps has eroded and sniffed the dance peculiarities of these towns as a result of contemporary music artiste's quest for identity and unity of dance steps to their music.

Keywords: Barriers, Dance steps, Accompaniment, Unity, Contemporary Music.

Introduction

Dance in the African context can be classified into traditional, modern and contemporary dances. Traditional dances are those dance steps that are created from local and indigenous ingenuity. Modern dances involved dance steps created from individual or group creative ingenuity while contemporary dances are those dance steps modified from traditional dances that are presently in use. From the trajectory of music and dance in Nigeria, music has always been seen as accompanying dance but somewhere along the line, dance is beginning to revolutionize in line with the theory of dance autonomy¹; according to Aluede and Eregare (2006, pp. 93-97) that dance scholars in our contemporary societies hold the view that dance is a separate art form devoid of all other ancillaries. Jacqueline (1989, p. 23) defines dance as movement in time and space². Aluede and

Olatunbosun S. Adekogbe lectures at the Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria.

Eregare (2006, p.96) further posit that although, the origin of dance is believed to be as old as man, its origin is lost in antiquity; it is however believed to be of divine origin.

Dance is generally accepted in every Nigerian society as an integral component of its existence. Everyone in each society is culturally conscious of his or her traditional dance; which is more or less a mark of identity. In this regard, dance is not seen merely as an aesthetic or artistic endeavor, but as a way of life or the actual life of the people. In fact, Nigerian traditional dances are not complete without the functions of such cultural nuances which have helped, to a greater extent to characterize or describe the indigenous Nigerian dances in proper perspectives. The culture of the people is therefore represented in these dance steps and, or presented in its authentic state. The nature of Nigerian dance can therefore be recognized through the cultural behaviors of the people; these include spiritual, ceremonial, social, political, occupational, educational, entertainment and recreational ethics. All these are often displayed in dance steps.

The emphasis on these cultural undertones indicates that the paper is guided by the theory of social sciences; the discourse is therefore, to a large extent, a socio-cultural one as expressed in the creational dance ability of popular music and its resultant effects in creating a unity of dance steps among Nigerians in the 21st century.

Nigerian Contemporary Music and Dance Nomenclature

Dance is a very important part of the Nigerian way of life. There are two broad categories of dance in Nigeria; Traditional and contemporary. Traditional dances, basically, are all the formal and informal dance moves, steps, patterns and practices that have been passed on to this present crop of Nigerians by our ancestors. Every Nigerian tribe has its peculiar version or variation of this classification of dance and it comes with intrinsic meaning for the people who have it. For example, Igbo youths in Eastern and Southern Nigeria dance a very vigorous acrobatic dance called *Atilogwu* and Tiv dancers do the *Swange* or the *Tsustele* Dance. Similarly, the Yoruba dance the *Bata* Drum beats while the Fulani *Sharo* dance is unique and traditional to him.

Aligning the earlier arguments to the Nigerian contemporary dance as the main discourse of this paper, it has been observed that in most of the Nigerian social gatherings Nigerian club or party, you would not see a lot of people dancing the traditional steps. Some of these moves are simply modern forms of traditional dances like *etigi* which came from one of the Calabar traditional dances. Others like the *alanta* and *skelewu* are the offerings of popular musicians expressing themselves and giving their listeners an opportunity to do same. There is, of course, the ever present western style hip-hop dance moves all remixed to give them a Nigerian flavoring. If you get the opportunity to attend any Nigerian party, then keep

your eyes open for the informal dance competition which always springs up.

Nobody wants to be outdone at the party and it is all done in a spirit of fun. It is especially interesting at the reception of weddings to watch bride and groom put their dance skills to the test. Not to mention the general fun of everyone dancing at the ceremony. However, there are popular contemporary dances in Nigeria, South Africa and Ghana that are commonly danced at every social gathering in Nigeria with no barriers to age or sex, learned or illiterate, tall or short, slim or fat, even this trait is extended to the blinds. Some of these dances are listed below:

- (i) Alanta by Artquake
- (ii) Azonto by Wizkid
- (iii) Etigi / Kukere by Iyanyan
- (iv) Skelewu by Davido
- (v) Shoki by Dre San, Lil Kesh and Orezi
- (vi) Sekem by MC Galaxy
- (vii) Shakiti Bobo by Olamide
- (viii) Zanku by Zlatan Ibile
- (ix) Gbese in Opotoyi by Naira Marley
- (x) Pokolee by Pokolee in Egungunbecareful
- (xi) Tesumole by Naira Marley
- (xii) Soapy by Naira Marley

Dance as an Accompaniment to Contemporary Music in Nigeria

Dance accompaniment to music has gone beyond age barriers as well, young couples use dance to accompany music during wedding reception and old couples use dance to accompany music during wedding anniversary. Nigerians love to dance and it is on this note that every Nigerian popular artist tries to create a new dance step for his or her fans in order to keep their music alive forever. This paper observes fifteen (15) contemporary music dance steps and effects on Nigerians.

i. Alanta by Artquake

Alanta was as weird as Galala; characterized by winch facel; dancers raise their legs, one after another beating an imaginary drum on their stomach. It was made popular by Artquake. Figure 1 expresses the dance step.



Figure 1: Alanta dance accompanying Artquake music (www.youtube.com)

ii. Azonto by Fuse ODG, popularized by Wizkid

Azonto became popular in Nigeria through the Ghanaian singer, Fuse ODG with his song Azonto featuring Tiffany. It gained more popularity when Wizkid corroborates on this beat in one of his freestyles, it gained more popularity when the song video went viral to attract more views than even the official video by Fuse. It has gone on to become one of the greatest dance movements in the last decade, spreading from Ghana to Nigeria and other African countries and Europe. Figure 2 expresses the dance step.



Figure 2: Azonto dance accompanying Wizkid music (www.youtube.com)

iii. Etighi in Kukere by Iyanya

Etighi became popular when Iyanya released the video for his hit single, Kukere. It is actually an Efik people of Cross Rivers State traditional dance move that was modernized. Figure 3 expresses the dance step.



Figure 3. Etighi / Kukere dance accompanying Iyanya music. (www.youtube.com)

iv. Skelewu by Davido

Davido created this dance step in one of his musical tracks and wooed everyone with this hit single, Skelewu, and followed it up with a beautiful dance step to promote the song. The song gave the Nigerian artist recognition home and abroad, memorable of which was

when it was played during the half time of a Spanish La Liga match in 2013. (www.vanguardonline.com) Figure 4 expresses the dance steps.



Figure 4: Skelewu dance accompanying Davido Music (www.youtube.com)

v. Shoki by Dre San, Lil Kesh and Orezi

Shoki dance is noted as one of the Nigerians most controversial dance steps because about three musicians claimed to be its originator, Dre San, Lil Kesh and Orezi. Leaving the originator issue behind. It is a style of street dance that started among African American and Puerto Rican adolescents in New York City in the mid-80s. Nigerian club-goers around then adequately kept this pattern and it was a road rivalry in numerous areas with an assortment of innovative moves that it can accommodate Figure 5 expresses the dance step



Figure 5. Shoki dance accompanying Dre San, Lil Kesh and Orezi music. (www.youtube.com)

vi. Sekem by MC Galaxy

Sekem dance and dancers are lovely to watch. In what looked like a mere freestyle when it was first

Figures 6 express the dance steps created by MC Galaxy on his hit track Sekem. dance step.



Figure 6: Sekem dance accompanying MC Galaxy Music (www.youtube.com)

vii. **Shakiti Bobo by Olamide**

Olamide's Shakiti Bobo became a monster hit in churches across the federation. when its visuals were released with a trending dance step that many embraced with both arms. Shakiti Bobo, is inadvertently becoming cultural bound for Nigerians. Figure 7 expresses the dance step:



Figure 7. Shakiti Bobo dance accompanying Olamide music. (www.youtube.com)

viii. **Soapy Dance by Naira Marley**

On June 28, 2019, Nigerian artist, Naira Marley released his new single, 'Soapy.' It was his follow-up to 'Opotoyi', the single which was released while he was in EFCC care. To the two singles, there is a shared belief; an unequivocal substance that rouses discussions about the uniformity of dance to the two singles. Figure 8 expresses the dance: (www.okayafrica.com › [soapy-dance-craze-2019-nairamarley-ib](http://www.okayafrica.com/soapy-dance-craze-2019-nairamarley-ib))



Figure 8. Soapy dance accompanying Naira Marley music.
(www.youtube.com)

ix. Zanku Dance by ZlatanIbile

Prior to this dance, there was ShakuShaku which an excessive number of individuals are yet to ace. *Shaku Shaku* slipped into *Zanku*, the single, "Capable God" by ChinkoEkun being one of the impetuses empowering that progress. Be that as it may, the beginnings of *Zanku*, presently broadly credited to the rapper known as Zlatan Ibile and attached to a staggered, road culture which the sweeping Nigerian mainstream society has consistently acquired from. Figure 9 expresses the dance(www.okayafrika.com › [zanku-dance-craze-2019-zlatan-ib](http://www.okayafrika.com/zanku-dance-craze-2019-zlatan-ib))



Figure 9. Zanku dance accompanying Zlatan Legwork music.
(www.youtube.com)

x. Poco Lee Dance byIweh Pascal Odinka

Iweh Pascal Odinka, otherwise called Poco Lee, the dancer and hype man created the Poco Lee dance steps which got mainstream in 2018 when featured in Zlatan Ibile's Zanku Legwork's video as seen in figure 10:(<https://www.vanguardngr.com/2020/02/unveiling-nigerias-top-dancer-poco-lee>)



Figure 10. Poco dance created by Poco Lee and featured in Zlatan Ibile's Zanku Legwork's video (www.youtube.com)

xi. Tesumole Dance by Naira Marley

Nigerian Afrobeats singer-songwriter and Indigenous rapper, "Naira Marley" created *Tesumole* dance in his new song titled "*Tesumole*". "*Tesumole*" is a track in the album "Lord of Lamba". (<https://trendybeatz.com>). Figure 11 expresses the dance.



Figure 11. Tesu Mole dance accompanying Naira Marley music. (www.youtube.com)

xii. Gbeku Dance by Zlatan ft. Burna Boy

While fans are still yet to be healed from The Zanku dance by [Zlatan Ibile](http://www.youtube.com) he Introduces another one called "Gbeku" as seen in figure 12:



Figure 12: Gbeku ft. Burna Boy accompanying Zlatan music. (www.youtube.com)

This adoption is not limited to within Nigeria but, also globally accepted. It has also been observed that whenever Daddy Showkey music *fire, fire* is played, it is expected that Galala dance will accompany such music. This observation has been established for Suo by Mountain Black and Mad Melon, Alanta by Artquake, Makossa by OlomideAwiloLongomba, Azonto by Wizkid, Etigi / Kukere by Iyanya, Skelewu by Davido, Shoki by Dre San, Lil Kesh and Orezi, Sekem by MC Galaxy and Shakiti Bobo by Olamide.

Findings from the interviews conducted show that the artiste decides the type/kind of dance should be performed to the music as against the former practice that have the Artiste – Music – Dance and the current trend which is Artiste – Dance – Music. It is believed that any dancer who deviates from the artiste structured dance steps as accompaniment to the artiste music is regarded as a dance deviant. Dance is seen as controlling the music which is in line with the theory of dance autonomy as postulated by Aluede and Eregare (2006, p. 97) that dance scholars in our contemporary societies hold the view that dances is a separate art form devoid of all other ancillaries. Below is the quantitative analysis of the responses of the dance groups in the selected cities in South-western Nigeria in chart 1

Chart 1: **Quantitative Analysis of Dance Group Responses**



Conclusion

In this paper, attempts have been made to discuss views of scholars on dance, factors that propel dance and values of such to the Nigerian society. The paper also traced the various dance steps in contemporary hip-hop music in Nigeria. The paper went further to project the various dance steps that have resulted from the emergence of popular music in Nigeria. These contemporary dance steps were also pictorially presented for the purpose of image concretization. The paper therefore concludes that there is a paradigm shift in the concept of Nigerian dance steps especially from traditional to contemporary with the emergence of popular music which has

changed the concept of dance practices. The paper concludes firstly, on the premise that dance is now serving as an accompaniment to music rather than music accompanying dance in the 21st Century Nigeria contemporary musical practices because any moment in time when certain popular music is on the air (radio, television, DJ player or from cell phones). Through a careful observation of dancers at parties, it was concluded that contemporary dance in Nigeria has adopted a unified step for a particular popular music which has been created by the artist of such music to hypnotize fans into dancing no other dance than the one created by the artist. Through this process, a unity of dance step has been adopted and it is danced to such music anywhere and at any time such music is played. Secondly that traditional African dance steps are being eroded by the emergence of modified modern dance steps which result from the modern artiste quest for identity. This paper has implications on society, culture, music industry and policy makers.

References

- Adedeji, J. (1966). The place of drama in Yoruba Religious observance. *Odu: University of Ife Journal of African studies*, 3 (1): 88-94.
- Aluede, C.O. & Eregare, E. (2006). Dance without music: An academic fable and practical fallacy in Nigeria. *The anthropologist*, 8 (2): 93-97.
- Jacqueline M. S. (1989). *Dance composition: A practical guide to creative success in dance making*. Methuen drama. London: A & C Black Publishers Ltd.
- Mbiti, J.S. (1990). *African religions and philosophy*. Heinemann.
- Patel, A. (2006). Musical rhythm, linguistic rhythm, and human evolution. *Music perception*, 24: 99-104.
- Wallin, N. L., Merker, B. M. and Brown, S. B. (2000). *The origins of music*. Cambridge, Mass.: MIT Press.

Musical Aesthetics in Bakare's *Once Upon a Tower* and Ogunyemi's *Eniyan*

By

Hameed O. Lawal*

Abstract

Deployment of music in dramatic enactment is as old as the evolution of drama. In modern drama, communicative and aesthetic values of music and dance are indispensable. Musical aesthetics encompasses embellishing acting on stage and screen with music to reinforce theme, enhance characterisation, advance plot and depict mood and emotion. In the two plays in focus, *Once Upon A Tower* and *Eniyan*, we adopt content analysis of the plays. Critical reading of the plays reveal that, while contemporary music permeates *Once Upon A Tower* in line with the thematic pre-occupation, morality nature of *Eniyan* necessitates the use of folk songs for edification. Among other findings, it was discovered that, music has its own communicative values when properly fused with dialogue and mime. It also enhances characterisation when utilised to identify and eulogise a character. It is therefore recommended to prevent boredom of long dialogue, synchronism of dialogue, music and dance can sustain the interest of audience.

Keywords: Music Aesthetics, Dramatic Enactment, Theme, Characterisation

Introduction

From the very beginnings of drama, there has always been a close, even a symbiotic relationship between drama and music. Music and sound can be used to create atmosphere, generate movement and narrative, and it can be used to stylise and bring life to an otherwise dull scene. This is affirmed in Aristotle's observation as cited in Agoro (2001, p. 41) that, "music is the most important of the pleasurable additions to the play".

The fusion of music and drama dates back to Greek era. Spicing of drama presentation with music and dance was dictated by the nature of theatre practice at that time. Acting was not realistic. To enhance characterisation, actors wore coloured masks to enhance their visibility, and their portrayal of movement, gesture and voice. Few actors impersonated all the characters in a drama. In order to prevent boredom and dullness that absence of actors on the stage may create, chorus provided musical

Hameed O. Lawal is a lecturer at the Department of Theatre Arts, Federal College of Education, Oyo.

interlude. The music was backed up with dancing. They sang and danced until the actors returned to the stage for the next scene.

It was this tradition that began in Greek era that was sustained to this modern era in many forms and vestiges. When Hubert Ogunde blaze the trail in 1944 as the first theatre company in Nigeria with his plays; *The Garden of Eden* and *The Throne of God*, music was his major means of expression. One of the main features of this operatic form of dramatisation was the absence of dialogue. The emphasis at this time was on music and productions that will give visual delight, rather than plot. Characterisation is strengthened with music, folklore, proverbs, chants, incantations and dances (Clark, 1979, p.110)

When the dramatists of the popular Yoruba Travelling Theatre transited from the stage to the screen music and dance are retained as major means of emphasizing theme, advancing plot, enriching characterisation, mood, tempo and communication. In these days of home video films format, relics of interface of music, dance and drama are regular features of mostly epic films with traditional setting.

In the same vein, literary dramatists are not left out of this effective utilisation of music to blend tradition and modernity in their dramaturgy. This is typified in Soyinka's *Death and The King's Horseman*, Osofisan's *Yungba Yungba and The Dance Contest*, Akinwale's *This King Must Die* and Bakare's *Once Upon A Tower*. It is against this background that musical aesthetics in Bakare's *Once Upon A Tower* and Ogunyemi's *Eniyan* is explored.

Synopsis of *Once Upon A Tower*

Bakare, Ojo Rasaki's *Once Upon A Tower* dramatises how corruptive tendencies in tertiary institutions in Nigeria deprive the system of quality human and material resources to train quality graduates. The story revolves around Omowaye Pedro a medical student whose ambition of becoming a medical doctor is truncated by the inadequate facilities in the medical school and mediocrity in staffing. The decay in the university is characterised by the Vice Chancellor's desperation to remain in office, Dr. Kurumbete's self preservation instinct and misappropriation of funds by associates of the council members. Omowaye Pedro, a victim of the inadequacies in the university that made him half backed graduate resolves to fight back by striking with his gang at the peak of convocation ceremony.

Musical Aesthetics in *Once Upon A Tower*

Dramatic enactment of this story of the rot in the campuses of Nigerian tertiary institutions is fused with ten modern songs to re-inforce the theme, advance the plot, as an interlude and means of expressing, mood, and emotion. This is a rapid departure from the western convention of emphasis on dialogue that could disorient and bore non-intellectual audience. The passion of the renowned choreographer for music and dance

in his dramaturgy can be linked to his passion for dance in which he has carved a niche for himself in scholarship and practice. Bakare's theatre is therefore that of acting, singing, dancing, mimesis, acrobatic display and spectacle that is the delight of resourceful actors and directors.

In the prologue, a thematic song entitled *Once Upon a Tower* introduces the play. The lyrics of the song which goes thus, gives hint of deteriorating situation in tertiary institutions in Nigeria.

The academic excellence in teaching and learning that is the hall mark of universities in Nigeria in the past is metaphorically likened to a gold on the marble in the song. The descend into rot as typified in mediocrity, indiscipline, inadequate facilities, corruption, academic fraud and sexual harassment is captured in the phrases 'tower in the stone', 'tower on the wood' and tower in the mud. With this introduction music, the mind of the audience is alerted about what is expected or who is expected. When music assumes this level of characterisation, the aesthetic had been realised in the drama.

solo:	Once Upon A Tower in our country Nigeria the tower upon an Ivory on a gold on the marble ooo
chorus:	Later but later the tower on the silveer eee Later but later the tower on the bronzel x 2ce
solo:	Once upon a tower the ivory upon the marble na the citadel of learning a place of civilization
	chorus: Small by small the tower on the stone ee little by little the tower on the wood 1 x 2ce
solo:	Once upon a tower the ivory upon the gold e dey shine e dey glitter a place for the high and the mighty
chorus:	Now but now the tower in the dust eee now but now the tower in the mud The high and the mighty they are crawling they are sleeping Area men and women they are winning they are cheating The high and the mighty they are melting like jellies. Area bobos and girls

they are flying they are kicking. (Once upon a Tower, p.7)

Effective use of contemporary songs to emphasize the thematic pre-occupation of the play continued in Movement one with a convocation song to express the celebrative mood in the convocation ground. The excitement that normally characterise the completion of an academic programme in merrymaking of graduation day is heralded with this song.

chorus: When omowaye dey convoke
when pedro dey do induction
mama and papa happy
when omowaye dey convoke

solo: Half education is better than none
na de philosophy of our universities now
halfblindness dey risky
kata kata dey for front. (Once upon a Tower, p.5)

In the same vein, striking of pedro and his gang shortly after the convocation to avenge the atrocities of the management of the university that truncated his ambition of becoming a certificated medical doctor in movement two is reinforced with the song 'Nemesis' to set the tone for the revenge mission. Embedded in this songs are sensitisation on repercussion of evil deeds perpetrated in the past and the implication of mortgaging the future with pecuniary gains of the present.

Nemesis Nemesis Nemesis
Retributive justice (2ce)
The wickedness of today
will be punished tomorrow.
Nemesis, the seed that germinates.

Nemesis Nemesis Nemesis
Retributive justice (2ce)
The corruption of today will
Bring failure tomorrow
Nemesis nothing can stop its growth. (Once upon a Tower, p.11)

In dramatising the glorification of mediocrity over merit in Movement Eight, the playwright employs Fela Anikulapo's popular tune, *Teacher Don't Teach Me Nonsense* to embellish the enactment of Dr. Yemi's mediocrity in mime and dance. On the lighter mood, the romance between pedro and Khadijat (Senator's daughter) is spiced with love lyrics that depicts the emotional attachment of Khadijat to pedro against her father's preferred man, Ogbuefi, the businessman. This is exemplified in Movement Nine with this rendition

Kiss me before you go x (2ce)
My darling fami mora
gbogbo ohun to n se mi wa lara e.

Kiss me before you go.
 Oh darling sweet, you are
 the only one that comforts
 me I will never depart you.
 dear, Pedro is the name of the
 boy I love, when I kiss his pillow
 to represent Dear.
 When I kiss his picture to
 represent Darling, Pedro is the
 name of the boy I love. (Once upon a Tower), p.58)

Ironically, it is this enactment of love life of Pedro in Movement Nine that exposes the inadequacies in his training as a medical doctor and the role of senator and Ogbuefi through the supply of substandard medical facilities to the University. The basic deduction is that, the dramatisation of what led to sudden attack of the University management by Pedro and his gang is flavoured with the deployment of contemporary songs and instrumentation to re-inforce the theme, advance the plot, and heighten tension and emotion. This has in turn prevented dull moment by strengthening, the dramatic action in movement and mime.

Synopsis of *Eniyan* (Everyman)

Like the title *Eniyan* (Everyman) implies, the play is about the character *Eniyan* who revels in power, money, beauty and properties in his possession. Basking in the euphoria of these vanities personified, *Eniyan* throws value and virtue to the wind. What aptly depicts this in the play, is when *Eniyan* kicks and sends away a pauperised fellow being without compassion. With the arrival of death, his sources of strength and arrogance as typified in money, power and properties part ways with him as death declines, *Eniyan's* pleas for more time to turn a new leaf. With the desertion of his hitherto loyal companions, he, alone meets Olodumare to account for his deeds.

Musical Aesthetics in *Eniyan* (Everyman)

Taking into cognisance the absence of conventional segmentation of scenes and Acts in the structuring of *Eniyan*, realisation of the thematic pre-occupation and values personified depends on creative use of folk songs and dances to enhance characterisation and advance the plot for sequence.

Making the personified values more lively demand composition or adaptation of folk songs that will introduce and enhance their characterisation as events in the play unfold. It is in line with this reasoning that *Eniyan* and his retinue that includes, *Owo*, *Dukia*, *Iwa*, *Agbara* and *Ijewo* are ushered in with these songs backed up with dances for identification and characterisation.

Eniyan (Everyman)

Eniyan haa a Eniyan haaa Eniyan

Ye se owo re wo ooo Eniyan 3ce
(Human being, oh man, critically examine your activities)

Iwa (Character)
Iwa iwalewa omo eniyan, Aiye
oje kan, iwa ni gbe ni de sa re oo - 3ce
(character, character is the beauty of mortals
wordly possession amount to nothing, it is
good character that leads to eternity)

Dukia (properties or possessions)
Dukia ni o ma ko jo (2ce)
Bimo ba lowo
Dukia ni o ma ko jo (2ce)
Bimo ba bimo
(I will acquire properties
when I am rich.
I must acquire properties
when I procreate)

Ijewo (confession)
Ijewo de ee, ijewo ma ma de oo
Ijewo de ee, eniyan rora se - 3ce
(Confession, time to confess
is here
man be careful)

Agbara (strength)
Agbara die die (3ce)
Ile aiye le
(Patience, strong one
patience, strong one.
The worldly sojourn is tough and rough)

It is pertinent to note here that materialist tendencies of *Eniyan* as personified in *Owo* (money), *Iwa* (character), *Dukia* (property) and *Agbara* (power) reinforced with music and dance to enhance the characterisation in terms of the obsession, strive, desire and motivation for them in the life of mortals. In the same vein characterisation of *Iwa* (character), *Ijewo* (confession), *Iku* (death) and *Olodumare* (God) fused with songs caution on the need to tread softly when endowed with wealth, power and fame. The musical aesthetic here lies in use of music and dance to prick the conscience of the audience to identify the follies and foibles of *Eniyan*, who metaphorically represented mortals to avoid the same pitfalls in life. This is because music can elicit empathy and emotion than dialogue. The dual purpose of edification and entertainment is thus realised.

In between these songs that identifies and introduces eniyan and his team are praise songs to spur eniyan into more action as typified in his penchant of flaunting wealth and influence in the midst of poverty. This is aptly captured in this praise chant;

Eniyan,
It is you who own goods
You own money.
You are fashionable
You have all to lead an
enjoyable life.
whoever gets to your compound
will become rich
will drink binge
will swim in wealth
Go on enjoying life,
May you never fall.

Subsequently, arrival of Awelewa, the wife of Eniyan and her retinue is heralded with this song that highlights her beauty;

Awelewa, Aya ba
Awelewa, Aya Eniyan
Ma rora Ma wole
Awelewa ma rora.
Awelewa, the \Queen, Awelewa
the pretty wife of Eniyan,
be graceful in your steppings
be gracefully coming

Entrance of Awelewa is at the peak of this celebration of wealth and possession that Ojiya walks in to beg for money to feed his family. But instead of putting smile on the face of the downtrodden, Eniyan despises him with these words;

Eniyan: I know no sorrow, wretched
Go away from here. Go away
And don't pollute this
pleasant atmosphere. (Eniyan, p.10)

To worsen Ojiya's situation, Eniyan deceptively makes him to sob to mock him. He then uses money as bait before ordering Agbara to forcefully push him out of sight. This act of heartlessness by Eniyan irked Olodumare who endowed him with wealth to empower the poor to lament;

Haaah aaah!
My creatures
Look at my creatures\
Revelling in sin.
Look at them,
How they denounce me for Esu

Against whom they were warned
I gave them rules
Rules to guide them that
they do not go astray;
Rules to guide them against
Esu and his ways,
But alas! they damned my
Supremacy
Immediately my rear was
turned.
What a world!
What a corrupt word:
Only a fowl builds and
Scatters his own house
At the close of day,
Otherwise, I would have drawn
A blanket of wrath on the
world
And leave only trees and animals
to occupy her.
for they are better than people
who rule them. (Eniyan, p.16)

Olodumare then resolve to send Iku (death) to Eniyan for an invitation to come and account for his deeds on earth. Olodumare whose appearance is announced with a song enlogising his supremacy, takes his exit with the same song to sanctify his presense. To affirm the attitude of Eniyan to the less fortunate ones in his social reality, Iku disguises as beggar. In the midst of the wining and dancing, Iku sneaks in as a beggar begging for water to quench his thirst.

But an unrepentant Eniyan frowns at his intrusion with these words as he crawls in;

Eniyan: And you think there
 is a brook in my house
 where you can dip your
 crooked calabash?
 Is that it? Get out! (Eniyan, p.20)

Eniyan mocks the thirsty beggar with this enactment. He collects the small gourd from Dukia and deceptively moves toward him as if to give him water. Instead of pouring the water into the beggar's mouth, *Eniyan* pours it to the ground. Frantically the Beggar makes an effort to get a drop but *Eniyan* makes it impossible for him. he dribbles him around the stage and finally kicks him. With this replication of flaunting of wealth and callousness towards the less privileged, Iku as Beggar left with parting short.

Beggar: *Eniyan*, I depart. But
 remember that
 Many are mighty that fell
 And great was their fall.
 I've seen kings become slaves
 And slaves, by providence,
 become kings. (*Eniyan*, p.22)

To sustain the tempo of fusing songs and dances to enhance characterisation and synchronisation, The return of *Iku* as a dancer accompanied by three other dancers is heralded with an energetic dance. After an appreciation of the performance by *Eniyan* and his retinue, the three dancers take their exit. *Iku* subsequently reveals his true identity to consternation of all present. *Iku's* wild look and menacingly move towards *Eniyan* is reinforced with this song;

Iku de ee
 Iku ma ma de oo
 Iku de e, abara dudu hoo
 (The ultimate, death has come, the
 messenger of doom from the gods.)

After an initial bravado with his wealth and possessions, *Eniyan* succumbs to the reality of being confronted by death to commence his journey to the abode of *Olodumare* to give account of his deeds on earth. When *Eniyan* realises that, he will not be accompanied by money, property and intelligence, on his journey to heaven, he pleads for more time but it is too late. Even *Awelewa* who has had best of times with him takes her leave in this trying period. These hours of trial of *Eniyan* is aptly expressed in songs of lamentation and dirge to recall his frivolities with affluence and influence.

Conclusion

In this discourse, the symbiotic relationship between music and dramatic enactment was explored. Aesthetic and expressive values of music are discernible in re-inforcement of theme, enhancement of characterisation, as an interlude and expression of mood and emotion.

Overview of musical aesthetics in Nigerian theatre attest to the efficacy of music in dramatisation of stories on stage and screen. In indigenous/traditional drama as typified in masquerade festivals, enactment of ancestral spirits is more in dance and music. In the same vein, the professional/popular theatre which share some elements of performance idiom with the indigenous theatre was also more of musical drama before graduating into dialogue drama. The songs and dances in this theatre are spiced up with incantation, evocation chanting and pantomime.

To enrich the dramatic action in their dialogue based dramaturgy, the literary dramatists have been exploring songs and dances to enrich, speech, movement and communication. This passion for musical aesthetics

in drama is sustained on the screen with the use of music to comment on action and mood, to entertain and reiterate theme.

In conclusion critical reading of the two plays in focus revealed that;

- i) Music has its own communicative values when properly blended with dialogue and mime. This is dramatised in use of music to begin the story of the rot in an ivory tower;
- ii) Mood and emotions running through the play as events unfold are captured in the contemporary compositions in *Once Upon A Tower*.
- iii) The total theatre of acting, singing and dancing is achieved in a literary theatre. This is rapid departure from western convention of reliance on dialogue for dramatic action which can bore non-intellectual audience;
- iv) Effective use of dance and music in *Eniyan* without the conventional segmentation of scenes or Acts affirm the relevance of music in linking scenes, advancing plot and preventing void;
- v) Enhancement of characterisation through music is exemplified in composition on characteristic of wayward girls on campus and enactment of Dr. Yemi's mediocrity with Fela's popular tune in *Once Upon A Tower*. In the same vein, *Eniyan's* arrogance and heartlessness are aptly captured in songs eulogising him and praise chants; and
- vi) While the contemporary music in *Once Upon A Tower* emphasizes the contemporary issues of corruption and indiscipline in tertiary institutions in Nigeria, the folk songs in *Eniyan* drive home the moral lessons embedded in the play.

References

- Abah, O. S. (2003). *Performing life: case studies in the practice of theatre for development*. Zaria, Tamaza Publishing Company Limited.
- Adeoye, A. A. (2010). On the theatre scholarship and controversy: The case of director in traditional African theatre'. In: *African Symposium: A journal of the african educational research network*, 10 (2): 84-92.
- Agoro, Saviour N. A. (2001). *Theatre and drama in education*. Ibadan: Caltop Publications Nigeria Limited.
- Alamu, O. O. (2010). *Aesthetics of Yoruba film*. Japan: Research Institute for World Languages, Osaka University.
- Bakare, Ojo Rasaki (2000). *Once upon a tower*. Uyo: Afahaide Publishing Company.
- Clark, Egun (1979). *Hubert Ogunde: The making of Nigerian theatre*. Lagos: Nigeria Magazine.
- Music (n.d) Retrieved on Feb.26, 2017 from the website: <https://en.wikipedia.org/wiki/music>
- Wale, O. (1987). *Eniyan (a morality play)*. Ibadan: Salem Media Nigeria Limited.

Language Interference and Polyglot Actors in Selected Yoruba Native Film

By

Adejoke, Adetoun Ademuyiwa*

And

Eunice Uwadinam-Idemudia*

Abstract

This paper explores the inadequacy of language delivery due to linguistic interference of the native language of select polyglot actors in Yoruba Nollywood films as a hindrance to adequate interpretation. Three non-native actors in native Yoruba films were studied, and their linguistic performances were content analysed in line with their mother tongue interference. The paper adopts the Social Learning Theory of Albert Bandura, which identifies the impact of language on the audience, and sees the actor as part of models to either elevate or denigrate ethical values of language in society. The research is premised on Qualitative method of research in analysing the visual film materials to identify linguistic strength and deficiency of the Yoruba language in performance. Findings show that actors who underplay nativity through language undervalues linguistic appreciation of the audience, and also reduces the cultural values the films are meant to propagate.

Key words: Language, interference, Polyglots, Nollywood, Linguistic, Actors.

Introduction

Nollywood is the Nigerian film industry, created in line with the American film culture, Hollywood, as well as Bollywood in India. Like its counterparts in the developed world, the Nigerian Nollywood industry depicts the socio-cultural milieu of Nigeria, with her multiple and identifiable ethnic configurations. Okpadah (2019, p. 188) defines this industry, as “the video film industry of the Nigerian people” and “the Nigerian National cinema”. In delineating the Nollywood film, Ayakoroma (2015, p. 17) identifies it as “the contemporary Nigerian Film Industry.” This categorisation suggests a newness of Nollywood industry that has evolved through its history with the vigour of modernity and relevance. Nigeria consists of many ethnic identities, identified by language, cultural

Adejoke, Adetoun Ademuyiwa and **Eunice Uwadinam-Idemudia** are lecturers at Olabisi Onabanjo University, Ago-Iwoye, Ogun State and Redeemer’s University, Ede Osun State respectively

diversity and other concrete and non-concrete values. Emmanuel (2015, p. 9) comments “The multilingual character of Nigeria is reflected in all aspects of the national life, including filmmaking”. He suggests further that In the Nigeria industry; there is no isolation of perspectives, but a conglomerate, “woods”. The Yoruba version of Nollywood, for instance, refers to films in the Yoruba language, in some quarters, it is known as Nollywood Yoruba. In the northern part of the country, another variant of the ‘wood’ is known as Kannywood, referring to films in the Hausa language spoken majority of the Northern population of Nigeria. The last popular variant is naturally that of the Ibo speaking people of the western part of the country referred to as ‘Ibo films’. In all of these ‘woods’, language is the key distinguishing factor of their identity.

Language forms the fundamental element for cultural identity and a useful tool for communication in drama and performance. It transforms the written text into actual performance. In the cultural milieu, language is a function or verbal behaviour that occurs amongst individuals in the same space. A child’s first language is referred to as the mother tongue, while others are regarded as the second or third language as the case may be. Most times, the first language gives the identity of ethnicity; the interference or non-interference of the first language in the rendition of a second language is dependent on the linguistic dexterity of the speaker. In performance, the actor presents an identity for the character he is playing, by situating the story in a believable local, therefore, the language of communication he deploys becomes the language of the character, unless the lines are delivered in the second language or the lingua franca that emerges most times as the second language. Language interference is the cross-linguistic influences of a mother tongue in the expected language of delivery by the non- native actor in a native play performance. Actors who fall into this category are the no-native polyglot actors who can also be referred to as multilingual actors. In Nollywood Yoruba films, they are cast to feature, not only as Yoruba characters but as characters with Yoruba native dialect. Some epic films, parade polyglot actors with language deficiency which resultantly causes disorientation in the aesthetic value of their performances as seen in the actor's mother tongue interference.

However, because of its accessibility to a broader audience, the dramatic genre of films is easily an aesthetic and valuable tool of communication, primarily because of its audio-visual nature. for this reason, this study examines the linguistic ability of polyglot actors in selected cultural movies and how linguistic deficiency affects the general output of performance and its impact on the audience.

Polyglots

Polyglot actors are multilingual/bilingual actors with the command of their ethnic language and having a conversational disposition towards their second or third language. Uriel, Weinrich's (1968, p.7) definition of a

bilingual is “one who switches from one language to the other according to the appropriate changes in the speech situations, but not in the unchanged speech situations”.

The polyglot or bilingual actor in a native film setting must not only display knowledge of the correct language, but they also need, to be competent in the dialect as well as the social rules of that language. The multilingual actor can express the life of a character be it religious, cultural or philosophically articulated through language. Cameron, (1995, p.15) opines that identity is expressed through language and that consciously or unconsciously, speakers use speech to signal their sense of themselves as belonging to group A and being different from group B.

Language Interference

Just as communication is essential to language, interference is also detrimental to language understanding. Kroskrity (2001, p. 106) explains interference as that which refers to speakers or writers applying knowledge from one language to the other. In native Yoruba films, polyglots who are cast, in films experience the influence of the mother tongue, which is non-Yoruba on the native Yoruba dialect they are expected to deliver. The mother tongue also referred to as the 'first language' of contact, has an overbearing influence on the indigenous dialect. The mother tongue dialect is referred to as the linguistic interference of a child's first language. Such interference, which includes elements of speech, such as, intonation, rhyme, speech and sounds, affect the target language, which in most cases is the second or third language. Language interference corrupts the Yoruba native language through the mother tongue acquired.

Albert Bandura's Social Learning Theory

Albert Bandura (1977), is a clinical psychologist who believes that learning is not limited to the classroom, but also by observing role models in everyday life, including characters in movies and television programme. The Social Learning Theory is a sociological theory that seeks to explain the cause of human behaviour. Bandura argues that the theory places emphasis on the critical role played by models. He reiterates further that human behaviour is patterned on the external forces, which serve as a stimulus, not by internal force or organism, but by the environment. In his argument, he states that the theory places particular emphasis on the essential roles played by vicarious, symbolic and self-regulatory processes, which receive relatively little attention even in most contemporary theories of learning. (1977, p. 2)

As a theory of impact, Adeleke (1995:192) posits in his discussion and findings on audience study that “a large percentage of the respondents submits that Yoruba films are capable of influencing the individual behaviour” mostly when the wrong meaning is communicated due to tonal inabilities of actors to communicate cultural meanings in a language which is essential elements that make up a good society. Improper use of

language, especially in the context of performance may lead to a gradual adulteration or damaged, and ultimately, an extinction of societal core values.

The impact of language use either in its proper or adulterated form on the audience necessitates the use of The Social Learning Theory (SLT) by Albert Bandura as a theoretical framework for this study. The Social Learning Theory is about the impact not just on style, but of the use of language as it affects the viewing audience. The theory recognises learning and behavioural change through the observation of concrete models in the guise of actors who are active role models in today's cultural evolution.

Analysis and Discussion of Findings

In all, three Nigerian films in the Yoruba language were evaluated in its form, mode, content and cultural aesthetics. Thus, the paper appraises three Nollywood Yoruba films, while attention is given to selected major characters in the following Yoruba films.

Table 1: List of Selected Yoruba films Featuring Non-Native Actors in relation to their Linguistic disability

S/N	Film Title (s)	Producer and Director	Featured Non-Native Actors' Case Studies
1	Asa	FaithiaBalogun	Faith Balogun
2	Kolokolo	YinkaLaoye/MuideenAyinde	ToyinAimakhu
3	IfaIwa	AbdulateefTitilope	Ricardo Agbor

These actors, as mentioned above, were chosen for two reasons; one is the fact that they are not of Yoruba descent. The second reason is that they participate in Yoruba films, both indigenous and films with modern settings.

Case Study One -ToyinAimakhu (T.A.) in the film, Kolokolo: (2018)

Kolokolo is an epic movie, starring ToyinAimakhu as one of the major female cast. Kolokolo is also the name of the principal character in the film played by Murphy Afolabi. The character Kolokolo sets out on a vengeful mission, for a crime the governing council of his village committed. He was denied justice over the death of his father killed during a retain raid. He becomes a terror living in exile, having acquired spiritual powers from so many gods of the land. The last of the powers he acquired is from Feyira whom he later marries. ToyinAimakhu plays Feyira, the spirit daughter of Iroko, who rescues and empowers Kolokolo against his kinsmen. The last straw, which broke the Camel's back, is his reneging on his promise to make Feyira, the only woman in his life. The Iroko spirits of Feyira, turn against him, strip him of all powers and make him powerless.

The video film is star-studded and parades popular native veteran Yoruba actors who are well known for their prowess in Yoruba native renditions. Examples are Murphy Afolabi (Kolokolo), Kola Oyewo (King of Ajeromi), RonkeOjo (Iyalode), Ogunlakaaye (Alowolodu), Damola

Olatunji (Adigun) and Samson Eluwole (Oloye). The flow of the acting is strong, and concentration is high, native language rendition is excellent among the veterans, who are not just conversant but have an excellent mastering Yoruba native expression. Apart from Kola Oyewo and Damola Olatunji who are elites and also bilingual, others are Yoruba native speakers without the interference of other Yoruba dialects.

In this film, ToyinAimakhu displays a conversational skill in Yoruba language expression, but a conversational Yoruba dialect that does not align with the linguistic concept of the film. Here are some examples:

(At the bush encounter in a conversation with Kolokolo):

Feyira: "She eyinleyinoniidekunibajeni, emina o nigba fun yin."

Translation: "You do not want to desist from evil? I too will not allow it."

Correct phrase: "se e lee niid'ekunibaje, emina o nigba fun in."

Feyira: "O daana, kini o moti o njeeewo?"

Translation: "What do you know about taboo?"

Correct phrase: "o daana, kin loo mo tin j'eewo."

(Kolokolo seeking help from Feyira)

Feyira: "Nigbatimoripejaeto lo nja, kii se ijaebi, tinba lore timo le she fun o tin mio se bi igbatimobo ore Olodumarem'orani."

Translation: "When I discover you are fighting for what is right and refuse to help you, I am not showing gratitude to the Almighty."

Correct phrase: "Ngba n moriipejaeto loo nja, kii se ijaebi, bin ba lore timo le se fun o tin o si see, biigba n mo boo ore Olodumarem'orani."

(At the entrance of the abode of other bush spirits, Feyira seeking help for Kolokolo)

Feyira: "Emi Feyira, omobibioluirokoti o nfigbogboara she omoaraye lore."

Translation: "I Feyira, the child of the iroko spirit, a helper of human beings."

Correct phrase: "Emi Feyira, omobibioluuroko tin fi gbogboaras' omoarayel'oore."

(Feyira awakens Kolokolo spirit)

Feyira: Olupemope.Motijaweolusulereoni.o di dandanko je mi, Nitori wipe kini, bi a bapeoku n popoalaayenindahun.

kolokolooo. Iwo, mogbe o leyin tan, o wafe fi gemi je. Mo ni o moshee o sise ,enidan 'ru re woo omi.. oko lo gbeelo. Emi shetanlati lo, amo bi mo tin loyi ,mo lo tiletile.

Translation: "I empowered you, you turned against me. I told you not to attempt it, you dared me, you will see the consequence, I am leaving you with everything."

Correct phrase: "Bi a ba 'oku n popo, alaayenindahun. Mo niomo see o si see. Emi setanati lo...."

The rendition of these lines is modern, as evident in the heat of an argument, where the concentration of characterisation is intense, and the flow of thought towards nativity impeded. Being conversational in the Yoruba language did not work for this cast, because although the first language of this cast is Yoruba, the actor is obviously not an in-depth speaker of Yoruba as her first language.

Like most elitist Yoruba Nollywood actors, Toyin's Yoruba indigenous dialect is defective. To the uncritical audience, the deficiency her renditions will go unnoticed, or better still, misleading in actually communicating the intended meanings of the lines. If analysed side by side with TolaOladokun, Victoria Ajibola, Ejide, RonkeOjo (RonkeOsodiOke), AbeniAgbon and others who are real native Yoruba actors and who hardly participate in modern Yoruba movies, the language defect is certainly apparent especially to the critical audience.

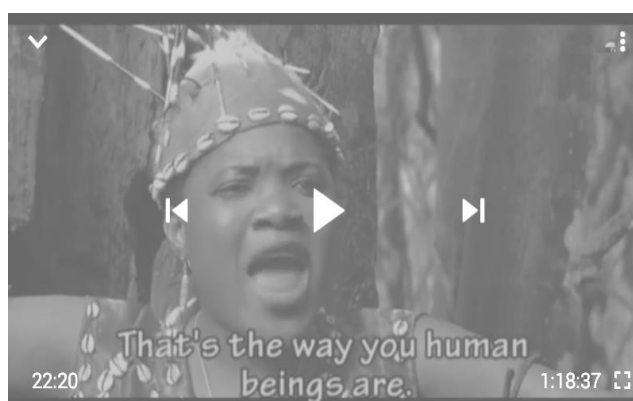


Fig. 1: T.A. in the Film Kolokolo: (Curtsey: A Screenshot from the film Kolokolo)



Fig. 2: T.A. in the Film Kolokolo (Curtsey A Screenshot from the film Kolokolo)

Case Study Two – (F.B.) FathiaBalogun in Asa: (2017)

Asa was written and produced by FathiaBalogun. Asa is a cultured film by FathiaBalogun. While the film's thematic preoccupation is embedded in its title, the essence of this tragic movie is the desecration of culture and traditions of a Yoruba ethnic community called Onala. Lead actors include Adebayo Salami who is the king, PejuOgunmola plays the queen, AlagbaFaleti is the storyteller, Bukky Wright is the wife of the Prince, Iyiade, while the Prince is played by MuyiwaAdemola, the hero of this traditional drama.

Characterisation and Linguistic Interference

Yoruba actors in this film display their dexterity in diction as required by the film, Asa. The Olokun priestesses, played by Rachel Oniga and Henrietta Kosoko two veteran actors who are also accurate and fluent in their native Urhobo first language. The character of Ewaade, as played by FathiaBalogun, does not pass without some linguistic defect. Her diction of Yoruba cultured tonality is contrasted in the delivery of her speech and intercepts the creative mood of the actor. She is viewed as floating at the exploration and the complexity in the cultural transposition her character should possess.

Examples of Ewaade's Monologue

Prince:	"Iyunn mi."
Translation:	"My Iyun."
Iyunade:	"O ga o, agodo re wa she bi enipeoun o baori re mo."
Translation:	"You and I no longer see each other often."

The "o" should have a diacritic underneath it. The 'she' should be 'se'.

Prince:	"Eyi mu tiojowudani."
---------	-----------------------

- Translation: "Are you jealous".
 Iyunade: "Firifiriniojuatiimuwanrira won, ee tie rantiiwamo, baa baransesi yin nko?"
- Translation: "We do not see each other often anymore, what if I did not request to see you?"
- Prince: "Bajin o jin n g o ni wale, Ipooba o mororun."
- Translation: "I am busy".
 Iyunade: "Odaanaankorinkanalejo mi o."
 Translation: "I missed my menstrual period."
 Nativity is underplayed in the above rendition.
 (Iyunade with Queen Ojuolape)
- Queen: "Ngbo kilo selelaariniwoatiIyiade?"
 Translation: "what happened between you and the Prince?"
 Iyunade: "Nkankan o shele, mokan so pemofe'rakuni."
 Translation: "nothing happened, I told him I am pregnant."
 Queen: "Iwo fe'raku. Nje o moewut'owanbe, soomope o tiniafesona?"
- Translation: "You say you are pregnant; do you know the danger inherent; do you not know that he has a fiancée?"
- Iyunade: "Mo mope won tiniafesona, mi o so peki won fe mi, mokan so te mi ni."
 Translation: "I know that he will be married soon, but I am not asking him to marry me."
 Queen: "Oyunyi, ofise'kani."
 Translation: "You got pregnant for nefarious reasons."
- Iyunade: "Rara o, ng o fi se'ka fun won, bawoni n fi s'eka fun won, ere wonimofegba tin bas'eka fun won, sebieminirioriokoolokonbe, timo fi gbinepasi".
- Translation: "No, what will be my gain if I do that; I am aware of the outcome."
- Correct phrase: "Rara o, ng o fi s'eka fun an, ere e woni n g o gba, bin ba e se'ka fun an?"



Fig. 3: FathiaBalogun (F.A) in *Asa* (Curtsey: A Screenshot from the film *Asa*)



Fig. 4: FathiaBalogun (F.A) in *Asa* as Iyunde with the Prince. (Curtsey: A Screenshot from the film *Asa*)

From the beginning of this movie, FathiaBalogun's character is defective in the linguistic execution of the character Iyunade. The interference here is the non-dialectical Yoruba, which is known as "Akomoledé" Yoruba. That is the tone dialect for the Yoruba literacy appreciation, not the colloquial dialect synonymous with the nativity.

Other veteran Yoruba actors in the film and who are versed in the colloquial Yoruba diction include Tunde Bamgbode (Fokoko), YinkaQuadri, Bose Odogboro (Iya Oyo), Muka Ray as Oyinlola, OyeniyiAgoro as Awoteju, AyobamiOlabanji as Lukosi, AdetunjiOduşanya as Awodeyi and a host of others. Majority of other members of the cast, especially the young actors, are conversational in Yoruba indigenous diction in which the veteran actors mentioned above are skilled. It is evident from the rendition that they struggle to canvass and code-switch between the traditional and the conversational Yoruba diction.

Case Study Three - (R.A.) Ricardo Agbor in IfaIwa: (2013)

IfaIwa as the name connotes is the Ifa corpus on human character. Iwa in the Yoruba language connotes righteousness and good moral behaviour. The dramatic narrative is on "character" as Iwa, a necessary virtue in the journey of life. It is a classic movie portraying the lives and character of Yoruba gods, and examples are; Orunmila, the chief oracle of Ifa, played by Ricardo Agbor, Sango (MuyiwaAdemola), (EsuEbita and EsuLaalu) Ibrahim Chattah, Iwa is played by BidemiKosoko, OyeniyiFagbengaAgoro played the assistant Ifa priest.

Characterisation and Linguistic Interference

According to research, Orunmila is the progenitor of the Yoruba race. His character in the physical terrestrial form is that of a wise sage, powerful, knowledgeable, protective, but not unsusceptible to anger, and he was with God at the beginning of creation, he came to the world as a priest of God in the physical form or through his disciples. His manner is tied to the concept of Omoluwabi. According to Otunla (2008, p. 20) "Omoluwabi translates freely as omotienitioniiwa bi: a persona based on good character, and high regard for honour and integrity."

Orunmila's character, as performed by the actor, Ricardo, is not without defects. It is not understandable why the director cast Ricardo, an Efik man, though living in Lagos, as Orunmila, except for his face as an already made star capable of racking in a considerable profit margin. The colloquial rendition of Yoruba language of other lead cast is apparent in their expression as there present flawlessly with understandable cultural diction. As Orunmila, who is a custodian of the knowledge of Ifa, the lead actor is deficient in the native linguistic interpretation a character of his status should possess. To remedy his poor linguistic expression, the director had to interlude with an assistant in the person of FagbengaAgoro, who renders most of the Ifa corpus and themes with ease. Ricardo's diction as Orunmila may have been acceptable, if the movie was not situated in the prehistoric period, with the expected language was not only indigenised but also colloquial. To a critical mind, the Orunmila portrayed in this movie, IfaIwa, is a composite of modern Yoruba language effused with Lagos dialect and nuances in diction. Ricardo's deliberate calmness in the rendition of his lines is an attempt to cover up for this defect. Some of his lines are:

Orunmila:	"Olorekinku, olorekirun".
Correct phrase:	"oloorekiiku, oloorekii run".
(Orunmila with wife -Iwa)	
Iwa:	"Ata re abijosi."
Orunmila:	"Ewonin da nbe."
Translated:	"Which one is better."
Correct phrase:	"Ewo lo da nbe."
Orunmila:	"Bin bashetan, ma wa je."

Correct phrase: “Bin ba se tan ng o jeun.”
 (Orunmila with wife, Osunlaya)
 Orunmila: “Osunlayaewowal’ogunafowofonna?”
 Translation: “Osunlaya, what’s happening to him, why did you order him to hold hot pebble?”
 Osunlaya: “Ko lee kiesefani baba.”
 Orunmila: “Se oun to se noo nu?”
 Translation: “Is that all?”
 Orunmila: (to the chiefs): E gbenu yin soun, irukan n kaun tin r’ugbakaun ,tiyin nan be lara yin”
 Translation: “You are not better than him, so you too must be stupid to blame him.”
 Orunmila: “E wagbo, seriagba o wakanekomimo, gbogboologbon aye koniagba aye.”
 Translation: “Let me tell you, knowledge has nothing to do with old age, wisdom does not come with age, besides the little knowledge he has is because he is under my tutelage and also for his dedication.



Fig. 5: Orunmila in a lackadaisical mood in IfaIwa (Curtsey: A Screenshot from the film IfaIwa)



Fig. 6: Orunmila Appealing to the gods in IfaIwa (Curtsey: A Screenshot from the film IfaIwa)



Fig. 7: Orunmila with Iwa “Mo so Fun O pekoo se suru” in IfaIwa (Curtsey: A Screenshot from the film IfaIwa)



Fig. 8: Orunmila Pleading with Iwain IfaIwa (Curtsey: A Screenshot from the film IfaIwa)

His attempt to be colloquial only reveals his deficiency, and this reduces the aesthetic quality of good diction, which results in unbelievable characterisation. The character of Orunmila in history never spoke in Lagos dialect, especially of the modern type. The dexterity and ease of his assistant (Fagbenro) provide a ground for comparison, in terms of character interpretation of similar roles played by both. This study observes that despite this significant flaw of casting and interpretation, the movie still retains its pedagogic essence of Iwa, good character, as an impetus for peaceful cohabitation, a virtue that surpasses religious or philosophical idiosyncrasy.

Discussion of Findings

These findings should serve as an exact point of concern for producers and stakeholders to produce films of god cultural standard, preservation of culture, by choosing the right cast for the Yoruba indigenous movies.

Further analysis of the linguistic interference of polyglot actors in the selected cultured films, revealed that language is an aspect of culture and identity. That even though some lead actors who are non-Yoruba natives speak the language fluently, they are unable to express the natural flow of thoughts that come with the mastery of the language in terms of diction, pronunciation, and body expression.

From the outcomes of the film analysis, the study denotes that acting out a story is culture-bound. The situation of a story bound actors who are mercenary storytellers, devoid of any garb of their nativity except that which the story demands. The actor should not wear his or her native ideological sensibilities like a badge. The actor must acculturate with his role, character and every linguistic requirement of the story in order to be believable. Acculturation, therefore, is not possible without proper training, practice, performance, all of which help his acquisition of skill and technique. The character's intention to construct an identity of a Yoruba native is limited through the interference of tonal inflexion of another nativity, in vowels and consonants expressive quality. Just as identity does not manifest in a single analytic level, which is language alone, cultural identity should also be analysed through diction, and gestures, of the totality of the actor's body.

The study also observes that the majority of young Yoruba actors in the Nollywood setting underplay nativity in a native setting. If plays of indigenised nativity abound side by side with the contemporary, perhaps it could have served as an opportunity for these native and non-native cast to try their skill, but unfortunately, the production of historical and cultural plays are becoming fewer by the day. Cinemas too also reject 'total culture' films as part of their viewing product, if it must be shown in cinema halls, then there must be cultural or period diffusion, half cultured, half modern.

The problem of linguistic interference is common among the young and trendy actors. The few older veterans actors are being side-lined for lack of glamour and market viability, which is dictated by marketers, thereby, forcing them into extinction or a life of poverty since acting is all they know how to do well. Examples of these veterans are Alapini, Toyosi Arigbabuwo, Olofa'na, Yetunde Isho Pepper, Baba Wande, Kubura Oyin Adejobi, Aderupoko, Fokoko, Eda Onile Ola, Gbolagade Akinpelu, Sokoto.

Furthermore, findings from this study observe that if the industry could enjoy government intervention in the area of investment and funding, some of these problems may be alleviated. With adequate funding, directors may realise their ambition of a standardised and professional movie. Therefore, the relevance of Albert Bandura Social learning theory as examined in this study buttress the postulations of the theory that interference can have a long-term influence on the audience, and the danger

of such interference can have adverse effects on the Yoruba language, in terms of learning, culture and understanding.

Conclusion

This paper considers the problem of multilingual actors in the Yoruba film industry to the fact that while some scholars have written extensively on acting by Yoruba native actors, that of non-Yoruba native actors in Yoruba cultured movies have never been considered. The defect in language and characterisation is evident in these films because of their inability to acculturate in between two different ethnic languages and culture. Hence the study justified the need for theatre education, versatility, research and training on the part of the actors and standardised creative work of art on the part of producers, who engage in movie making for profit and fame without the right cast. The study concludes as follows:

- One of the essential elements of believable acting is language, which aids the viewer's understanding of the film
- The current trend in the Nollywood Yoruba is the fact that elite actors are multilingual; they speak English, Yoruba and their indigenous language.
- Linguistic interference is common among the trendy Yoruba actors, and the majority of them are comfortable with stylised modern Yoruba diction; hence they underplay nativity in a native setting. However, underplay of nativity sends wrong interpretative signals; the result is that the aesthetic content of the film is nullified.
- Most non-native polyglot actor's conversational Yoruba dialect affects native characterisation and linguistic interpretation.
- Producers and marketers dictate the choice of cast for the director; they prefer a known face to sell their movies even when such a cast is inappropriate. Communication between the actor and the viewing audience is paramount to film culture and appreciation.

Recommendations

The study recommends as follows:

- a. Producers should endeavour to shift from quantity syndrome in terms of profit margin to qualitative products for consumers.
- b. Producers and directors must access information and be engaged in innovative research or fact-finding missions in order to disseminate accurate information through their films.
- c. Actors must be trained in film art, including speech.

References

- Adeleke, D. (1995) Audience reception of Yoruba films: Ibadan as a case study. PhD Thesis Linguistics and African Studies, Arts, University of Ibadan, Ibadan.
- Ayakoroma, B. (2014). *Trends in Nollywood: A study of selected genres*. Ibadan: Kraft Books Limited.
- Bandura, A. (1977). *Social learning theory*. New Jersey: Englewood Cliffs, Prentice-Hall Publishers.
- Emmanuel, A. A. (2015). The sociolinguistic of a Nollywood movie. In *Journal of global analysis*, 1 (2): 111-138.
- Krokristy, P. V. (2001). *Identity, in key terms in language and culture*. Oxford: Blackwell
- Lee, R. (2006). *Culture and ideology*. New York: Info Base Publicity.
- Okpadah, S. (2019). Transnationalism & Neo-Nollywood: The Nigerian cinema of the global diaspora. In Balofin (Ed.) *Advanced communication research & media studies in Africa*. New York: Franklin International Publishers.
- Weinrich, U. (1979). *Language in contact: findings and problems*. The Hague: Mouton Publishers.

Electronic Sources

contentanalysis.<http://en.m.wikipedia>
www.thefreedictionary.com.>.polyglot
Schechner.www.bric.ac.uk.Parip introduction.htm
contentanalysis.<http://en.m.wikipedia>
Marlin Dwinastiti.Language interference. Voila! CestAlin!
<http://www.theactorstore.com>.actingtheorypeople
htm study.com/academy/...cultural norms-definitions-values-quiz.html.
<https://en.m.wikipedia.org>stanislavsky>
Adatan, K. 2013 on Prezi.<http://prezi.com>/Language as a Key Aspect of Culture
www.springer.com>content> document. List of polyglots-Wikipedia

Videography

IfaIwa,(2013) Produced by AbdulateefTitilope. Directed by MuyiwaAdemola and Adebayo Tijani
Asa, (2017) Produced by FathiaBalogun Williams. Directed by Olanrewaju Abiodun
Kolokolo, (2018) Produced by YinkaLaoye and directed by MuideenAyinde.

Neo-Alienation Aesthetics in the Productions of Femi Osófisán's *Many Colours Make The Thunder - King* and Adébáyò Fálétí's *Basòrun Gáà*

By

Adewale O. Ademuyiwa

Abstract

The term theoretical framework usually generates concern among Nigerian young scholars because of the inability to comprehend its complexity and estimate the tenets in various "isms" or theories. This work therefore seeks to interrogate the performances of Femi Osofisan's *Many colors make the thunder king* and Adébáyò Fálétí's *Basòrun Gáà* using Adeoye's Neo-alienation style. We adopt participant observation and deductive methods of research in this work. Being part of the performance make the formal a primary source while the use of literatures and audio-visual serve as our secondary sources. We discover that Adéoyè's Neo-alienation simply enumerates its tenets which make it simple to use in terms of practical, and such practical are also seamlessly interrogated in theory.

Keywords: Neo-alienation Aesthetics, Theatre, African Performance, Culture.

Introduction

The dynamics of Life and culture makes human being an emerging specie due to his ability to invent and re-invent something new and modernize an existing experience to make it more acceptable. As human, we give birth to every theory whether new or as an off shoot of another. It is either advancement on the existing one or a total departure from another.

The Neo-alienation theatre is a realistic re-working of the robust African festival theatre, which aesthetically celebrate the total theatre idiom while benefiting at the same time from the Aristotelian empathy as creatively adopted by the former Moscow theatre wizard Stanislavsky. It is also a theatre of multiple actions. It has twelve aesthetic possibilities which we have valorised within its main structure. They are

1. The Aesthetic Of Theme Song Of Audience/Players' Systematic Fraternization
2. Multiple Role Playing Aesthetics
3. The Aesthetics Of Artistic Deconstruction
4. The Aesthetics Of Human Props And Demystification

Adewale O. Ademuyiwa lectures at the Department of the Performing Arts, Adekunle Ajasin University, Akungba-Akoko, Ondo State.

5. The Multiple Narrator's Aesthetics
6. The Aesthetic Of De-Technicalisation
7. On The Stage Make-Up And Costuming Aesthetics
8. The Aesthetic of Complete Instrumentation On Stage
9. Photographic /captions' Aesthetics
10. Trado-Modern Operatic Aesthetics
11. Trado-Modern Dance Aesthetics And
12. The Critical Recalling Curtain Call Aesthetics.

These twelve aesthetics under Neo-alienation style are workable and realistic theatrical aesthetics which prospective directors are free to experiment with.

We shall interrogate the afore-mentioned tenets in subsequent pages where we shall see how each of them plays out in the selected performance.

The Synopsis of *Many Colours Make the Thunder-King*

The playcenters around Sango the god of thunder, a warrior who fought and conquered many wars and territories. Despite all his achievements, he still wants to surpass his father, Òrànmiyàn. He wants to do what no man has ever done before by marrying the river, the forest and the mountain.

He succeeds in marrying the river oya with the help of Alágemó by magically displaying wealth that surpasses that of oya's parent. After marriage oya becomes barren while Sango definitely needs an heir to the throne thus this necessitates him to marry another wife who is the daughter of the forest all with the super-natural assistance of Alágemó.

Oya, Osun, Gbonka and Timi connive to send Alagemo away in order to prevent Sango from marrying a third wife. The Generals Timi and Gbonka are of the opinion that Sango has neglected his duty of waging war which the lands survives on, and instead has now focused on taking another wife. In frustrating Sango's effort in marrying the third wife, They plan to rob those carrying the dowry gift to the mountain by using some people to act as the spirit.

Meanwhile, in order for osun to give birth, Oya takes her to Yèyèirókò to ask for a child. Oya who is desperately in need of a child vows to give back the child to Yeye as sacrifice if her wishes can be granted. Osun and YeyeIroko warn her not to pledge what may be too difficult to redeem.

Oya trickily set Alágemó and Osun up as if they are having extra marital affairs and Sango upon seeing them is furious and he commands his generals put Alagemo in a cave while he orders Osun and her children away. Oya also convince Sango on how his Generals (Gbonka and Timi) have been trying to polarize the kingdom and take his throne. Sango hereby orders Timi and Gbonka to fight to prove their innocence. In the process Gbonka beheads Timi and he immediately challenges Sango to a fight as

well. Sango also loses the Confidence and support that his subjects have for him as a King.

Yeyelroko comes back to take the baby from Oya as she initially pledged but in the longrun, Alághemo rescues the baby but died in the process.

Sango hangs himself having lost his wife, friend (Alághemo) and his kingdom thus his ambition to surpass his Father does not come to fruition while Oya also stabs herself in the end

Basòrunggáà

The play ***Basòrunggáà*** written by Adébáyò Fálétí is set in Òyó making ***Basòrunggáà*** as the central character that the story is woven around. ***Basòrunggáà*** is portrayed as a tyrant because of his dictatorial action due to the power accorded him by the culture which places him in a position where he can discipline any king that commits impeachable offence by capital punishment. This he did to some former kings of Oyo namely Lábísí. Agbólúajé, Awónbíójú, and Májèógbé as the last before Abiodun becomes the next king.

It was BasorunGaa that suggests and imposes Abíódún Adégoólú because he feels is young, it will be easy to manipulate him and besides all the former kings who are older did not do well. Adégoólú is crowned as the new Aláàfin of Oyo but as a king he is not happy because he believes he is not safe and also like a toothless bulldog who Gaa can decide to kill as he did to the former kings.

The king is then advised by Kúdeéfù who is the senior adviser and Ìyáíléorí the most senior queen in the kingdom to go pay homage to Gaa every morning as a sign of loyalty and respect which he agrees to do.

Àgbònyín, the king's only who stays with Iya mode for royal tutelage is the one that king Adégooolu wants to marry off to BasorunGaa in order to conveniently make her another queen over Oyo when he (the king) finally dies. This does not go down well with Àgbònyín who is already in love with a young man called Akínkúnmi. On the other hand, While having this discussion, Gbagi the eldest slave of Gaa over-heard the part where the king said he wants to make Àgbònyín the queen which does not go down well with Gaa when he was told.

It is another season for Gaawho periodically renews his wealth by performing sacrifices. This time, his Herbalist enlists among other materials " a wild Àgbònyín (animal) but instead Gaasacrifices the king's daughter who bears the same name as the recommended and this is where the main conflict between him and the king starts.

The king goes to see Ààrèòrà Kakanfò who is the Generalissimo of Yoruba Kingdom. This becomes unacceptable to him and he hereby summons other warrior in the land to wage war against the Tyrant BasorunGaa. This war becomes successful because the whole land, people and even the Ancestors are tired of Gaa's highhandedness. Gaa is

conquered and his flesh is cut in pieces by people at the Akèsán market until he finally dies.

Neo-alienation Aesthetics in the Performance of *Many Colours Make the Thunder-King* and *Basorun Gaa*

According to Adeoye (2009, p vii) Neo-alienation” theatre is a theatre of contrast and that we must create an alternative vision in stage iconography. This theatre, to all intents and purposes, relies heavily on the *theatre of performance* rather than the *theatre of literature*. The Neo-alienation theatre is a realistic re-working of the robust African festival theatre, which aesthetically celebrate the total theatre idiom while benefiting at the same time from the Aristotelian empathy as creatively adopted by the former Moscow theatre wizard Stanislavsky. It is also a theatre of multiple actions. It has twelve aesthetic possibilities which we have valorized within its main structure.

From the above, it is evident that neo-alienation is practicable and not one of those theories that will not leave the pages of paper. Its tenets are rooted in vigorous dexterity that characterizes African theatre. Here we shall interrogate how these tenets come to play in the two performances mentioned above.

The Modern Operatic Aesthetic

One of the distinguishing peculiarity here is the use of modern musical factors of both the song and the musical Instruments. The rendition of the songs now borrows from both western and contemporary style. The place intentional transposition from one key to another by the singer and undeliberate modulation which automatically changes the key from one to another but because the situation is managed, it becomes beautiful. Some renditions are also done on minor key which is original alien to African opera. The use of keyboards for voice training of the players is also another ingredient which is modern among African indigenous musical instrument

We have been using music in place of drum and song because it captures both the musical instruments and oral rendition. The oral music which also have different labels because the dynamics of African performances allows songs to take different forms. In Yoruba land for example the way songs are rendered are different and that’s why they are called different names ranging from Song, invocation, poetry, eulogy etc. in Yoruba land when a new bride is leaving for her husband house the song she renders is called *ekúnìyàwó* because it is expressed as crying.

There are different songs used Osófísán’s Many colors make the thunder-king which are of the afore mentioned flavors. But what is important is that the music is fused with dances in different scenes.

Trado Modern Dance Aesthetics

Just like music, dance has classifications. It has been earlier mentioned that every dance emanates from either religion-ritual or socio-secular context. But other scholars have tried to further break the classes

for simpler understanding ranging from ritual, modern, afro-hip-hop, traditional and modern dances which are used in the production. Trado-Modern dances are used In the opening scene of BasorunGaa where the dead body were raised from the grave, the opening scene of Many colours where Sango is also welcome and the coronation scene of Adegoolu as seen in below:



Picture. 1. dances in Basorungaa and Many colors make the thunder king.

Photographic and Caption's Aesthetics

It is achieved by the creativity of the crew members especially the Artistic Director, Choreographer and the Technical Director. It has to do with picturisation, emphasis and characterization. In the Picture below, Sango is placed on the mountain and the use of light focuses on him which distinguishes him totally from other character in terms of movement, level and light. This vividly created a lasting impression in the mind of audience because of the dramatic empathy. This has to do with effusiveness; it can be described as the icing on the sugar where we have spectacles in terms of artistic beautification.



See Picture. 2 the deified Sango

The Aesthetics of Human Props and Demystification:

This is the use of human being to represent non-human or inanimate objects. There are various places where this is experimented in the productions. An example is movement 7, pg. 33 of *Many colors make the thunder-king*. As seen below:



Picture. 3 human being representing birds

Multiple roles playing Aesthetics:

This refers to an actor playing more than one role. This is the case of an actor playing narrator, baba igunu and the masquerade. This takes place in the prologue scene pg. 7 and 11. As seen below: here one actors play two characters as both the Igunuku and Alagemo. This shows the dexterity of the actor who switches characteristics and innuendos of one character to another and also the Director who know when and where to put such actions so that it will not affect the flow of the play. One other interesting thing is that it helps in the area of cast and financial management of a production.



Picture 4 (a)



Picture 4 (b) . An actor playing dual role in Many Colors Make the Thunder-King

Aesthetics of Complete Instrumentation on Stage:

This is a situation whereby the musical instruments used in the play are situated on the stage as part of the craftsmanship of the director to showcase the players' dexterity and aesthetics purpose. For example, The Aesthetics of complete Instrumentation on stage is seen in the coronation scene as king Adegoolu comes before the people. Then appear the musicians who accompany the entrance of the king and dancers too dance with rattles scene 3, pg 24. As seen in the Picture below:



Picture 5. the instrumentalists and the dancers form the couple with ijoolomoba performance in *Basòrungáà*

The Critical Recalling Curtain Call:

this is another tenet of neo-alienation where the essence of the performance is brought to fore. The director makes an effort of summarizing the thematic preoccupation of the play in order for the audience not to lose focus of the message of the play. The director emphasizes few characters that are prominent in the play whose appearance brings memory of directorial images in the productions. These can be seen in the curtain call of both plays.



See **Picture 6.** Curtain call of *Basòrungàà*

On the Stage Make-up and Costume:

This is an effort to alienate the audience from the performance, demystifying any form of secrecy or illusion, the director tries to allow on the stage make-up and costuming on stage. In the play many colors make the Thunder-King Movement 2, pg23, one can see that the script itself allows for this effect because the playwright showcase this in the text while the director also retains it. See fig. 7



Picture 7. The characters changing costume on stage in Many colors make the thunder king

Aesthetic of De-technicalization:

This is a situation where by a technical effect is deconstructed. An example of this is in Many colors make the Thunder -King where Iroko which is believed to tree with branches are represented by human being

who are accessorize with leaves and branches to create tree impression. Movement 7, Pg 33.



Picture 8. (Yeyeioko and the children in Many colors make the thunder king)

The Aesthetics of audience/players fraternization:

By this Adeoye posits that there should be a swelling and breath taking beginning that suspends any lacuna between the players, audience and the performance making start that everyone would be carried along. In “Many colors make the thunder king” the director employs the use of folk songs even though not as folk songs but the theatrical intercourse that is intended to take place is obviously achieved because the audience sing along and become part of the performance. The Audience and the player are singing the songs to usher each of the god in the opening scene. As seen below:



Picture 9 (a)



Picture 9.The gods(Sango, Oya, Osun, Iroko etc. are celebrated as they enter the stage

The Aesthetics of Human Props and De-mystification:

This is an attempt to secularize what is believed to be ritual in order to neutralize disillusionment. In many colors make the thunder king” movement 12, pg 45-48, the servants are attacked by characters that are supposed to be spirit and cat away the goods from them but that action was stage managed instead of real spirit. See fig. 10 below.



Picture. 10 (the supposed spirit in “many colors make the thunder king)

Conclusion

The place of Neo-Alienation Aesthetics and other Theories generally is like an illuminating light that guides scholar to having a well focus and detail research work because it provides not just artistic embellishment and mere paraphelania and spectacle for people perceive, but saves the scholar from unnecessary stress there by having a well-defined scope, and appropriate interrogation of subject matter.

It should also be mentioned here that from the productions cited, these arts can stand on their own and use other arts as embellishment. Even though they act as supporting elements in the aforementioned performance.

Finding from the above shows that Adéoyè’s Neo-alienation simply enumerates its tenets which make it simple to use in terms of practical, and such practical are also seamlessly interrogated in theory. This was probably because of the lacuna that the proponent intends to fill between the performance and the audience and the effort to further advertise African theatre. It was also noted that the crew members led by the director justifies the production using addicting tenets.

One can also see that dance, drama and other theatrical elements serve as cultural preservation, therapy, character projection, articulation in motion and dance especially is a universal language which can be interpreted by all which is part of what the chosen Neo-Alienation Aesthetics stands for as being afro-centric.

We therefore suggest that effort should be made by scholars and various institutions to further promote theories that advance indigenous works. This is our own “made in Nigeria product”. There is a lot to be done in the area of secularization and de-mystification so that the mentality of our culture being diabolical would be neutralized using new theories and Documentation.

References

- Adebayo, F. (1976). *Basorun Gaa*. Ibadan: Onibonoje Press.
- Adeoye, A. (2009). *The smart game (A neo-alienation script)*. Ilorin: Department of the Performing Arts, Unilorin.
- Kerr, D (2006). *Theatre in theory: 1900-2000*. Indian: Blackwell Publishing
- Rasaki, B. (2004). *Rudiments of choreography*. Lagos: Dat and Partners Ltd.
- Osofisan, F. (2015). *Many colours make the thunder-king*. Lagos: Concept Publications.

Videography

- Faleti, A (1976). *Basorn Gaa*. Directed by Biola Adumati (2018). 8th Convocation play, Adekunle Ajasin University, Akungba Akoko, Ondo State.
- Osofisan, F. (2015). *Many colours make the thunder-king*. Directed by Biola Adumati. (2017) 7th Convocation play, Adekunle Ajasin University Akungba-Akoko, Ondo State.

Classroom Drama for Civic Education: A Case Study of Oye Egbo High School Experience

By

Joseph A. Idogho (Ph.D.)*

And

Kayode, Timi Hadiza*

Abstract

This paper explores the field of Entertainment Education (EE), which is the strategic use of entertainment forms for educational purposes, and how EE is used in development communication. Drama skits were built around identified civic education themes which were reenacted by the JSS 2 C students facilitated by this researcher. The paper hinges on Participatory Communication Theory which focuses on the work of Brazilian educationalist Paulo Freire and the principles that inform Augusto Boal's Forum Theatre. The study therefore reveals that the JSS 2 C participants who were taught via drama have a better understanding of civic rights, civic education and democracy: when compared with their counterpart in other arms of JSS 2, taught through the use of chalk and talk methods. The study thus concludes that classroom drama is a viable tool for teaching curriculum subjects if properly utilized and therefore recommends that educators at all level should be acquainted and equipped with drama in education skills for them to continually enjoy the benefits in the classroom when used as instructional methods.

Keywords: Classroom, Drama, Civics, Education, Democracy.

Introduction

There has been paradigm shift “change” in instruction approach in the educational sector from the mid 19th Century; from the chalk-and-talk-method to the use of classroom drama. However, this practice has not been given adequate attention in our clime- Nigeria environment, although it has been practiced epileptically in schools by drama students and teachers as parts of their field work in educational drama and theatre: whereas, the use of classroom drama often time provide opportunity for interacting in diverse forms that give students a solid background in the tasks and content of the subject been taught in class.

Learning with drama in school setting involves the whole class working with the teacher in role in a varied scenario. The students and teachers work together to create an imaginary dramatic world within which

Joseph A. Idogho (Ph.D.) and **Kayode, Timi Hadiza** lecture at the Department of Theatre and Media Arts, Federal University Oye Ekiti, Ekiti State, Nigeria

issues are considered and problems can be solved. Students learn to think beyond their own point of view and consider multiple perspectives on a topic through playing different roles.

It is against this backdrop that this study explores the paradigm shift by experimenting with Theatre / Drama-in-Education as a teaching tool: in other words, this study reports a Theatre / Drama-in-Education experiment as a tool for teaching civic education experience with the JSS 2 C students of Oye-Egbo High School, Oye-Ekiti.

Theoretical Framework

Boal describes his dramaturgy as the Poetics of the Oppressed; a direct critique of the Greek philosopher Aristotle's own widely accepted *Poetics* that define the purpose and practice of theatre in society. Boal challenges the practice of the use of the theatre as a tool for social control, and suggests a new way of conceptualizing theatre, its function and its forms. He talks of the innate human desire to act and perform and the need to democratize the theatre, and developed his methodology of forum theatre to enable this.

Forum theatre is based on the premise that participation and the action-reflection praxis are vital to empowerment and liberation (Boal, 1995, pp. 13). He suggests that through participation in the theatre process, participants can develop a critical consciousness of their collective situation and be inspired to action. To ensure this participation, his forum theatre methodology breaks down the traditional theatre barriers between audience and actors, and encourages audience to become part of the theatre process. Audience members are simultaneously spectators and actors, and Boal coins the term "spect-actor" to describe them.

The strength and weaknesses of Boal's theory are listed thus: Conscientization is elemental to any democratic educational process and it involves recognizing and evaluating structures of power—e.g., within the subject being studied, the methods and discourses used to study it, and the broader educational system. Conscientisation differs from "consciousness raising" in that the latter involves the participants in a "banking education" or, as Boal describes it, the transmission of pre-selected knowledge from the expert/teacher to passive student receptacles who receive, file and store the deposited information (Boal, 1995, pp. 58). In other words, the broad pedagogical aim is to encourage students to engage critical processes that "animate a democratic culture".

While the potential drawbacks of Boal theory in such an aim is that a course in Civic Education, for instance, may begin to operate in meta- or even hyper-reflexive terms. Highly sensitive to the teachers' mission, a teacher may spend precious class time discussing with the students how they might make the course more democratic rather than teaching the fundamentals of Civic Education. The irony here is that the students may find the discussion of democratic pedagogy to be "oppressive" in itself,

given their expectations of the course and, more generally, their educational goals.

Scenarios and Themes Reenacted in the Oye Egbo High School Classroom Drama Experience

Scene One:

Becoming an independent member of society: This disposition encompasses adhering voluntarily to self-imposed standards of behavior rather than requiring the imposition of external controls, accepting responsibility for the consequences of one's actions and fulfilling the moral and legal obligations of membership in a democratic society.

Scene Two:

Assuming the personal, political, and economic responsibilities of a citizen: These responsibilities includes taking care of one's self supporting one's family and caring for, nurturing, and educating one's children. They also include being informed about public issues, voting, paying taxes, serving on juries, performing public service, and serving in leadership positions commensurate with one's talents.

Scene Three:

Respecting individual worth and human dignity: Respecting others means - listening to their opinions, behaving in a civil manner, considering the rights and interests of fellow citizens, and adhering to the principle of majority rule and recognizing the right of the minority to dissent.

Scene Four:

Participating in civic affairs in a thoughtful and effective manner: This disposition entails: becoming informed prior to voting or participating in public debate, engaging in civil and reflective discourse, and assuming leadership when appropriate. It also entails evaluating whether and when one's obligations as a citizen require that personal desires and interests be subordinated to the public good and evaluating whether and when one's obligations or constitutional principles obligate one to reject certain civic expectations.

Scene Five:

Promoting the healthy functioning of constitutional democracy: This disposition encompasses being informed and attentive to public affairs, learning about and deliberating on constitutional values and principles, monitoring the adherence of political leaders and public agencies to those values and principles and taking appropriate action if adherence is lacking. This disposition also inclines the citizen to work through peaceful, legal means to change laws that are thought to be unwise or unjust.

Data Presentation and Analysis

The Essential Components of a Good Civic Education

Branson, (2014, pp. 10) identifies three essential components of good Civic Education as: “civic knowledge, civic skills, and civic dispositions”.

Civic Knowledge: Civic knowledge is concerned with the content or what citizens ought to know; the subject matter, if you will. In both the National Standards and the Civics Framework the knowledge component is embodied in the form of five significant and enduring questions. These are questions that have continued to engage not only political philosophers and politicians; they are questions that do or should engage every thoughtful citizen. The five questions are:

- i. What are civic life, politics, and government?
- ii. What are the foundations of the Nigerian political system?
- iii. How does the government established by the Constitution embody the purposes, values, and principles of Nigerian democracy?
- iv. What is the relationship of the Nigeria State to other nations and to world affairs?
- v. What are the roles of citizens in Nigerian democracy?

The choice of question format as a means of organizing the knowledge component was deliberate. Democracy is a dialogue, a discussion, a deliberative process in which citizens engage. The use of questions is intended to indicate that the process is never-ending, is an on-going marketplace of ideas, a search for new and better ways to realize democracy's ideals.

It is important that everyone has an opportunity to consider the essential questions about government and civil society that continue to challenge thoughtful people. Addressing the first organizing question "What are civic life, politics, and government?" helps citizens make informed judgments about the nature of civic life, politics, and government, and why politics and government are necessary; the purposes of government; the essential characteristics of limited and unlimited government; the nature and purposes of constitutions, and alternative ways of organizing constitutional governments. Consideration of this question should promote greater understanding of the nature and importance of civil society or the complex network of freely formed, voluntary political, social, and economic associations which is an essential component of a constitutional democracy. A vital civil society not only prevents the abuse or excessive concentration of power by government; the organizations of civil society serve as public laboratories in which citizens learn democracy by doing it.

The second organizing question "What are the foundations of the Nigerian political system?" entails an understanding of the historical, philosophical, and economic foundations of the given society political

system; the distinctive characteristics of Nigerians society and political culture; and the values and principles basic to Nigerians constitutional democracy, such as individual rights and responsibilities, concern for the public good, the rule of law, justice, equality, diversity, truth, patriotism, federalism, and the separation of powers. This question promotes examination of the values and principles expressed in such fundamental documents as the Nigerian Constitution.

Knowledge of the ideals, values, and principles set forth in the nation's core documents serves an additional and useful purpose. Those ideals, values, and principles are criteria which citizens can use to judge the means and ends of government, as well as the means and ends of the myriad groups that are part of civil society.

The third organizing question "How does the government established by the Constitution embody the purposes, values, and principles of Nigerian democracy?" helps citizens understand and evaluate the limited government they have ordained and established and the complex dispersal and sharing of powers it entails. Citizens who understand the justification for this system of limited, dispersed, and shared power and its design are better able to hold their governments- local, state, and federal accountable and to ensure that the rights of individuals are protected. They also will develop a considered appreciation of the place of law in the American political system, as well as of the unparalleled opportunities for choice and citizen participation that the system makes possible.

The fourth organizing question "What is the relationship of the Nigeria State to other nations and to world affairs?" is important because the Nigeria State does not exist in isolation; it is a part of an increasingly interconnected world. To make judgments about the role of the Nigeria State in the world today and about what course Nigerian foreign policy should take; citizens need to understand the major elements of international relations and how world affairs affect their own lives, and the security and well being of their communities, state, and nation. Citizens also need to develop a better understanding of the roles of major international governmental and non- governmental organizations, because of the increasingly significant role that they are playing in the political, social, and economic realms.

The final organizing question "What are the roles of citizens in Nigerian democracy?" is of particular importance. Citizenship in a constitutional democracy means that each citizen is a full and equal member of a self governing community and is endowed with fundamental rights and entrusted with responsibilities. Citizens should understand that through their involvement in political life and in civil society, they can help to improve the quality of life in their neighborhoods, communities, and nation. If they want their voices to be heard, they must become active participants in the political process. Although elections, campaigns, and

voting are central to democratic institutions, citizens should learn that beyond electoral politics many participatory opportunities are open to them. Finally, they should come to understand that the attainment of individual goals and public goals tend to go hand in hand with participation in political life and civil society. They are more likely to achieve personal goals for themselves and their families, as well as the goals they desire for their communities, state, and nation, if they are informed, effective, and responsible citizens.

Civic Skills: Intellectual and Participatory

The second essential component of civic education in a democratic society is civic skills. If citizens are to exercise their rights and discharge their responsibilities as members of self-governing communities, they not only need to acquire a body of knowledge such as that embodied in the five organizing questions just described; they also need to acquire relevant intellectual and participatory skills.

Intellectual skills in civics and government are inseparable from content. To be able to think critically about a political issue, for example, one must have an understanding of the issue, its history, its contemporary relevance, as well as command of a set of intellectual tools or considerations useful in dealing with such an issue.

The intellectual skills essential for informed, effective, and responsible citizenship sometimes are called critical thinking skills. The American National Standards for Civics and Government and the Civics Framework for the 1998 National Assessment of Educational Progress (NAEP) as (cited in Branson, 2014, pp. 6) categorize these skills as: “identifying and describing; explaining and analyzing; and evaluating, taking, and defending positions on public issues”. A good civic education enables one to identify or give the meaning or significance of things that are tangible such as the flag, national monuments, or civic and political events. It also enables one to give the meaning or significance of intangibles, such as ideas or concepts including patriotism, majority and minority rights, civil society, and constitutionalism.

The ability to identify emotional language and symbols is of particular importance for citizens. They need to be able to discern the true purposes for which emotive language and symbols are being employed.

Another intellectual skill which good civic education fosters is that of describing. The ability to describe functions and processes such as legislative checks and balances or judicial review is indicative of understanding. Discerning and describing trends, such as participation in civic life, immigration, or employment helps the citizen fit current events into a longer term pattern.

Good civic education seeks to develop competence in explaining and analyzing. If citizens can explain how something should work, for example the Nigeria federal system, the legal system, or the system of

checks and balances, they will be more able to detect and help correct malfunctions. Citizens also need to be able to analyze such things as the components and consequences of ideas, social, political, or economic processes, and institutions. The ability to analyze enables one to distinguish between fact and opinion or between means and ends. It also helps the citizen to clarify responsibilities such as those between personal and public responsibilities or those between elected or appointed officials and citizens.

In a self-governing society citizens are decision-makers. They need, therefore, to develop and continue to improve their skills of evaluating, taking, and defending positions. These skills are essential if citizens are to assess issues on the public agenda, to make judgments about issues and to discuss their assessment with others in public or private.

In addition to the acquisition of knowledge and intellectual skills, education for citizenship in a democratic society must focus on skills that are required for informed, effective, and responsible participation in the political process and in civil society. Those skills can be categorized as *interacting*, *monitoring*, and *influencing*. *Interacting* pertains to the skills citizens need to communicate and to work cooperatively with others. To interact is to be responsive to one's fellow citizens. To interact is to question, to answer, and to deliberate with civility, as well as to build coalitions and to manage conflict in a fair, peaceful manner. *Monitoring* politics and government refers to the skills citizens need to track the handling of issues by the political process and by government. Monitoring also means the exercising of oversight or "watchdog" functions on the part of citizens. Finally, the participatory skill of *influencing* refers to the capacity to affect the processes of politics and governance, both the formal and the informal processes of governance in the community.

Civic Dispositions: Essential Traits for Citizenry

The third essential component of civic education, civic dispositions, refers to the traits of private and public character essential to the maintenance and improvement of constitutional democracy.

Civic dispositions, like civic skills, develop slowly over time and as a result of what one learns and experiences in the home, school, community, and organizations of civil society. Those experiences should engender understanding that democracy requires the responsible self governance of each individual; one cannot exist without the other. Traits of private character such as moral responsibility, self discipline, and respect for the worth and human dignity of every individual are imperative. Traits of public character are no less consequential. Such traits as public spiritedness, civility, respect for the rule of law, critical mindedness, and willingness to listen, negotiate, and compromise are indispensable to democracy's success.

Civic dispositions that contribute to the political efficacy of the individual, the healthy functioning of the political system, a sense of

dignity and worth, and the common good were identified in the National Standards for Civics and Government. According to Alexis de Toqueville, in the interest of brevity, those dispositions or traits of private and public character might be described as: (i) Becoming an independent member of society; (ii) Assuming the personal, political, and economic responsibilities of a citizen; (iii) Respecting individual worth and human dignity; (iv) Participating in civic affairs in a thoughtful and effective manner; (v) Promoting the healthy functioning of constitutional democracy (cited in Branson, 2014, pp. 12); which the drama skits used in the drama were built. The importance of civic dispositions, or the "habits of the heart," as Alexis de Toqueville called them, can scarcely be overemphasized. The traits of public and private character that undergird democracy are, in the long run, probably of more consequence than the knowledge or skills a citizen may command.

Summary of Findings

This study adopts mixed method in its methodology; by using qualitative approach- working with a group of JSS 2 C of Oye Egbo High School, Oye –Ekiti, Ekiti State: by using drama to teach Civic Education and democracy. The researcher / facilitator began by identifying course outline for the 2nd term 2016/2017 Academic Session and built a theme around them as mentioned in the project activities and thereafter create drama skits base on the themes identified. The project lasted for twelve (12) weeks with the facilitator meeting with the students twice in a week: Tuesday and Thursday, one and half hours per meeting. The class actually consists of forty two (42) students and this researcher / facilitator shared the class into five groups of eight students per a group except two groups who had nine students each.

Each drama skit was performed by each group as mentioned earlier. Each group rehearsed independently at their spare time; however whenever this researcher / facilitator visit each of the themes and contents of the skits were discussed together, given the students opportunity to interaction. At the same time each group were allow to present, their drama, while others watch and criticized. On the last day of the twelfth weeks the school principals and their vices and other teachers were invited for the brief final performance.

From this researcher / facilitators interaction with the participants: the participants admit that they now have better understanding of what civic responsibilities are; what democracy and democratic values are; and their individuals roles toward ensuring democratic society. Furthermore, when the term results of the class were released; the students who were taught using drama perform better, when compared to the JSS 2 arms that were taught using chalk and talk method. This validates the potency of Poetics of the Oppressed which upholds that through participation in the

participatory learning process, participants can develop a critical consciousness of their collective situation and be inspired to action.

Conclusion

In fact, classroom drama as an instruction methodology is changing the communication process and the exchange of information in the classroom teaching and learning act. The way messages are sent and received is more effectively done and better comprehended. The inclusion of classroom drama reinforces the message and the delivery, which leads to a better learning rate. The power of classroom drama lies in the fact that it is multi-sensory, stimulating the many senses of the audience, which consequently leads to better attention and retention rates. At the heart of any classroom drama activity is interactivity. With interactivity, the participants are involved in the communication process and in the navigation of the content. Research has shown that interactivity enhances retention in learning; this corroborates the Confucian scholar Xunzi (340-245 BC) view that, “What I hear, I forget. What I see and I remember. I do, I understand”.

Interactivity is, in fact, the heart of classroom drama. Therefore, interactivity and interactive features in a classroom drama application facilitate communication and interaction.

To this end therefore, this paper recommends classroom drama as a veritable tool for teaching any subject, depending on the technical-know-how of the teacher handling it. Thus every teacher should be trained or equipped with skills of drama application in curriculum content to key into the change in instructional approach in the educational sector. Furthermore, teachers can equip themselves with these drama skills and become better communicators of their content materials, and thus enabling the students to learn in a more productive way.

References

- Boal, A. (2002). *Games for Actors and non-Actors*. London: Routledge.
- Boal, A. (1995). *Rainbow of desire*. London: Routledge.
- Bowell, P. and Heap, B. S. (2001). *Planning process drama*. London: David Fulton Publishers.
- Branson, M. S. (2014). *The role of civic education*. Accessed from: <http://cas.bethel.edu/dept/nehtocqueville>. On 12th August, 2016.
- Lindstrom, R. (1994). *The business week guide to multimedia presentations: Create dynamic presentations that inspire*. New York: McGraw-Hill.
- Nunan, D. (1993). *Introducing discourse analysis*. London: Penguin.
- Poston-Anderson, B. (2008). *Drama: learning connections in primary schools*. Oxford: Oxford University Press.
- Wessels, C. (1987). *Drama*. Oxford: Oxford University Press.

Politics of Place in the Design of the Nigerian National Theatre (NNT), Lagos, and its Corresponding Link to Contemporary Theatre Identity

By

Aminat T. Adebayo*

Abstract

This paper examines the link between theatre location (place) and contemporary theatre identity in Nigeria using the design of the Nigerian National Theatre (NNT), Lagos and the Bulgarian Palace of Culture and Sports (BPCS), Varna, its European counterpart. The multi-layered approach in the theory help evaluate historical and political process in the geographical location of the NNT and BPCS and establish its corresponding link to contemporary theatre identity in Nigeria and Bulgaria respectively. Using the social theory, findings in this paper indicate geographical/location pattern in the design of the NNT reveals a City-State metaphor. The study concludes that because of its link to federalist practices in Nigeria at independence, the NNT is a social space and its Lagos city location is a metaphor for nationalistic and urbanistic practices in contemporary theatre identity in the country.

Key Words: Place, Space, Identity, Nigerian Theatre, Bulgaria, Theatre development

Introduction

Indeed, the design of the NNT as an extravagant replica of the Bulgarian Palace of Culture and Sports (BPCS) a multipurpose gymnastic-sports complex, in Varna, a then small developing town in the hinterland of Bulgaria, South-East Europe was perceived a major challenge to the development of modern theatre identity in the Nigeria. It was in connection with the controversies surrounding the foreignness of the physical design of the NNT and related spatial trends in the period after independence that Osofisan (2005, p. 20) has noted that the adoption of Euro-American spatial legacy in almost all aspects of social life including theatre, had taken the society furthest away from the very essence of its establishment as an independent Nation state.

Meanwhile, the relationship between the Lagos city location of the Nigerian National Theatre, (NNT) and contemporary theatre identity in Nigeria is under-researched and unproven. Previous studies on the subject

Aminat T. Adebayo lectures at the Department of Creative Arts, Faculty of Arts, University of Lagos, Lagos, Nigeria.

have concentrated on the descriptive attributes of the NNT. The current study bridges this gap in knowledge by using the social space theory from Marxist and semiotics theoretical traditions to evaluate geographical pattern in the design of the Nigerian National Theatre (NNT), Lagos and its European counterpart, the Bulgarian Palace of Culture and Sports (BPCS), Varna. The multi-layered approach in the theory will highlight two critical issues in the relationship between the NNT and its Lagos city location namely; first, it will establish Lagos is a major place in the development of modern theatre identity in Nigeria; second, it ascertains the influence of politics—statehood(history, politics and elites) in the choice of Lagos city as the location of the NNT and establish its corresponding link to contemporary theatre identity in Nigeria through the explicit application of the theory's conceptual model, the Lefebvrian Triad model.

Indeed, social space theory touches on concrete and symbolic aspects of statehood and captures its complexities by clarifying the relationship between geographical locations and social practices. On the one hand, State is perceived as a set of bureaucratic, legal and economic tool used by the elite to manage a country and exploit the masses (Weber, 1992, 2014; Politt and Bouchaet, 2011, pp. 87-96).

Theoretical and Conceptual Framework

Our analysis in this study is anchored on the theoretical boundary of social space as representation of social practices and influence on social practices postulated by Henri Lefebvre in the Marxist theoretical tradition with supporting insight from Michel Foucault's theorisation of social space as symbol of political power and social domination from the theoretical axis of semiotics (Foucault, 1986, p.114). Other theorists who have explored and promoted the social space theoretical boundary in the attempt to establish the connection between social practice and human geography included; De Certeau, Juri Lotman, Martina Löw, Pierre Nora, Anne Ubersfeld, and Yi-Fu Tuan etc.

Henri Lefebvre is a foremost French Marxist spatial theorist whose work established the grounding for spatial theorists like David Harvey, Manuel Castells, Edward Soja, Martina Löw, Helmut Berking, Doreen Massey, Giddens etc. His social space theory is considered for our analysis in this study for two major reasons namely; first, its resourcefulness in geospatial analysis, and second, the powerful insight it provides to the relationship between politics and space production/design, especially in relation to modern capitalism through his conceptual model, the Triad model.

Lefebvre's social space postulation was originally outlined in his study of rural sociology and led directly to his seminal work, *The Politics of Space* (1974). In the work, Lefebvre affirms space is the ultimate location and medium of struggle because space production of any type is explicitly political, and has links to developing systems of production

within capitalism (Elden, 2003, pp. 128-129). Whereas Lefebvre assert geo-politics is the primary material causes of social productions and practices, he also affirms space production is a fundamental aspect of the material analysis of a society as it espouses the complex relations between capital, technology and space which affects social practices and perception (Lefebvre, 2000, p. 137; Elden, 2003, pp. 189-190).

Conceptual Framework: Henri Lefebvre's Triad Model

Lefebvre went beyond the sociological descriptions and insights in the traditional Marxist criticism to include analysis through his theory's conceptual model, the Triad. According to him, any historical analysis of space must entail a Triad conceptual model, a unity—a Marxist totality, between perception, conception and social space (Elden, 2003, pp.189-190; Lefebvre, 2000, pp.11-12). The core application of social space theory in this paper is based on three factors explicated by Lefebvre in his conceptual model, the Triad model namely, perception, conception and social use. Perception (or representation of space) is space as produced as a material manifestation i.e. geographical or physical space (place) that is developed through a people's experience of space especially when people link or created place through circumstances(i.e. historic and politics etc.) and transform space as such. Conception (space of representation) is space produced cognitively, through a people's perception of space (Lefebvre, 2000, p. 137). Also referred to as an 'imagined space, conceived space is produced through mental processes and or abstractions—through reasoning and logic that encompasses the knowledge of maps, mathematics, and science and technology. This space type is usually influenced by architects, urban planners, social engineers, policy-makers, and government administrators, etc. Lastly, social space is space as real-and-imagined. This space is representation of the daily life of society or institution as it reveals the dialectical contradictions between perception and conception i.e. the contradiction between human ideas, activities, events, and productions (Lefebvre, 2000, pp. 11-12; Elden, 2003, pp. 189-190). Social space is asserted as the most powerful of the three space types because it affects social practices and perception due to the fact that it is modified over time, through daily/social use to the extent that it become invested with certain and specific symbolism and meanings over time. (Lefebvre, 2000, pp. 11-12; Elden, 2003, pp. 189-190).

Research Methodology

The study is multilayered. The focus is to evaluate geographical pattern in the design of NNT and the BPCS, and establish its corresponding link to contemporary theatre identity in Nigeria and Bulgaria respectively. In line with the social space theory adopted for our analysis in this study, our emphasis is on gathering up geographical/location data which includes geographical coordinates, topography, climate and other demographic information etc. of the NNT and the BPCS, and link them

with their descriptive (physical and non-physical) attributes namely shape, size, space division, ideological, technological, economic, class-division, use and function which includes the context in which activities and events in and out of the two performance spaces are produced and received, and perceived), and mental attributes, etc. (Goodchild, 1992, pp. 407-423).

Geographical/location data is essential and distinguishes our analysis from previous scholarship on the subject under study (Goodchild, 1987 & 1992). On the one hand, it helps us to gain deeper insight into the understanding of the relationship between history and politics in the pattern in the location of the NNT and BPCS. On the other hand, it establishes correspondingly, its influence on modern theatre identity in Nigeria and Bulgaria respectively.

Using innovative methods which include photographs, artistic pictures, digitized images from aerial photographs, published maps, video clips and other geospatial tools and techniques, etc., the researcher gathered geospatial data on the NNT and BPCS. Formal and informal interviews were conducted with relevant persons in the locations of the NNT and BPCS for the same purpose. Secondary data was obtained that included existing architectural plans/design notes, archival materials, written reports, pictures and video clips, relevant literature/texts, reference books/encyclopedia, academic journals and internet downloads from public and private libraries and other cultural institutions in both countries.

The obtained geospatial data were studied, visualised and cross-analysed by selecting multiple attributes from the NNT and matching them with that of the BPCS for examination of sequential trends using tables, charts and other analytical tools. Identified trends were examined and combined with a series of the strongest and most explicit to uncover patterns in the historical and political processes in the choice of location of the NNT and the BPCS respectively. The patterns were cross-analysed. Thereafter, the derived results from the data analysis above were modeled implicitly and explicitly after the Lefebvrian Triad model expounded. Using the Triad Model provided general overviews as well as conceptual clarifications on statehood in Nigeria and Bulgaria and its relationship to choices in the geographical location, physical design and use of the NNT and the BPCS as well as the consequent link to modern theatre practices in both societies. Our analyses are deemed valid as soon as geospatial patterns were established in relationship between the NNT and BPCS in line with the research objectives.

Distinguishing Geospatial Pattern in the Design of the NNT from that of the BPCS Using the Lefebvrian Triad Conceptual Model

i. Perception in the Geographical Location of the NNT Compared with the BPCS



Fig.1 The NNT, Lagos, Nigeria, West Africa



Fig. 2 The BPCS Varna, Bulgaria, Southeast Europe

The NNT is located in the city of Lagos (approximately latitude 20 42' and 3 22' East latitude 6022' north and 60 42' north), southwest Nigeria. Nigeria(6°28'35"N 3°22'10"E 6.47639°N 3.36944°E/ 6.47639; 3.36944; capital Abuja) is in West Africa. The historical production of the modern Nigerian state can be traced to slavery and colonialism, both against the background of capitalism and its imperialistic tendencies (Falola 2017; 18-20). The amalgamation of Northern and Southern protectorates in 1914 led to the creation of an abstract Nigerian state as a British colony (Shillington, 2005, 301). The Second World War (1939-1945) instigated series of cultural renewal and identity agitations in colonial Nigeria in the 1940s. The agitations rapidly transformed into struggles against colonialism and demand for independence. Nigeria attained independence on 1st October 1960 and adopted social democracy for the political administration of the country.

GEOGRAPHICAL/LOCATIONAL ATTRIBUTES



Fig. 1

Map of the World showing the Africa continent and Southern Europe continent



Fig. 2

Map of Nigeria showing the location of Lagos



Fig.

Map of Bulgaria showing the location of Sofia



Fig. 4



Fig.

GPS Map of Varna and Lagos showing the NNT and PCS

Social democracy is one of the mixed political systems that emerged out of the imperialistic competition between capitalism and communism and their ideological practices in the period after the Second World War. With the reformist socialist economic tendency and the federalist political practice, social democracy advance bourgeois politics through nationalistic and urbanistic concepts facilitated by technology along capitalist and attendant elitist practices in the development of modern Nigerian identity (Marx and Engel, 2013, 4-6).

Lagos demography before independence aligns with ideological practices in federalism and reformist economic tendency in the social democracy political system. Originally a cultural town—an outpost town for both Oyo and Benin empires, Lagos became an agricultural town (a pepper farm), later a commercial town because it sport was used for shipping slaves and raw material export to Europe and Americas during the slave trade and later for the export of agricultural products and raw materials overseas after the abolition of slave trade in 1866. Lagos metamorphosed into a political town with British annexation and after becoming the administrative headquarter of the colonial government. Increased commerce and industrialization during the colonial period caused major shift to Lagos's demography which include huge heterogeneous population, massive infrastructural development purposely built for production and transportation of people, goods and services etc. alongside urban dwelling etc. As an urban centre, Lagos became the hotbed of cultural rejuvenation-identity clamours in the 1940s, the epicenter of nationalist/independence agitations of the 1950s and later the federal capital of Nigeria at independence.

As the federal capital city, Lagos is the foremost place for the (re)production of ideas, concepts, physical structures, technological facilities, events and activities necessary for the identification, development and sustenance of modern Nigerian identity in all aspect of social life including theatre. Indeed, the location of the NNT on reclaimed swampland in Iganmu was a reflection of the 'Center to Periphery' ideological precepts in the federalist political structure. Iganmu landscape though overwhelmingly dominated by the Lagos Lagoon, and major highways, Iganmu was in the heartland of Lagos, and considered the middle ground between the elitist Island and the middle-to-low class Mainland areas of Lagos.



Fig.8 The Bulgarian Palace of Culture and Sport Aerial View



Fig.9 The Nigerian National Theatre Aerial View



Fig.8 The Bulgarian Palace of Culture and Sport Side View



Fig.10 The Nigerian National Theatre Side View

Lagos as the federal capital city is the National theatre space and concretised the NNT as national theatre space. To this extent, all theatre forms, and practices alongside performance tendencies meant for the development and sustenance of the modern Nigerian identity are historically conditioned to emanate from Iganmu, Lagos and the physical structure/space of the NNT, from where it was expected to diffuse progressively to the three regions through their capitals and to the provinces—later states and their capitals and LGAs (Reader, 1998, pp. 660-661).

Comparable to the NNT, the BPCS is located in the city of Varna (latitude 43.204666, and longitude, 27.910543). Varna is located in Bulgaria (43°12'16.7976" and 27° 54'37.9548"E; capital Sofia) on the Balkan Peninsula in southeastern Europe (<https://www.latlong.net> Retrieved on 10/08/2019). Bulgaria's landmass of 108,560 Km² comprises of mountains, foothills, and plains; one-third of the landscape is forested, one-third more than 2,000 feet (600 meters) above sea level and the rest was made up of major mountain ranges and which included Rila, Pirin, Balkan (Stara Planina), and Rhodope. Bulgaria has a temperate climate with cold, damp winters and hot, dry summers. The country's population of 7.4 million is the 6th largest population in Europe, largely homogenous and Orthodox Christian. 68% (5,177,785) of Bulgarians live in urban centres and uses Bulgarian as state language (<https://populationstat.com> Retrieved on 28/06/2019; [Www.Worlometers.Info/](http://www.Worlometers.Info/)) Department of Economic and Social Affairs, Population Division, World Population Prospects: The 2017 Revision. (Medium Fertility Variant). Retrieved 13th Of April 2019; www.Worlometers.Info/, Retrieved 13th of April 2019).

The modern Bulgaria state was historically created after the Russo-Turkish War in 1878 through debilitating partitions with the Treaty of Berlin which left large numbers of ethnic Bulgarians in adjacent states. Eastern Rumelia, an autonomous Ottoman province was merged with Bulgaria in 1885. That same year Bulgaria successfully defended against encroachment by Serbia. Bulgaria's independence was officially ratified in

1908. Alongside partitions, territorial gains and losses, humiliation in the Balkan wars (1912–1913), the First World War (1914–1918) and the Second World War (1939–1945) were major symbols of incompleteness and loss which served as powerful rallying points for Bulgarian national identity after the Second World War (1939–1945). The occupation of Bulgaria by Russian troops during the Second World War aided the entrenchment of Communism and its ideological tendencies and corresponding practices. Bulgaria adopted socialism under Soviet tutelage after the Second World War. Socialism is one of the mixed economic-political system that emerged after the Second World War. It promotes nationalistic aspirations and urbanistic tendency facilitated by science and technology along egalitarian practices.

Varna was poor and underdeveloped like most towns in Bulgaria before the Second World War. Originally a port cum cultural town, Varna metamorphosed into an agricultural town and later flourished as an economic centre on the Balkan Peninsula in the 10th century. Varna transited into a political town during the Ottoman invasion of Bulgaria between 14th and 17th centuries. Cultural identity rejuvenations and agitations in Varna was met with bloody reprisals by the Ottoman Empire in April 1876. The bloody reprisal led to the Russo-Turkish War of 1878 in which Russia defeated the Ottomans and freed Bulgaria. Varna also played revolutionary roles during major wars that engulfed Europe in the late nineteenth to early twentieth centuries which include, the Greek war of independence (1821), the Crimean War, the first Balkan war and the First World Wars. Varna played similar roles during the Second World War when it was occupied by Russian troops in September 1944. Varna's historical metamorphosis made it an ideal location for the promotion of ideas, structures and activities foundational to Socialist ideological practices which include urbanism, youth development through sports, gymnastics, congress and other cultural productions (Ilchev, 2005, 387–388). With Bulgaria's change to parliamentary system in 1991, Varna has become a major tourist destination.

ii. Conception of the Physical Pattern in the Design of the NNT Compared with That of the BPCS

The physical conception of the NNT and the BPCS represents symbolically geo-politics of their respective locations alongside its geo-nature. That is, the physical features of the NNT symbolically capture Nigeria status as an emerging economic player in crude oil post-independence (Apter, 1996:448). Whereas the NNT was conceived as a gigantic replica of the BPCS (Interview 1 and 2; Oni, 2000, pp. 67–70), the extravagant size and technical facilities in the NNT reflects the federal capital city status of Lagos that includes its urbanistic demography. The emblematic military cap shape of the NNT captures the military identity in Nigeria's federalist political structure which was evidenced its

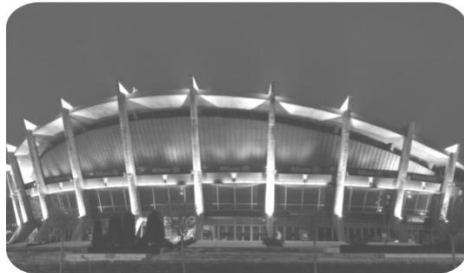
interference in political administration in Nigeria during the construction of the NNT (Apter, 1996, pp. 444-445)



Fig.6 The Bulgarian Palace of Culture and Sport
Day and Night View



Fig.7 The National Art Theatre Day and Night View



Furthermore the indoors nature of the theatre reveals the close form of social democracy as a political system in Nigeria.

Also, space division in the NNT reveals seven major spaces for modern theatrical activities and other social events namely; the Main Theatre Hall, Cinema Hall One and Two, Conference / Banquet Hall, Exhibition hall I, Exhibition hall II and the VIP lounge.

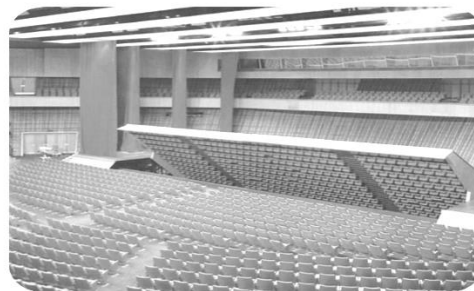
The construction materials in the design of the NNT includes glass, aluminum, concrete, steel, aluminum, wood, fabrics and copper etc. They range from the strong and durable to simply elegant and or out-rightly sophisticated.



Fig.12 The Bulgarian Palace of Culture and Sport Main Bowl



Fig.13 The Nigerian National Theatre Main Bowl



The physical features of the BPCS showcased Varna and Bulgaria as an emergent industrial, economic and technological giant under socialist rule after the Second World War. The shape and form of the BPCS adheres strictly to the cubist style promoted by communism and its ideological practices in the post-Second World War era. They encapsulates technical and technological inventiveness advanced in the communist ideological.



The Bulgarian Palace of Culture and Sport
Construction Materials

The Nigerian National Theatre Construction
Materials

The BPCS also reveals the city's demographic features which include homogenous urban population, mountainous-low landscape, climate and weather etc. Communist political practices advocate that all social productions and productive forces or activities must have their bases on the use of highly efficient technical facilities and technologies to enhance the harmonious interaction of man and nature. The six major halls in the BPCS were designed for gymnastic-sports and other modern entertainment and social events namely; Kongresna Hall or Congress hall, Mladosthall, Hall 20, Choreography hall, Palace Gallery and Stationary Press Centre.

iii. Social Use /Daily Use of the NNT Compared with that of the BPCS

Ideologically, the NNT was envisioned as a cultural melting pot for the multi-ethno-religious societies that make up the modern Nigerian state by the military regime led by General Yakubu Gowon in 1973. The 29-member Theatre Consultative Committee set up by the regime to advise on the concept, organizational structure and physical design of the theatre. Was led by Chief Anthony Enahoro, the Federal Minister for Information and Labour. Representatives of the committee had a global tour of theatre/performance venues to arrive at the Bulgarian model for the NNT. The contract to build the NNT was awarded to a Bulgarian construction company, Technoexportsroy. Almost all the materials and technical facilities used in the construction of the NNT were sourced from Bulgaria (Interview 1 and 2; Oni, 2000, pp. 75-77).



Fig.14 The Bulgarian Palace of Culture and Sport Show Hall



Fig.15 The Nigerian National Theatre Main Bowl Cinema Hall

The NNT was officially commissioned on the 30th of September 1976 by the General Obasanjo military regime in preparation for the hosting of the Second World Festival for African Arts and Culture, FESTAC '77 which eventually held between January and February 1977 (Oni, 2017, pp. 68-74; Yerima, 2011, p. 38; Soyinka, 2005, pp. 453-457; Umukoro, 2011, p. 59; Malomo, 2002, p. 4; Awodiya, 2006, p. 13; Apter, 1996, p. 441; Omezi, 2014, pp. 289-290).

Even though, the NNT was officially ratified as a commercial concern under the proviso, the National Theatre and National Troupe Board Decree, no 47, of 1991 and depend heavily on federal budget for its management, activities and events, privatization and commercialization schemes and disagreements continues to trail the ownership and administration of the NNT (lawnigeria.com, date accessed; 15 June 2019).

Similar to the NNT, the decision to build the BPCS was made by government in socialist Bulgaria in 1966. The first stage of the construction of the BPCS was realized by an entirely Bulgarian team while the rest stages had minimal interventions from technicians from other parts of Europe and America. Nearly all the technical facilities used in the construction of the BPCS were sourced in Bulgaria. Since its official commissioning in 1968, the BPCS has hosted a variety of events and activities of national and international repute including congresses/conferences, concerts, performances, ballet, folklore representations and musical concerts festivals and competitions exhibitions etc. All events and activities in the BPCS were fully government sponsored and free for all citizens. With the fall of Socialism in 1989, Bulgaria adopted pro-liberal politics and policies which reviewed the management, activities and events in the BPCS to private and commercial concerns while it still remains a national monument under the ownership of Varna Metropolitan Council (Interview1).

The Relationship between the Geographical/locational Pattern in the Design of the NNT and the BPCS and Modern Theatre Identity in Nigeria and Bulgaria

In line with our analysis above and modelling after the Lefebvrian Triad model in line with the objective of this paper, this study deduced that

a distinctive relationship exists between perception, conception and social use of the NNT and BPCS. The trio reflects, represents and sustains political practices in Nigeria and Bulgaria after the Second World War in the following ways; first, the city of Lagos location of the NNT reflects concretely federalist political power structure in Nigeria at independence while Varna city location of the BPCS reflects the communist political structure in Bulgaria after the Second World War--till the collapse of socialism in 1989, and adoption of parliamentary system in 1991 (Harvey, 2012, p. 263); second, the physical conception/features of the NNT and BPCS are symbolic representations of political practices in their respective locations, and lastly, the social use/daily use of the NNT and BPCS sustains the political practices in their respective locations.

From the analysis above, it can be affirmed that geospatial pattern in the design of the NNT and BPCS reflects a city-State metaphor because it is dynamically linked to political practices in Nigeria and Bulgaria after the Second World War. After the Second World War, varieties of mixed political practice and mixed economic tendencies emerged out of the imperialistic clashes and competition between capitalist and communist ideologies and became extensions of the international politics of nationalism and urbanism, mediated by technology as aspects of the globalization trend (Lefebvre, 2000: 11-2; 37; Euba, 1981, pp. 387- 388; Carlson, 1993, p. 8; Elden, 2001, p. 142; Lefebvre, 2000, p. 134).

In summary, Lagos city demography which includes heterogeneous-multi-religion population alongside urban landscape provided backdrop nationalistic aspirations and urbanistic practices in modern theatre forms and performance tendencies in Nigeria after independence. The city redefines, fosters and asserts the country's nationalistic aspirations which include national identity, unity, peace and at social, state, national and international levels (Harvey, 2012, p. 263; Harvey, 2012, p. 104; Lefebvre, 2000, pp. 11-12; Elden, 2001, pp. 189-190; Foucault, 1986, p. 114).

The same locational pattern in the design of the NNT is identifiable in the design of public theatre spaces that were rapidly proliferated in Nigeria after FESTAC '77 which include namely; Arts Councils, Cultural Centre, Theatre Arts/Performing Arts/Cultural studies departments in institutions of higher learning etc. They were built in cities, and or developing urban centres, usually in federal and or states capitals, and or geo-political zones, and have 'internationalist' structures and facilities rather than ones identifiable with, and capable of nurturing indigenous theatrical practices contents (Euba, 1981, pp. 383- 384; Adelugba, 1986, 130; 140-14; Tijjani, 1989: 120). Activities in these public theatre spaces were also subjected overwhelmingly to government patronage and patrimonialism (Euba, 1981: 387-388; Adelugba, 1986, 144; Dasylva, 2003, 260). Meanwhile, the NNT continued to play host to series

of government and corporate sponsored theatrical events and other social activities after FESTAC '77.

However, when Lagos lost its status as the centre of political administration of Nigeria with the relocation of the federal capital city to Abuja on December 12, 1991, major government attention was redirected away from Lagos, and by extension, the NNT structure, and events and activities inside it. To this extent, major structural, environmental and technical challenges in the NNT were largely neglected till they deteriorated and make the prospect of theatrical performance and other social activities and events decline and eventually daunting (Oni, 2017, pp. 69-74; Umukoro, 2011, p. 59; Yerima, 2011, pp. 51-54; 187; Malomo, 2002, p. 4; Awodiya, 2006, p. 137). The 5000 spectator Main Hall (Fig.) has not been used since the early 1990s (after the relocation) and is now decrepit with disuse and lack of renovation while its technical facilities are either obsolete or ruined. The smaller halls in the NNT are still used irregularly for a variety of theatrical events and other social activities but under major structural, environmental and technical challenges. Some of the most ambitious attempts at renovating the NNT and upgrading its technical facilities under erstwhile administrators like Femi Osofisan, Ahmed Yerima and the late Stella Oyedepo, etc. did not achieve the expected results because they did not receive the required support from Abuja.

Conclusion

Using the social theory for our analysis of geospatial pattern in the design of the NNT and BPCS, findings in this paper indicate the following; first, the NNT and BPCS are urban phenomena; second, Lagos and Varna city locations of the NNT and BPCS reflect political practices namely, federalist and communist political practices in social democracy and socialism in Nigeria and Bulgaria after the Second World War respectively; third, the physical features of the NNT and BPCS are symbolic representation of federalist and communist political practices in Nigeria and Bulgaria after the Second World War; fourth, the social use of the NNT and BPCS sustains political practices alongside economic practices and attendant class-division practices in their respective countries after the Second World War; and lastly, because of its link to political practices, geospatial pattern in the design of the NNT and BPCS reflects nationalistic and urbanistic practices alongside economic and attendant class-division tendencies in contemporary theatre aesthetics in Nigeria and Bulgaria after the Second World War. The study concludes that, the Lagos city location of the NNT reflects a city-State metaphor and is a concrete representation of nationalistic and urbanistic practices alongside capitalistic and attendant elitist practices in contemporary theatre identity in Nigeria after independence.

References

- Adedeji, J.A. & Ekwuazi, H. (1998). *Nigerian theatre: dynamics of a movement*. Ibadan. Caltop Publishers.
- Adelugba, D. (1986). The development of theatre and drama in Nigeria. In: *Nigeria since independence: The first 25 years (culture)*, pp. 111-132. Ibadan: Heinemann Books Nigerian Ltd.
- Apter, A. (1996). The pan African nation: Oil money and the spectacle of culture in Nigeria. In: *Public culture*, 8: 441-466. The University of Chicago. Downloaded from https://Read.Dukepress.Edu/Public-Culture/Article-Pdf/8/3/441/456372/Ddpcult_8_3_441.Pdf by Michigan State University User on 10th August 2018.
- Awodiya, M.P. (2006). *Managing arts institutions in Nigeria*. Ibadan. Kraft Books Ltd.
- Carlson, M. (1993). *Places of performance: The semiotics of theatre architecture*. Ithaca. Cornell University Press.
- Euba, F. (1981). The Nigerian Theatre and the Playwright. In: (Ed.) Yemi Ogunbiyi. *Drama and theatre in Nigeria: A critical source book*, pp. 341-381. Lagos: Nigeria Magazine.
- Falola T. (2017). *Introduction to the collected works of J.A. Atanda*. Austin. Pan-African University Press Texas.
- Falola F, Uhomoibhi M, Mahadi and A. Anyanwu U. (1991). *History of Nigeria 3*. Lagos. Longman Nigeria Plc. 1991.
- Foucault M. (1986). Of other spaces. *Diacritics*, 16: 22-27.
- Goodchild, M. (1987). A spatial analytical perspective on geographical information systems. *International journal of geographical information systems*, 1(4): 327-334.
- Goodchild, M. (1992). Integrating GIS and spatial data analysis: Problems and possibilities. *International journal of geographical information systems*, 6(5): 407-423.
- Harvey, D. (2012). *Rebel cities: From the right to the city to the urban revolution*. London. Verso.
- Howard, A. M. & Shain, R.M. (2005) African history and social space in Africa. In: Allen M., Howard and Richard M. Shain. (Eds.) *The spatial factor in African history*, pp. 3-5. Boston. Brill Leiden.
- Lefebvre, H. (2000 (1991)). *The production of space*. Oxford. Blackwell.
- Malomo, J. (2002). *The theatre audience in Nigeria*. Ibadan. Stirling-Horden Publishers.
- Omezi, G. (2014). Nigerian modernity and the city of Lagos 1960-1980. In: *The arts of citizenship in African cities: Infrastructures and spaces of belonging*, pp. 289-290.
- Oni, D. (1985). Plays and presentation model in Nigeria: A technical outlook. In: *Nigeria theatre journal*. SONTA. Ikeja: Animo Press Ltd.

- . (2004). *Stage lighting design: The Nigerian perspective*. Lagos: Concept Publishers.
- . (2005). Towards the development of theatre practice in Nigeria: The design technological dimension. In: *Nigerian theatre journal*. 1 (8). Lagos: SONTA.
- . (2017). *Striking expressions: Theatre and culture in national development*. Maiduguri. SONTA.
- Pollitt. C. and Bouchaet G. (2011). Public management reform: A comparative analysis – new public management, governance, and the neo–weberian state. *International review of administrative sciences*. 78 (1): 180-182.
- Reader, J. (1998). *Africa: A biography of the continent*. London/New York: Penguin Books.
- Elden, S. (2001). *Mapping the present: Heidegger, Foucault and the project of a spatial history*. London/New York: Continuum.
- Soyinka, W. (2005). *Myth, literature and the African world*. Cambridge: Cambridge University Press.
- Umukoro, M.M. (2011). The Nigerian national theatre and the national theatre question. In: Oni D. & Adeyemi, S. (Eds.). *Developments in the theory and practice of contemporary drama and theatre*, pp. 59-64. United Kingdom: Alpha Crowne Publishers.
- Yerima, Ahmed. (2011) Issues and development in Contemporary Nigerian Drama and Theatre Practice. . In: Oni D. & Adeyemi, S. (Eds.). *Developments in the theory and practice of contemporary drama and theatre*, pp. 47-56. United Kingdom: Alpha Crowne Publishers.
- <https://www.britannica.com/place/Nigeria/Military-regimes-1983-99>.
- https://ec.europa.eu/eurosta/web/products-datasets/-/urb_lpopst Retrieved 1st October 2019
- Weber, M. (1992). WissenschaftalsBeruf-PolitikalsBeruf. In: *Max weber gesamtausgabe*. I/17. Tübingen: J.C.B. Mohr.
- [Google Scholar](#)
- Whiting M. F. (1969). *An introduction to the theatre*. New York. Harper & Row.
- Wilcox, D. (2003). *Ambient space in twentieth century theatre: Space silence in modern drama*. XLVI. Print.

Theatre-in-Education as a Tool for Teaching in Islamic Trust of Nigeria Secondary School Zaria

By

Abdulmalik Abubakar*

Abstract

Theatre has been applied in education today as a method that allows students to play and learn at the same time. Theatre in Education (TIE) help students have a longer concentration span when learning, because once students are tired during classes, they become zombies and no longer pay accurate attention in class having exhausted their concentration span. Some schools today are yet to recognise the power of TIE as a stimulant that increases student's attention span. It is in view of this that this research was carried out with JSS 2 students of Islamic Trust of Nigeria Secondary School Zaria using qualitative tools of research. Some of the tools deployed are Key Informant Interview (KII), Focus Group Discussion (FGD) and Participant Observation (PO). It was discovered that students hardly get tired of playing and this can help in learning when guided by the teacher. The study concludes that theatre in education remains a relatively burgeoning phenomenon in contemporary education. Therefore, it should be used for more educational and functional purposes to aide student's effective learning and understanding in secondary schools and indeed other lower or higher educational levels.

Keywords: Theatre, Theatre in Education, Role Playing, Creative Dramatics.

Introduction

Theatre is a combination of multiple elements that help tell stories which amuse and informs the audience. According to Nwabueze (2011, p.3-6), the word, "theatre" comes from a Greek word *Theatron* meaning "a seeing place". In this sense, theatre refers to the space where performances are staged. Theatre is one of the complexes of art because it captures every element which helps it derive its essence in the society. Importantly as well, theatre could be educational, motivational or entertaining. Educational theatre which is one of the strands of theatre plays a crucial role in providing appropriate methods of teaching and learning in the society. It also helps to advance academic activities in schools like dancing, play acting, role playing and singing, which the child is already used to in his/her immediate environment.

Abdulmalik Abubakar is a lecturer at the Department Theatre and Performing Arts, Ahmadu Bello University, Zaria.

The methods of engagements in this research are Focus Group Discussions, Role Playing, Participatory Observation and Creative Dramatics. These are used to interact with Jss 2 students of Islamic Trust of Nigeria Secondary School Zaria. In addition, relevant information from textbooks, journals, appropriate internet sources, magazines and other sources of information are obtained to support the data gotten for this research.

Theatre-in-Education

Theatre represents man's most spontaneous method for expressing himself or we can simply say it is an imitation of an action. Theatre is all about communication with oneself or other things; it is the most direct form of communication. It is the most natural expression for individuals and groups. Theatre according to Boal (1979) and Willet (1986) is the most natural form of expression among the most diverse communities, because it mirrors daily life. This is due to the fact that theatre grows spontaneously in every culture through their cultural norms such as singing, dancing, mime and other theatrical elements rooted with a culture. McGregor (1976, p.64) in agreement says that "theatre can be used to serve communities, and the teacher in the fourth case study utilizes it in just that way." McGregor (1976) discusses how students reach out to the community while learning about local history and development. The students researched and discussed the current issues surrounding mining, and how it affects the community.

Communities recognize themselves through theatre and cultural elements as a form of expression and identity within a culture. Although, entertainment is an essential component of any theatre worth the name, to restrict the essence of theatre to entertainment is most unfortunate which is why it is applicable for other disciplines such as medicine, History, culture and education.

Theatre in education is using the instrumentality of drama, poetry, songs, dance, and costume to transfer knowledge and educate people in the society. This type of style is a method which brings audience members together in an interactive section to explore a particular idea. The actors themselves co-create a dramatic piece into a performance which is often interspersed with games and activities to further involve the student audience. Theatre in education is an umbrella word describing the use of live theatre which is linked to an interactive workshop designed by the teacher/students to explore issues further.

Pammenter (1980, p.36-50) discusses the importance of TIE and its influence on social change. The goal of TIE is to implement theatrical techniques into educational settings. By utilizing educational techniques such as "learning on one's feet", students benefit from tactical, kinesthetic work. This form of learning has persisted throughout two decades as an important form of learning for students. Pammenter (1980, p.42) reinforces

the idea that “entertainment is not devoid of content and content relates to values and ideas”.

Indeed, Conar’s (2002) critical reflection on the main themes and tendencies of TIE raises questions and discusses sensitive issues that they might otherwise avoid through small-group work and role play for effective communication, negotiation and decision-making skills which will help to tackle issues relating to self-esteem, peer pressure, stereotypes and sexuality. TIE help to boost student’s confidence, imagination, attention and good communication skills through role playing. This has made TIE more relevant to effective teaching in and out of the classroom.

Creative Dramatics

Creative dramatics is an attempt to infuse dramatic elements into teaching methods for a more flexible form of learning. Hildebrand (1986) avers that creative dramatics “is the spontaneous imaginative role playing taking place in schools for young children.”Koste (1978, p.6), in this view sees it as “involving anact of imaginative transformation”. Bruno Brochet cited in Uka (1982, p.201), observed creative dramatics as a phase of improvised dramatic situations, as stimulated in children.Koste (1978, p. 95) is of the opinion that:

Creative dramatics essential aim is to master reality. Therefore, early involvement in dramatic activity is essential in child’s education. It expands thechild’s vision beyond his/her own experience. Through creative dramatics, the child is able to findhim/herself, to discover his/her personality, his/her potentialities and limitations, his/her movement and language capacities and his/her particular interests.

Creative dramatics in schools assist in classrooms by tutoring, enlightening and creating awareness about a knowledge or perceptions of students. Teachers who use creative dramatics as a form of teaching in education often note their emphasis of process over product to explain their approach. Students learn as a result of the varieties and decisions they agree to in their own mental development or improvisation of activities being taught in classrooms. The classroom teacher simplifies the topic through dramatic action which means students will be able to learn faster from the images they see in classrooms, because it sticks to their memory more than the ones they are being told.

Creative dramatics could be said to be one of the most valuable tools in teaching and learning in contemporary education system. Abone (1990, p.105) posit that “creative dramatics is a powerful instrument in promoting qualitative primary education.” As an educational tool, it is a process of developing and acquiring artistic skills which enhance effective drama. Creative dramatics is a learning process whichprovidesstudentstheopportunity to appreciate other disciplines such

as mathematics, computer science, statistics, history, theatre and performing arts, health education, mechanical engineering etc. and to also discover thought and philosophical ideas from numerous angles. Thus, it nurtures critical thinking and help the student become more self-confident with improve positive attitudes.

Theatre in Education as a tool for Teaching in Islamic Trust of Nigeria Secondary School, Zaria

Advocacy

During the advocacy visit to the school which began on the 28th of March 2018 and ended on the 30th March 2018, the researcher met with MAL. MUDI, the principal of the school, gave the researcher three working days to work with the students due to time limit. The researcher worked with JSS2 class students which were assigned to him by the school authority.

Action Plan

The researcher and a co-researcher arrived at the school by 10:00 am on the 28th of March 2018, and introduced themselves to the students through the name game and exercises. The students also emulated same by introducing themselves.

Building Trust

During this process, barriers are broken by cracking jokes and trying to play with the students to break all barriers and create some sense of belonging and free will between the researcher and the students. The researcher asks them their hobbies to create familiarity and build trust for easy flow of communication. We sang songs and call out the names of the month in which everyone was born. This song enabled them to be familiar with those they share the same month of birth with. At first, they were timid and most of them did not want to participate but with time, they loosened up and became actively involved in the process.

After this, we asked questions on the lessons learnt. At this end, we had few responses from the girls and more from the boys. Some answers were just not correct, even the composition of sentences. But we all clapped at every attempt made by the students. The researcher proceeded to tell them the essence of the game which was to help to lighten the atmosphere and help to break shyness amongst them. Furthermore, the researcher asked if anyone would be interested in teaching us songs and there was only one volunteer who was a girl by name FATIMA AMINU. She sang a song which talked about the love and respect we have for our parent and also God, as well as the responsibility of our parents too. Most of the students know the song and sang along. After singing, students explained the messages in the song before we proceeded to the "blind folding game."

The Blind Folding Game

One of the students, who volunteered, was blind folded. We asked him to pick an object which we placed far from him. With the help of his class mate directing him, he got to the point at which the object was placed and picked it. We then tied another person's eyes. This time, it was a girl and told her to do same without direction. She missed her way and could not get to the object.

Essence of the Game

The researcher asked the students the essence of the game. Some responded to the question brilliantly especially a particular boy name (Idris Abdullahi) who said that he learnt from the game that 'a blind man can only see with his mind.' We all applauded him and several others who made attempt. Then we told them the essence of the message of the game which was:

1. The first blindfolded person was able to find the object because he was directed. In other words we need direction, counseling and encouragement in our lives from the elderly.
2. In life, we cannot make it all alone without the help of some good people.
3. We must learn to work as team in order to make good progress.
4. The second person missed his target because he was not guided. In essence we cannot achieve effective learning skills on our own, we need the help of our teachers, parent etc.

At the end of the day, we gave a little take home assignment on what they want to be in future and a whole essay about themselves and families.

On the second day which was on the 29th of March 2018, the researcher started to engage the same JSS 2 class by 11:15am. The researcher collected the assignment that was given to the students. Most students turned it into an essay while some wrote it like a list of items. On a general note, they all participated well enough. We continued the process by reading comprehensions found in their textbooks, taking notes of punctuations. Each student read a particular sentence. At the latter end, corrections were made using the blackboard. Some students were sent to write a particular sentence or sentences of their choice and corrections were made by the whole pupil in the classroom. From the assignment we gave them, we discussed about what they would want to become in future and why. Two responses from the students are noteworthy:

Fatima says she will like to be a doctor because she wants to save the lives of people and **Ismaila** says he would be an engineer because he would love to make a car of his own.

Then we proceeded to talk about hygiene and how effective it is to our living. The children made mention of various ways in which we could actually keep our house clean and how vital it is. They also made examples

of toilets, gutters, backyards etc. as places which they think inhabit dirt and their plans towards making the place clean.

Adamu says whenever I go to the toilet; i always wash my hands with disinfectants like Dettol, or detergent like Klin, Ariel, Soap etc. with clean water.

The pupil made comments on what cleanliness means and how it helps our immune system to stay healthy. We also sang a song and demonstrated with the song while singing and the song goes:

This is the way I wash my hands,

Wash my hands,

Wash my hands,

This is the way I wash my hands, early in the morning.

The children also made attempts to teach the researcher and his co researcher their own song on hygiene. The time was getting to an end when we told them that the next time we come, we want to see a role-play of a drama skit on the topics discussed, which are hygiene and career. We told them that we are also going to act for them and they were so happy.

On the third day which was our last day to the school on the 30th of March 2018, we arrived at the school premises by 10:15am on a Friday but we were able to engage the students from 11:30am because they were busy with their subject teacher. When we entered the class by 11:30am, the pupils greeted us with so much excitement, they eager to show us the drama skit they have, the boys insisted on acting first and we let them take the floor. About five boys acted on respect for parents with the following synopsis:

The scene opened with a father who told his two sons not to accept anything from anybody on their way to school, they answered and agreed not to accept anything from anybody. On their way to school in the second scene, they met a man who beckoned on them and gave them sweets and biscuits, the first child refused to collect the sweets, while the second child collected the biscuits from the man despite the fathers warning. The third scene showed the second child struggling with stomach ache and was rushed to the hospital. This is where the drama skit indeed. We then clapped for the boys and ask the pupils in the class what they have learnt from the drama. The students responded that 'children should always listen to their parents, children should not accept sweets and biscuits from strangers and students should always follow instructions like the first child in the drama.

The girls were the next to act out their own drama skit. The girls in Jss 2 class acted on how to keep their environments clean with the following synopsis:

In the opening scene, a mother is seen teaching her daughter how to sweep, wash plates, clean the house and keep the environment clean at all times. In the second scene, the mother is also seen teaching the same girl how to

properly dispose and burn refuse which is the last bit of the drama skits. We then move to analyse the morals in the drama and Fatima, who was the first responder said that: cleanliness is a good practice in Islam; she said her mother told her that if she always keep her environment clean, she will enter heaven. Another respondent said that, if our environment is clean, we will be free from mosquito bites and we will not have malaria. Another pupil in Jss 2 said by sweeping and burning refuse, we will chase scorpions and snakes away from our houses. The researcher and a few students in the class also acted for the entire students; in their drama, issues of obedience and hygiene were discussed with the following synopsis.

The scene opens with two girls who are being instructed by their parents to always wash their hands and not to pick things from the floor. In the second scene, we see the two girls coming back from school when one of the girls went to use the rest room without wash her hands. Immediately, we see the same girl again picking something from the floor and put it in her mouth. This ushered us into a hospital where the said girl was admitted due to stomach ache. She was then diagnosed with cholera infection. In the hospital, the doctor then enlightens the audience on different types of germs and how they can be avoided. In the analysis of the drama, the students told the researcher what they deduced from the story and their resolution on how they could conquer dirty environments. At the end of the drama, we thought them songs on how to respect elders and how our parent has thought us house chores. We shared gifts, like rulers, pencils, exercise books and pens to further encourage the students.

After the end of the research, the students on their own come up with an idea to create a dramatic club within the school and ask the researcher to help them tell their principal to allow them stage this drama which will talk about good hygiene, obedience and learning. According to the Jss 2 students, if they can be allowed to act out the extracts from their English textbooks and other subjects, every student will be able to catch up and nobody will repeat a class. The students went as far as saying that the principal can be their patron so that other classes can try this drama process to carry every student along in the school. The researcher was able to come up with some basic facts about the discoveries made during this research, part of the finding of this research was that:

Theatre in education (TIE) as a methodology helps students to freely express their minds and can come together to achieve a common goal irrespective of religion, culture or gender. Again, creative dramatic process provides a platform for equality and help the student believe in themselves. Students can be creative when guided and can contribute to the development of the school or the society. Songs, games and drama are essential tools of engagements to inculcate knowledge and help the students on self-realization. Theater in education can foster good learning

skills through an act of ‘action’ and ‘words’ to take responsibility and future leaders in the society.

Conclusion

This paper has attempted to survey the instrumentality of TIEas a classroom experience and as an effective educational tool in contemporary education. Theatre in education is a method used for educational through role playing, games and exercises and creative dramatics to encourage student’s in schools to believe more in their abilities. Students in today’s society, needs support in schools and at home from guardians to be able to contribute to their own growth both academically and economically. This growth can be achieved through role playing which is why the researcher conducted a research with Jss2 students of Islamic Trust of Nigeria Secondary School Zaria with emphasis to learning, good moral values and taking responsibility for their personal growth for a better future.

References

- Abone, C. N. (1990). Creative Dramatics: A Powerful Instrument for Promoting Qualitative Primary Education in Nigeria. In B. C. Nwogu and B. C. Emenogu (Eds.) *The Nigerian primary education system: issues, trends and strategies for development*. Onitsha: Educational Press (Nig.) Limited.
- Blatner, A. and Blatner, A. (1997). *The art of play: Helping adults reclaim imagination and spontaneity*, Rev. Brunner/Mazel.
- Boal, A. (1979). *Theatre of the oppressed*. Translated by Charles A. & Maria-Odilia Leal McBride. New York: Theatre Communications Group..
- Conar, H. (2002). Dramatic activities in streets. A Non-Thesis Master's Degree Project Submitted to Ankara University. Turkey.
- Cruz, B. C., and Murthy, S. A. (2006). Breathing life into history: Using role-playing to engage students. *Social studies and the young learner*, 19 (1): 4 - 8.
- Freire, Paulo. (1970). *Pedagogy of the oppressed*. Brazil: Penguin Books.
- Hildebrand, V. (1986). *Introduction to early childhood education*. New York: Macmillan Publishing Co.
- Jackson, T. (1993). *Learning through theatre*. London & New York: Routledge.
- Joyce, B. and Weil, M. (2000) (Eds.). *Models of Teaching*. Allyn and Bacon. Boston.
- Koste, V. G. (1978). *Dramatic play in childhood: Rehearsal for life*. New Orleans: University Press.
- McGregor, L. (1976). *Developments in drama teaching*. London: Open Books Publishing, London.
- McGregor, J. (1993). Effectiveness of Role-Playing and Anti-Racist Teaching in Reducing Student Prejudice. *Journal of educational research*, 86 (4): 215-226.
- Microsoft Encarta 2008.
- Nicholson, H. (2011). *Theatre, education and performance*. basingstoke, macmillan. Palgrave.
- Nwabueze, E. (2011). *Studies in dramatic literature*. Enugu: ABIC Books.
- Pammenter, D (1980). *Devising for TIE. Learning Through Theatre*. Ed. Tony Jackson. University of Manchester. Manchester.
- Poorman, P. B. (2002). Biography and role-playing: Fostering empathy in abnormal psychology teaching. *Journal of teaching of psychology*, 29 (1): 32-36. DOI: [10.1207/S15328023TOP2901_08](https://doi.org/10.1207/S15328023TOP2901_08).
- Prendergast, M., and Saxton, J. (2009). *Applied theatre: international case studies and challenges for practice*. Briston: Intellect
- Salas, J. (1983): Culture and community: Playback Theatre. *The drama review*, 27 (2): 15-25.

Uka, K. (1982). Drama and conscientization. In Kalu, O. U. (Ed.) *Reading in African Humanities: African cultural development*. Enugu: Fourth Dimension Publishers.

The Performer: Ilorin Journal of the Performing Arts

CALL FOR PAPERS

Editorial Policy

The Editorial Board of *The Performer: Ilorin Journal of the Performing Arts*, the official Journal of the Department of the Performing Arts, University of Ilorin, Ilorin, Nigeria welcomes scholarly and original contributions on various aspects of the Performing Arts – Dance, Drama, Music – and the special demand of their performative contexts (directing, acting, music, conducting, choreography, theatre management, Film/Video/TV, stage design, performance aesthetics, criticism, theatre technology and others). Important news in respect of on-going research, workshops, conferences and stage performances can also be sent.

Guidelines for Contributors

1. Manuscripts should be written on Microsoft Word. The version of the Microsoft Word system used and the file name(s) of the manuscript(s) must be clearly stated. Two hard copies of the manuscript(s) should be sent to the Editor.
2. You should also send your manuscript(s) as an e-mail attachment to rasheedmus2001@yahoo.com or theperformer.editor@yahoo.com. As soon as this is done, you **may** also call the Editor on 08033606540 for further enquiries.
3. In order to facilitate blind review, authors should not print their names or affiliations on their articles. However, an interested author should provide relevant information on the above on a separate sheet.
4. Manuscript should not exceed 20 pages of A4 paper in length and typed double-space. Use font 12 of Times New Roman on one page of every sheet of paper only.
5. References should be cited in the APA Format, 6th Edition, e.g. (Barber, 1994, pp. 20-36) or Soyinka (1976, p. 82). The list of references should be written in alphabetical order using the following format:
Adeoye, A. A. (2010). Between verbal and non-verbal theatricals: A director-humanist approach to the theatricalisation of African national development. *ABIBISEM: Journal of culture and civilisation*. 3: 46-63.
Clark, E. (1980). *Hubert Ogunde: The making of Nigerian theatre*. London: Oxford University Press.
Echeruo, M. J. C. (1981). Concert and theatre in late nineteenth century Lagos. In: *Drama and theatre in Nigeria: A critical source book*. Yemi Ogunbiyi (Ed.) pp. 357-369. Lagos: Nigeria Magazine.

Isidore, D. (2014). *Esiaba Irobi's drama and the postcolony: Theory and practice of postcolonial performance*. Ibadan: Kraft Books.

6. Receipt of manuscript(s) will be acknowledged and do note that manuscript(s) will be assessed by at least two readers other than the Editor and a decision on publication will be made accordingly.
7. All manuscripts for publication in *The Performer* should be directed to:

Prof. AbdulRasheed A. Adeoye
The Editor
The Performer: Ilorin Journal of the Performing Arts
Department of the Performing Arts
University of Ilorin.
P.M.B 1515
Ilorin,
Nigeria.
E-mail: rasheedmus2001@yahoo.com or
theperformer.editor@yahoo.com
Phone Number: 08033606540

