

The Performer

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THE PERFORMER

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The Editor
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Statement from the Editor

Experience cannot be bought especially if it is genuinely acquired and displayed within the context of humility, the willingness to learn and if it is allowed to navigate local, national and trans-border dialogues. Certainly, the Department of the Performing Arts, University of Ilorin, Ilorin, Nigeria has turned me into an Editor who sees things differently and act progressively to correct and at times, to re-write other people's works. The platform for this is the privilege that I have in editing eight editions of *The Performer: Ilorin Journal of the Performing Arts*.

When Professor Ayo Akinwale, the former Head of Department of the Performing Arts and the current Dean of Arts appointed me as the Editor of *The Performer*, I was determined to clear all the backlogs of *The Performer*. Today, I am fulfilled because that dream has been accomplished. This glory, I must say goes to the Departmental Board, our brilliant assessors, contributors and most importantly, the members of the Editorial Board. Here, I appreciate the Assistant Editor of *The Performer* and the current Ag. Head of the Department of the Performing Arts, Dr. S. O. Ikibe for the confidence repose in me. I cannot forget the hard-working ethnomusicologist and the Secretary of the Editorial Board, Dr. Austin Emielu for his prompt response and dedication to duty. I also appreciate Mr. F. A. Akinsipe, another dedicated member of the Editorial Board for his commitment.

My little experience as the Editor of *The Performer* has shown that:

- i. some contributors are in the bad habit of refusing to follow specific guidelines and requirements for publication written inside the flyer of the call for paper;
- ii. some contributors have the bad habit of not returning assessed papers for further processing on time;
- iii. some contributors often indulge other researchers by adding their names as contributors in an initial single author paper, thereby making people to reap from where they did not sow;

- iv. some contributors often fail to pay publication fee on time, claiming that publication should be free;
- v. some assessors have the bad habit of not assessing papers on time and refusing to return assessed papers to the Editor;
- vi. some contributors want letters of acceptance to be written immediately submissions are made, and
- vii. some contributors will return assessed papers worse than their first manuscripts by bringing into the works, irrelevant and illogical issues.

The above are unethical academic behaviours which should be condemned. We should publish for posterity not for promotion alone. As Editor, I have to devise diplomatic means of stopping most of the unethical behaviours above.

With joy, I place before you; Volumes (15) and (16) of 2013 and 2014 of *The Performer: Ilorin Journal of the Performing Arts*. Read the papers therein and note that your immeasurable contribution as a reader or researcher has made *The Performer* a high ranking Journal in the African theatre scholarship. Note also that *The Performer* is now on the Unilorin Web and that you can, as usual, reach us through theperformer.editor@yahoo.com.

Dr. AbdulRasheed A. Adeoye
Editor

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On the Road to Tabula Rasa: Issues in the Development of Private Theatre Troupes in Benue State

By
Ted Anyebe*

Abstract

This paper examines the field experiences of the author during a research which has spanned a period of six years. The research studied the practice, organisational set up and the state of affairs of two theatre troupes in Benue State during the period. The objective of the study was to interrogate the issue of management and practice of arts in the creative industry in Benue State. The study showed that government policies, a continuously gloomy national economy and insensitivity of State Councils for Arts and Culture, have combined to ruin what would have presented a robust artistic practice in Nigeria. The study used the qualitative methodological approach. During the data collection, the researcher concentrated the study on one troupe per time. It specifically employed oral interviews and observation. In this way, we were able to assess the views of the management, artistes and even the audiences at a series of performances. The paper concludes that in spite of the abundant artistic skilled performers and the zeal to engage in performances in Benue State, excellent performance in the creative industry remains a serious issue. It recommends a collaboratory effort through public-private partnership which will engage stake holders in a team work that will redeem the fast ailing industry.

Keywords: Development, Private Theatre Troupe, Organisation, Industrial Theatre.

Introduction

As an acceptable institution of leisure, its ability to guarantee relief has made theatre appealing to governments, organised systems as well as private companies who have all been involved in one way or another in the promotion of the form. Even in traditional societies, indigenous performances have been identified as instrumental aspects of the local

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political cultures. For instance, masquerade forms, folk singers, court jesters and palace entertainers have in the past played important roles in sustaining enabling moods, temperaments and dispositions in the courts of chiefs, palaces and traditional political institutions.

Following this thinking, this paper discusses how the Theatre Arts Department of Benue State University, Makurdi has over the years attempted to add value to the activities of public and private theatre troupes in Makurdi. Having established the need for rapport, the Department of Theatre Arts has attempted to fulfill her corporate social responsibility by using THA 421 - Industrial Theatre, to reach out to both public and private theatre organisations in Benue State. The specific organizations that the Department has studied are the Benue State Council for Arts and Culture, Ebony Theatre Troupe, African Heritage Troupe and Sini Africa. But the result presented in this paper consists of the outcome with two troupes – Benue State Council for Arts and Culture and Ebony Theatre Troupe, one public and the other a private theatre troupe.

The research, which was done with some 400 level students of the Department, was carried out between (2007-2012). The research period covered six academic sessions within which time six sets of students were involved. In the course of collecting data, the issues interrogated included;

- quality of the troupes' performances,
- type of organisational set up the how this influence management of the troupe, and
- staff salaries, allowances and welfare
- issues relating to the state of affairs of these theatre outfits.

The objective of the study was to examine the extent to which quality assurance as a driving force in the tracking of excellence in the creative industry has been pursued.

The Concept of Industrial Theatre

Industrial Theatre is a problem solving theatre. It is also the study of theatre as interventionist art. Fortt (2004, p. 42) presents that Industrial Theatre is a training and communication tool that utilises the performing arts (singing, dancing and acting) to convey important information to your staff or clients". At the level of school curriculum, students are taught the values of theatre arts and the form can utilised as a viable business. The course, through the Departmental Handbook provides studying: "the system whereby the administering of theatre establishments can be enhanced through productive communication, relationships, organization of workers

into play groups and the development of drama as tools for the enhancement of labor relations, on the one hand, and the management of industrial problems, on the other”.

The course tends to build the consciousness of students towards the practicality of the productiveness of theatre. The study locates this reality within the range of ingenuity and creativity. In trying to achieve these, students are exposed to both management and workers’ concerns in theatre organisations studied. There are two components of this course: the theoretical, and the field component.

In the theoretical component, the key topics taught are:

- basic acting skills
- developing the artistic potentials
- doing theatre in a found space
- team building
- who is a manager in the theatre?
- management skills
- developing competencies of the theatre artist as a manager,
- capacity building in facilitation,
- what is learning?
- What is teaching?
- Difference between mentoring and coaching.

While theory aspect is classroom based, the second component is fieldwork. The field work in Industrial Theatre is further subdivided into three aspects:

- the research;
- the workshops; and
- the production dimensions.

Overview of Troupe Activities in Benue State

The operations of private theatre troupes in Benue State are similar with the activities of most private business ventures in Nigeria. They are all directed at profit making. From the data gathered during field work, none of the private troupes are subsidized by government agencies or corporation. All funds that come in are gotten from performances. A number of the troupes are formed either by individuals or groups with similar interests. The day to day activities of the troupes are controlled by this owner’s. This leaves authority, management and control solely in the hands of the proprietor’s. There are no boards of directors, in the sense of what exists in complex companies. The concern of engaging trained theatre

personnel to take care of compartmentalized subdivisions is lacking. The troupes run as simple one unit businesses comprising of the performers and a few designated heads who are themselves performers. The troupe leaders assume offices like Troupe Manager, Director. Trained designers, craftspeople, and management staff are lacking.

The categories of performances are rather simplistic, many of who lack basic education. A number of them may have dropped out of school, or at best attempted School Certificates without good results. This particular issue creates ripple effect for the troupes for various reasons. One effect is that most troupe members join the bands of performers as interim engagements, for want of a more permanent employment. This temporary approach to performance is a major setback because it does not encourage commitment and diligence. As a result, the members jump at any given opportunities they consider more rewarding. The Benue and other neighboring States' Councils for Arts and Culture like those of Nasarawa and Kogi States have been some of the best bates in this instance. Many times, when these amateur performers have acquired skills from other troupes, they are called for employment as guest artists with the Councils. At other times neighboring institutions of higher learning like the Benue State University, Kogi State University and the Nassarawa State University, engage the very skilled ones. As a result private troupes are regularly at the mercy of skill hijackers, thereby creating a situation of permanent membership anemia within the troupes. These have greatly impeded quality control among the private performing troupes in Benue State.

Another teething issue is the mono nature of performance. Most troupes limit their performances to dances. The form of dances is rather stereotyped, focusing mainly on specific ethnic dances. Sini Africa, for instance focuses more on the performance of Jukun dances. African Heritage has attempted to develop a number of Nigerian ethnic dances, but the more prevalent are Tiv dances. Ebony Troupe on the other hand presents as more cosmopolitan than most of the troupes. It has perfected a compendium of Nigerian dances, cutting its collection across the various ethnic dances. The Yoruba *bata* dance seems to be popular among a number of the troupes.

The Benue Council for Arts and Culture has the most predictable currency. The Council has various Departments like the Performing Arts, Visual Arts, Research and Documentation, and Finance and Administration. In all these, the performing Art is the most active. With six units under it, the dance troupe section blazes the trail for the Council. By the

predominance given to this unit, one would think that only the dance troupe exists in the Council. This is because, apart from dances, the activities in the Council are quit minimal. This is in spite of the regular financial subventions that it receives from government. One must also say that sometimes the Council organizes State festivals of arts that encourage competitions among performing groups, this is rather intermittent and not on regular basis.

These among other issues provided the justification for the Department of Theatre Arts, Benue State University to do an Industrial Theatre project in the selected troupes in the State. This is with the view to reinvigorate the ailing industry. The Department viewed that an Industrial Theatre intervention would increase theatrical activities in the State. This will add to the economic activities and provide additional job opportunities to a number of creative and talented youths, most of who may take to crime as a result of increasing unemployment caused by economic down turn.

Methodology and the Tools of Engagements

In trying to situate the project with the workers of Ebony, African Heritage, Sini Africa theatre troupes and the Benue State Council for Arts and Culture, a number of issues were interrogated. We commenced the project by first conceptualizing topical workplace issues identifiable with the Nigerian situation. What we did essentially was to customize the project and interrogate the issues in a fresh way. Equipped with subsequent knowledge provided by the initial research, we generated issues relating to tricky workplace, fraud, faking of illness, talent retention, evading performances, drunkenness and substance abuse. It was possible to gather these themes through the various researches which investigated some demands. According to Gupta (2003, p. 3) “the theatre outfit must encamp with matters relating to skill, resonance and audience”. Accordingly we employed the following by keying them into semi-structured interviews. Through this process the issues of employment, audience, mobilisation, funding, motivation and others were raised and questions applied.

Training of theatre personnel was an important consideration that ran through the list of deliverables. Why do theatre managers require training on theatre management? To address issues in management skills that will help improve the capacity of theatre practitioners. Theatre artists need training to efficiently run theatre outfits, improve morals that will have multiplier result by impacting the desired effect in productions. Training will lead to production of quality shows that will make for better market

drive. This is because theatre is a resource. Recourse can be defined as input, factor or competence which is required to accomplish good theatre. Efficient use and application of creativity is recourse. Other resources as can be applied to the theatre are:

- Human recourse
- Finance
- Infrastructure, equipment
- Props
- Theatre, performance space
- Information

These, when properly harnessed, can make the theatre a viable industry where quality assurance can be guaranteed.

Major Findings in Individual Case Studies

1. The Ebony Theatre Troupe: with completion of the theoretical base, the groups that were assigned to this Troupe set off for the assignment. Three groups made up of 400 level students of Theatre Arts had worked with Ebony Troupe. The outcomes discussed in this section are the summary of the works of three outings.

Established in 1988 Ebony Theatre Troupe has been in practice for twenty five years. According to the information gathered during the interaction with the staff, the Troupe is registered with Corporate Affairs Commission as a Limited Liability Company. It was established to run as a commercial theatre. In spite of this the administrative structure of the troupe is rather one-dimensional having a Director, Secretary, Treasurer, Production Manager, Costume Manager, and a Discipline master. These personnel play dual roles as they also double as performers.

Within the period of working with Ebony, the data presented thirty registered performing members. By December, 2012, sixteen member trainees were on ground, while the rest were either in school or engaged as guest artists elsewhere. These were not employed staff, so could not draw regular salaries. The Company provided stipends for the performers after every performance. The stipends are based on percentages of performance fees. Other percentages catered for office accommodation and additional core responsibilities like replacement of costumes, drums and musical other musical instruments.

According to the data collected, Ebony troupe was registered to engage in several forms of theatrical activities. But for now they were more

into dances. The dance performances are carried out on occasions like dinners, weddings, or any celebratory occasions that called for their services. Since inception, dances have been the major rendezvous for the troupe. While the core type is indigenous dances of various peoples of Nigeria, the troupe also performs creative dances that are self-choreographed. The fee-paying performances are seasonal depending on the festival calendar of the people. Between November and April, the patronage is rather high. Perhaps because Christmas and Easter, two highly celebrated festivals in the area draw corresponding activities like weddings, which are usually associated corollaries of the festive seasons. At such times, business thrives.

Therefore, performance fee remains the main source of fund for the troupe. They have no grants neither do they receive material or financial support from any agencies. A few times MTN mobile telecommunication gave out T-shirts and caps, but these are handouts that make no financial impact on the economy of the troupe. The complete dependence on patronage for funds is a major handicap for the troupe. There are no conscious efforts to prepare and package productions for a fee-paying audience. The position of the box office is completely unutilized.

As a result of the above, Ebony troupe does not have a devised performance calendar. This would have sufficiently influenced proper and effective planning of programs that make a robust box office. Without a good financial base and the lack of an efficient and organized program of action, the troupe's performance score card has been on the decline. Another major challenge that the troupe has struggled with over the years is the absence of a theatre. The troupe is housed in a rented residence that has an open backyard. Two rooms in the residence provide the multi-purpose office.

2. The Benue State Council for Arts and Culture: Benue State Council for Arts and Culture was established in 1979, three years after Benue State was created. With the creation of the Council, it was given the mandate to explore, promote, and preserve the cultural heritage of the people of the State. From inception, the Council has endorsed this as their set objectives. From data made available when working with the staff, the Council started with only six artists. But today it has a large workforce numbering about sixty, with a comprehensive organizational structure.

In the view of the Director of the Council, "there is high level of national and international patronage, but the people of Benue are the

benefactors". The Director had told us that the Benue State government has been very supportive. Non-Governmental Organisations and some individuals have been equally encouraging. In this way, according to the Director, the Council's audiences are varied in many dimensions. Government, Departments and Agencies, corporate organizations, NGOs, and the general public form their audiences. The different heads of departments corroborated this view.

The artists' allowances and welfare were taken care of with the monthly subventions that come from government. With an established Public Relations Department, issues of welfare are conveyed to appropriate quarters within the Council. But as the Director opined, when issues are beyond the Council, they are taken to the Commissioner for Culture and Tourism. The Public Relations Department also provides linkages for feedback from the audience and benefactors. Features and commentaries from the Radio Benue, the Nigerian Television, Makurdi and indeed individual observations have helped to channel the provisions of feedback from the Benue public.

Like most government agencies and organs, employment to the Council is based on government policies. Issues of discipline, staff welfare and funding are all driven by the thrust of government policies and programs, although the management would employ much of its discretion. In trying to engage control mechanism, the dance troupe manager (at the time of interview) had informed us that itinerant artists were usually benched for a period. He said it has been noticed that benching penalties produced good results as disciplinary measures in the Council. The method was a good deterrent for staff members. On the other hand, when offences were on very serious magnitude, management would issue written queries. According to the source, part of the staff motivation mechanism was the granting of study leave to staff who gain admission for further studies. Others are granted loans to assist in solving pressing problems.

Encouraging as these may seem, there are some challenges. Like many aspects of theatre employment, some staff of the Council have to work extra time severally. But the salaries and wages are diminutive for the input that goes into the job. Perhaps, this stems from the fact that the staff of the Council are engaged based on Civil Service condition of service. The assumption that the workers are civil servants for scores their predicament as they (dance troupe particularly) are engaged after working hours. Sometimes they work on weekends and public holidays. These aspects of working outside office time are not taken care of in terms of remunerations.

Worst still, a large number of the troupe members are employed as casual staff and they do not draw regular salaries. The situation puts extra pressure on the management, regular and the casual staff. Work for many hours outside officially designated work time without pay can be extra laborious and psychologically debilitating.

Like in the private troupes, the activities of the Council are essentially performance base. These performances focus on traditional dances mainly. It would look as if the Council's interpretation of the mandate (preservation of cultural heritage) given to them revolve around dance. Even as the Council emphasize dance, the dances they perform regularly are those of a monoculture. The variety of performances that would galvanize the thirst of a cosmopolitan culture of Benue State is lacking essentially. The most regularly performed dance is the *Swange*. A staff of the Council that we interviewed who wanted to be anonymous said that:

In Arts Council (that is how many people in Benue refer to the Council) preservation of cultural heritage means preservation of dance. And when I say dance I mean *swange*. This is because without the trumpet there is no Benue. When I hear the sound of the trumpet, the most melodious musical accoutrement of *swange*, I feel refreshed, totally reinvigorated. It is the sensation one feels when something he has lost has been restored. The satisfaction derived is so satisfying, beyond expression (Emphasis mine).

While this can be reciprocally reinforcing, it is also self-perpetuating. The characteristics derive from an attitude that is vain-gloriously self-conceiting. While a group of people can be carried away by ethnic intoxication, it is important to note that the Benue public is multi-ethnic and only a heterogeneous interest should be put behind the driving seat in the performance of cultural shows in a State Council for Arts and Culture.

Keyboarding the Industrial Theatre

What can be gleaned from the experience of working with these troupes is that in Nigeria, activities in life theatre are on the decrease. We also noticed that the theatre industry, both public and private, is seriously underutilized and perhaps, also abused. Recourses are wasted and the culture of impunity has led to gross inefficiency and sordid public image for the artist. The private theatre troupes that would have salvaged the situation are managed by unskilled personnel. Keyboard

However, through the engagement of Industrial Theatre in the interface with these theatre organizations, it is thought that a reawakening is possible. This is because Industrial Theatre experiment strives at giving reform packages to existing theatres. In a methodical process, cast for each performance is carefully selected. Equipped with various skilled actors, we present the skills depending on the audience. With the benefit of prior research information, the Artistic Director is well informed of the diversity of culture, attitude, gender and language among the workers. The Director makes sure that his shows feature this miscellany of audience. He also knows that the audience for each performance is made up of the organization's hierarchical mix and presents one show for this mix. The drama which is usually seasoned with laughter and served with a twist provides a bonding experience which breaks down the boundaries of protocol and stereotype designs. In the process, channels of communications open and community dialogue is enabled.

Like community theatre, Industrial Theatre takes the audience on a picaresque journey. Usually, the episodes are stimulating, exciting and amazing, yet flexible enough for the audience to see itself through the eye of the stage. Maifer (1998, pp. 33-34) reflects that

with the aid of humor, it is easy to connect with the audience. When the off-guard is achieved, the shots are released through the presentation of a mirror held up to them. Their working environment is articulated and the crucial challenge enacted in a manner that the work reflection is manifest.

These would arrest the audience who are sometimes part of the cast. It is a situation of subtle complicity, but done with respectable responsibility. The ease with which characters recognise themselves provides great opportunities to learn and adjust.

What the audience sees and hears they connect with. For drama to present as an effective change agent, it engages the tools of recognition and laughter. The seductive value of these tools is overwhelming. People

quickly connect with their life situations as they recognize themselves in the stories unfolding. For instance, an organization's worker that is deep in drugs may not realize the level of self-destruction when you scold him. But he easily identifies his devastated being when he sees the same character delineated on stage. The message of self-demolition will often sink into his memory and will be there for very long time.

Very hardly do workers have the opportunity of discussing behaviors, attitudes and choices of people very much like them in the ways they are represented in industrial plays. The implications of discussions among co-worker about offensive behaviors can draw on complicity and lead to confrontations and reprisal which can be very counterproductive. Also issues of ethnicity and tribalism which present as the bane of development in many parts of Nigeria cannot be efficiently handled through discussion by co-workers without drawing on blames, conspiracy and connivance. But a drama episode can provide the opportunity of presenting commonly held attitudes in public offices. Ethnicism is a familiar terrain in Nigeria and many people will recognise themselves in such dramas.

Every workplace presented its own demands. The demands and knowledge of on-ground situations determine the type of cast for each production. With this knowledge at the background, the selection of cast for each performance is informed by the knowledge gotten from the research. The tools used to collect data were basically those of primary engagements like semi-structured interviews. The tools got us acquainted with a number of staff in the workplace, and casting using such staff members was made easy with this process. Employing some of the cast from the workplace, according to Hulla (2009, pp. 7-8) "enables the Director in industrial art to connect with people that have firsthand information, and who will properly brief other casts with much detail of on-ground situations". These provided veritable facilities during the building of scenarios and rehearsals.

In the course of performance, we play for the multiple audiences. It is performance done for all. The audience draws from all sectors of the organization. Usually every workplace will make provision for a place where all workers meet for briefings, organizational meetings or assemblies. It could be a hall, boardroom, chamber and even a square, plaza or parking lot. The auditorium is convertible. Here the mixed audiences, made up of all categories of workers, (Management and staffers) watch the show. There is a deliberate attempt to use the performance venue as a tool for bonding and breaking down hierarchies. It is in line with this thinking

that Nzekaa (2007, p. 10) describes Industrial Theatre as “a tool that naturally builds up channels of communication between the rank and file. In very many cases, these are rare opportunities.

Conclusion

Industrial theatre can be an effective tool for influencing people's behavior in workplaces. From the above, it can be said that industrial theatre show stake the audience on a journey, engaging people emotionally and intellectually. It's a flexible and responsive medium, uniquely adaptable to the moment. Audiences typically feel motivated, educated and highly valued after the presentation. We also found that humor is the best way to connect with an audience. Soon thereafter, we hold up a mirror to the audience, a simulacrum of their own working environment and portrayal of a challenge that people can really relate to.

By nature, the dramatist is an opinion leader. His ability to engage his creative ability for the entertainment of the society may have given him the license to speak the unspeakable. Through drama the audience's conscience can be purged and people have the chance of evaluating their own behavior which they may have seen reflected in the performance. To this extent one can say that Industrial Theatre is capable of building characters and giving integrity to workers in their workplaces. This is because the performances, which oftentimes cannot be resisted, draws attention to humor which brings about happiness. Experience has shown that effective learning takes place when the emotional gear is engaged. People are likely to remember what they have experienced during a very happy moment. This situation is different with anger. One can hardly remember what he does at an angry moment. Anger, as an aspect of insanity cannot provide educational moods. Whereas in happiness we can offer learning, we can change attitudes by making drama an intervention tool. In Industrial Theatre the workers are brought face-to-face with the realities and necessities of change that prefecture progress and productivity. Indolence, lassitude irascibility, antagonism, animosity which kill efficiency have no place to hide. They are often dealt with through drama and the workplace is left a better and more humane working environment.

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A Grammatical Analysis of Subtitling in Yoruba Home Videos

By

Bolanle Elizabeth Arokoyo*

Abstract

This paper carries out a grammatical analysis of subtitling in Yoruba home videos. Using a descriptive approach, it examines the grammar of the language used in English subtitles of Yoruba home videos. Three Yoruba home videos subtitled in English are randomly chosen for this study. It is discovered that most subtitles are ungrammatical; errors permeate most of the subtitles. Words, phrases and sentences were analysed and various levels of errors were discovered. Some of the errors revealed outright lack of knowledge on the part of the person that did the subtitling while some revealed errors on the part of copy writers and also poor editing. Great efforts need to be made to improve these subtitles. It is recommended that the services of very good translators, grammarians and copy editors should be engaged. This will go a long way in enlarging the coast of the movies and make the Yoruba home video industry and by extension the Nigerian movie industry otherwise called Nollywood a money spinner that it should be. It will also help in positioning the Yoruba movie industry in the rightful position where it can favourably compete with Hollywood.

Keywords: Grammar, Yoruba Home Videos, Subtitles, Nollywood.

Introduction

The importance of communication in every facet of life cannot be overemphasised. This is because language forms an essential part of a people's culture. When language does not communicate, people are likely to lose interest in whatever speech act is being performed. This is evidenced in the subtitling of movies, the essence whereby is to make it available to a wider audience, who do not speak nor understand the language used in the production of the movies or people with language impairment. Good

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pictures, videos and the subtitles are the most recognized links that help such audience to follow the movies. However, when this is poorly done, an audience can easily be put off. Shoddy subtitles can completely alter a viewer's understanding of a film (Wagner, 2012). Oyewo (2003, p. 145) also concludes that language is 'a vital contributive factor to the success and acceptability of the various genres of the video films production'. Subtitling has become a herculean task in foreign films and Nigerian movie industry in particular. The Nigerian movie industry has come a long way with very good movies coming from its stables. However, many of the movies are sub-standard not only in storyline, visual and audio quality but also in subtitles; subtitles have acted as a barrier to quality appreciation of film contents (Ugochukwu, 2013).

The Yoruba home video industry produces movies which are sourced from the Yoruba cosmological space with Yoruba language as the linguistic choice (nigeriafilms.com, 2009). To make these movies available to non-Yoruba speakers, they are subtitled in English. A mere perusal of Yoruba home videos shows that most of these subtitles are error-filled. These errors include violation of basic rules of concord, semantic misapplication, spelling errors, wrong lexical choices, malapropism, stylistic infelicities, etc. (nigeriafilms.com, 2009). For example, right from the beginning of most Yoruba films, one discovers errors. In *Yemiwo*, the plot summary exposes some of the grammatical errors that translators/interpreters make:

He who live in a glass house should not throw a stone,
Yemiwo is a story of some girls who used charm on men in
other to control them this prompt Funsho Adeolu's wife to
seek for protection from an haberlist over her husband in
other not be harm by the so called girls, what become of this
women? (sic)

Thus, the aim of this research is to carry out a grammatical analysis of Yoruba home videos subtitles. This paper has restricted itself to the grammatical errors of the subtitles; actual translation of the messages was not treated.

Subtitles are captions at the bottom of a movie, video, or television screen. While subtitles are the dialogue in written format, these make videos more powerful, more global and more searchable (Amara, 2012). Although, Yoruba home video subtitles have almost made these tasks almost unachievable, the linguistic inadequacies also make it difficult for audience to understand. The linguistic gap of such subtitling is addressed in this

paper. This mirrors Olatunbosun (2011) that belittling the subtitles is to belittle our image as a people beyond our shores.

Grammar is a set of rules that generate language (Carnie, 2002). Grammatical rules govern the composition of words, phrases and sentences. Since grammatical rules generate language, they govern the dialogues in the video as well as the subtitles. Grammar equates the knowledge of native speakers and since most of the actors in Yoruba home videos are Yoruba native speakers, the dialogues are assumed to be okay. However, subtitles, which are done in English and at times French, are fraught with errors due to the fact that English is learnt as a second or even third language. Writing is also a skill that needs to be properly learnt.

Methodology

Home videos refer to recorded media produced for home entertainment. They are either sold or rented in video format to the public. Most home videos come in Video Home System (VHS), Video Compact Disk (VCD) and Digital Versatile (Video) Disk (DVD) formats. Three Yoruba home videos subtitled in English were randomly chosen for this study. The movies are *Atobiju*, *Yemiwo* and *Eko Funfun*. Each of the subtitles in the movies was written and those found with errors are penciled down for analysis. About one hundred and fifty (150) sentences constitute our database. Adapting Masterson and Apel (2005), it is believed that a corpus of 150 should be able to capture the various patterns of errors attested in Yoruba home videos. Each sentence is analyzed for different types of grammatical errors. Some are at the word level and these are characterized as either errors or mistakes on the part of the editor or typographical and copy editing errors. At the morphological and syntactic levels, various errors were discovered and these were appropriately recorded.

The Home Videos

Atobiju is written, produced and directed by Olaide Olabanji while the executive producers are Ibraheem Akeem and Fareedah Akeem. The movie was produced in 2011 and run for one hundred and five (105) minutes. It tells the story of a man who accuses his wife of infidelity. Obsessed by the suspicion and in a bid to find out the truth, he sets up his wife by sending his friend to pretend as if he is interested in his wife. He believes that the response of his wife to his friend's overtures will confirm her infidelity or otherwise. He does not stop there as he seeks out an herbalist to place *magùn* 'thunderbolt' on his wife. Unfortunately for him,

the friend is a terrible player also seeking his own personal enrichment. He charms the woman, dupes her and also sleeps with her not minding the fact that he knows that the woman has been laced with *mágùn*. It is payback time for the man and his friend. The friend eventually dies from *mágùn* and the herbalist reconciles man and wife.

Yemiwo is written and produced by Afolabi Shonde while the editor is Yomi Akindele. The executive Producer is Sir Ayinde Lateef Goodluck. It is produced in 2010 and runs for one hundred and five (105) minutes. *Yemiwo* is also a convoluted story of retribution. It involves different layers of breach of trust and vengeance. The third video, *Eko Funfun* is written and produced by Kudirat Oreniwa while the editor is Segun Oshoko. The executive producer is Olajide Ibiwoye. The movie, produced in 2011, runs for sixty (60) minutes. The story revolves around a lady who was in search of the right man to marry. When she eventually gets her choice, she encounters a problem in the mother of the would-be husband. They eventually overcome the hindrance created by the woman and got married.

Spelling Errors

English spelling is a complicated matter and learners around the world have trouble getting the letters right (Akbar, Sazalie and Che Lah, 2011). The complexity of the spelling of English compared to Yoruba which has phonetic spelling system cannot be overemphasized. Different spelling errors are discovered in the subtitles of the selected movies. There are instances of addition, deletion, substitution and transposition of alphabets. These are exemplified below:

- **Addition:** extraneous alphabets are inserted.

amoung	among
where	were
throught	thought
Youn	you
world	word
struff	stuff

- **Deletion:** alphabets are deleted

torrow	tomorrow
remove	removed
been	being
her	here
with	within
we	will

worked	work
minute	minutes
intrested	interested

- **Substitution:** alphabets are substituted.

uneless	useless
advicing	advising
those	does
checked	check
sit	seat
competence	competent
importance	important
patience	patient
work	word

- **Transposition:** this is a case of reordering of alphabets.

tihs	this
wrok	work
dictect	detect
quite	quiet

While different patterns of errors are detected, it is noted that some of them are mistakes or typographical errors as there are instances where the correct forms of some words are equally used. Also, it is discovered that some are actually not spelling errors, but grammatical errors. For example the use of *been* instead of *being*, *remove* for *removed* are grammatical errors.

Grammatical Errors

Grammar is concerned with the principles governing the derivation and interpretation of words, phrases and sentences. It is all about morphology and syntax. Grammatical errors therefore refer to both morphological and syntactic errors. Any native speaker knows his language; knows how to derive and interpret vocabularies. This is however not the case in second language situations, hence grammatical errors. It has been discovered that most second language users have problems with the grammatical categories. These are categories that deal with tense, case, number, gender, aspect, etc. The categories are responsible for the well-formedness and grammaticality of sentences. Many errors in the subtitles are detected in this area. Tense and number errors especially were discovered.

Tense Errors

Tense has to do with notion of time in relation to the actual event. It shows the relation that exists between the speaker and the event he is relating. It could also be seen as the correspondence between the form of the verb and our concept of time (Quirk and Greenbaum, 1973). Yoruba language does not mark tense overtly, it is implied. This means that the verb in Yoruba does not change, it cannot be inflected. On the other hand, English uses inflection to mark tense. One discovers tense errors in declarative and interrogative sentences in the selected movies. The examples below show some of the tense errors in the subtitles:

5.
 - a. That was all I said and she start insulting me.
 - b. The she start insulting me.
 - c. My mother refuse to believe me
 - d. I will checked back on you.
 - e. It is this order that you have you to spoil everything.
6.
 - a. Did you told mommy that a man dropped her at home?
 - b. Didn't your husband told you?
 - c. Did you father did the right thing?
 - d. When did they brought it
 - e. When did you became a drinker Segun?
 - f. Where did it reacted

The examples in (5) show tense errors in declarative sentences. The underlined verbs in (5a-c) should be in the past tense while the underlined verb in (5d) should not have the –ed inflection. The presence of the auxiliary ‘will’ indicate that the sentence is in the future.

The data in (6) are interrogative sentences, yes-no questions and wh-questions. There are peculiarities attached to the formation of these sentences which are not attested in Yoruba. Examples (6a-c) are yes-no questions.. These types of questions require a *yes* or a *no* as an answer. In deriving yes-no questions and some wh-questions in English, the auxiliary verb along with tense moves and swaps positions with the subject NP. This is called the Aux-NP inversion. In situations where there is no auxiliary, a dummy verb, *DO* is inserted. This is called *DO-Support*. When that happens, *do* and tense move to swap position with the subject-NP. This means that the verb can no longer be inflected for tense as the tense has moved, hence the ungrammaticality of the questions. The questions should rather read:

7.
 - a. Did you tell mommy that a man dropped her at home?
 - b. Didn't your husband tell you?
 - c. Did your father do the right thing?

- d. When did they bring it?

The wrong use of the verb *Do* was also discovered in the subtitles. For example:

- Did you not sleeping
this should read:
- Are you not sleeping?

Number Errors

Number has to do with distinction between singular and plural, indicating whether a noun is one or more than one. It also has a direct bearing on agreement between the subject and the verb. The grammar rule states that a singular subject takes a singular verb, while a plural subject goes with a plural verb. Most errors discovered have to do with agreement between the subjects and the verbs.

10. a. They all has a price
b. She said you is coming
c. Your wife and I has an appointment by 4pm at Larry King hotel..

The underlined verbs in (10a-d) should carry the plural forms while the underlined verbs in (10e) should be singular. The determiner in (10f) should be plural as it is referring to a plural noun '*men*'.

Punctuation Errors

Punctuation marks have been confirmed to be symbols that indicate the structure and organisation of written language. The actual speech makes use of pauses, tones and intonations while the subtitles rely on punctuations. In standard writing, different types of punctuation marks are placed at different positions to signify the type of structure subtitled. It was discovered, however, that the subtitles are rife with punctuation errors. Most sentences end without a period; question marks that should indicate interrogative structures are oftentimes absent, commas are not placed where they are supposed to be, neither are colons or semi-colons used in most instances. The data in (11) and (12) exemplify these.

11. a. Her husband was sick, I went home to treat him, is that was all
b. I say she cant leave tihs house
c. I don't know why she stay long
12. a. Did you not sleeping
b. What happening tell me

The data in (11a-f) are declarative sentences which should end in periods while (11g) is an exclamatory sentence that should end with an exclamation mark, these are obviously absent. Examples (12a-g) showcase interrogative sentences which are supposed to carry question marks but they are absent. In many instances the first alphabets of names and first words in a sentence are not capitalized. For example:

13. a. What happening? tell me
- b. Where is tinuke? is this good?
- c. she often speak about you that you are closer friends

Findings and Conclusion

Looking through the various errors discussed above, it was discovered that the differences between the source language (Yoruba) and the target language (English) would account for some of the errors noted. The system and structure of Yoruba language are transferred unto the subtitles. The fact the English sound system is complex also has a role to play. A major factor that could account for spelling errors is the inability to distinguish between the sound systems of the languages involved. Mispronunciation of words also leads to spelling errors as words are spelt as they are pronounced. This is a fact for Yoruba but impossible in English.

However, it is discovered that some instances of spelling, punctuation and capitalization errors are instances of typographical errors and by extension improper editing. Knowing and acknowledging the importance of subtitling a movie means that conscious efforts must be made to secure the services of very good typists, computer operators and editors who are well grounded and highly skilled. These people can actually make use of resources like spell-checker on the computer.

The grammatical errors identified in the course of this research clearly show that most of the people involved in subtitling of home videos do not have the knowledge of grammar and so end up committing grammatical blunders. Following simple grammatical rules would have resulted in beautiful subtitling that would be appealing to the audience. It is noted that as simple as these grammatical rules are, they cannot be used if one is not properly schooled in the art. For Yoruba home videos to endear itself to non Yoruba audiences, great efforts must be put in place to have beautiful subtitling.

There are some producers whose films are correctly subtitled; these producers also produce block-busters that meet export quality. Some

producers are also trying to reach this height. This paper recommends that rather than restricting themselves to people in the movie industry they can actually get editors in the academic and publishing community. Services of very good translators, grammarians and copy editors should be engaged.

Home Videos

- Atobiju
- Yemiwo
- Eko Funfun

Appendix

Atobiju

That was all I said and she start insulting me.
 The she start insulting me.
 Should I keep quite?
 Where is tinuke? is this good?
 What sort of uneless person is this?
 Did you not sleeping
 Her husband was sick, I went home to treat him, is that was all
 What happening tell me
 I say she cant leave tihs house
 Did you told mommy that a man dropped her at home?
 When did they brought it
 I don't know why she stay long
 Is this not tinuke that is been dropped outside?
 My own wife is been dropped in a car
 Is this good
 What sort of uneless person is this
 Do you my want to send me out of my matrimonial home?
 What happening? tell me
 When did they brought it
 Where you there. You destroyed her with your mouth
 You ve remove her from her matrimonial home
 She said you is coming

Yemiwo

I don't know why we will not able to open up to each other in a relationship.
 We slept together you had nothig on.

It is as if you are punshing me.
 Maybe she heard something about me, or she is not intrested in me at all.
 I am not just for anyman, if he want to marry me, let him take me to his house.
 Lolade, he is protecting your interest. Hw want to marry you properly.
 I want to promise you onething before the end of this week, I will take you to my house.
 Before this weeked.
 God will make me over come her.
 Kemi don't interfere in my issue again, because I don't understanding you.
 In those days when were young, she was the one that was attending to us.

Eko Funfun

Add 5 years to your age, your are getting older.
 May that is how he wants it.
 When did you became a drinker Segun?
 Now I'm crazy and any girl that I falls into my trap will regret it.
 I feel like drinking none stop
 You may look at what I say as the work of a drunkard but I want you to look closely.
 Where did I told you am going?
 Sidi, give this men whatever they want.
 Now you see that she is even worse then the last lady is.
 Now listen, if I ever call me or I see you anywhere near my house, I will stab you...
 Did you father did the right thing?

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The Creative Theatrical Oeuvre of Peace in Sunnie Ododo's *Hard Choice*

By

Tayo Simeon Arinde *

Abstract

In considering a more proactive alternative peace exerting institution, this paper identifies the theatre as that alternative paradigm, typified in Sunnie Ododo's theatrical oeuvre, *Hard Choice*. For this study, an analytical literary dissection methodology of the play script, *Hard Choice* is employed. Arising from this, we assert that entertainment, using the paradigm of the theatre seems to be an alternative model and a panacea of hope to restoring peace in our crises ridden society. We also draw inspiration from William Blake's (1757-1827) philosophy when he sees "peace as the human dress". In adopting that position therefore, we recommend that theatre should be employed to exert peace, which is the human dress in our society as celebrated in Sunnie Ododo's theatrical oeuvre, *Hard Choice*.

Keywords: Peace, Conflict, Theatre for Development, Blight.

Introduction

The most sought ingredient of development in our society today is peace. Paradoxically, peace has remained an elusive phenomenon in our society. Blake (1757-1827) underscores the importance of peace to any society as "the human dress". The metaphor of dress used by Blake to describe peace therefore underlines the usefulness of dress as a protector for humanity, thereby underpinning the necessity of peace in the society. This in essence means that any society that adorns the garment of peace stands perpetually protected. This may be the reason why Rummel (1981, p. 3) describes peace as "an absence of dissension, violence, or war...concord, or harmony and tranquility... a state of justice or goodness, a balance or equilibrium of powers". The desirability of peace in the settlement of both the living and the non-living cannot therefore be over-emphasised.

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Considering the concept of peace and its aptness to the society as enumerated above, we realise that whenever there is a breakdown of peace, questions that usually navigate peoples mind are: What is responsible for the breach of peace? Who is behind it? Who should broker peace? In finding answers to the “what” of the above highlighted concerns, one can quickly point to some high level of belligerence. This includes; cheating, imbalance in the distribution of state’s wealth, self-aggrandisement, nepotism, egocentrism, ethnocentrism and many other social vices as some of the major problems that conceal peace in our society.

Having identified the above cantankerous components of the “what” that are responsible for the breakdown of peace in our society, in the same vein, we attempt to find answers to the “who” that is responsible for breakdown of peace in our society. The answer that consistently reoccurs in our minds puts the blame on all citizens. Without prejudice, majority of us if not all of us have a share in the blame. This is because, if we are not caught in the web of being despotic, we are guilty of posing uncompromising stance in our quests for power, position and fame. This then means that as long as we chase these ephemeral components of life, peace will continue to be a mirage in our societies.

The third concern bothers on identifying the authentic institution that is right in brokering peace, since the hitherto revered peace advocating institutions namely: the courts, traditional and religious organisations seems to have lost their potency. The institution that stood in a vantage position, which this paper accentuates as the preferred alternative model for achieving unmitigated peace in our society is the theatre. The effrontery behind the commendation of the theatre institution as an alternative peace-exerting paradigm is premised upon the fact that other aforementioned institutions, even though they exist in all nations of the world and indeed, in Nigeria, have lost the effectiveness in the discharge of their peace mission. The reasons being that they have in one way or the other soiled their fingers in the oil of immorality as it manifests in unending disregard for egalitarianism and flagrant pervasion of justice. This failed expectation obviously is responsible for the restiveness that the society is experiencing, which is the reason behind the continued efforts at finding alternative trusted solution to restoring peace in our the society.

The potency of the theatre as an alternative and competent medium for brokering peace in our society is what Nasiru (2013, p. 1) buttresses in the paper he presented during his Inaugural lecture on the

topic: *The future has long arrived: New vistas of the role of theatre in a developing Nation*. There he asserts succinctly that:

Theatre prides itself in being more than sheer entertainment, a piece of diversion to which we turn when we are tired of serious challenges of our daily existence. Rather...an intimate part of that serious life, indeed, that it is life, because it flows from and at the same time tries to address the actual experiences of our daily life.

The above submission waxes lyrically, to celebrate the potency of the theatre as a fearless institution and a violence encumbering vehicle in our society. Therefore, having considered the diverse ways in which the theatre has been employed to resolve issues of various magnitudes in the past, we bring to fore as a hypothetical example of the feat that theatre is capable of accomplishing in a crisis riddled community, Sunnie Ododo's play text; *Hard Choice*.

Peace, Theatre and Development

It is incontrovertible that no development prone society can ever jettison the concept of peace, giving the fact that peace is a precursor that establishes communality and peaceful co-existence. In the same vein, the presence of peace in any society does not connote that conflict will be completely ridden off. A contributor to (*Wikki Answer* 2013, p. 1) simply referred to as Oromiselda, in his answers to the question "What is the importance of peace and harmony?" submits pungently that: "Peace is important because we need a better world for our next generations. Peace is important because we can enjoy the benefits of the latest technological and scientific advancements only in times of peace. Peace is basic requirement for our existence".

Bamidele (2010, p. 178) harps on the essence of peaceful co-existence when he submits that "in our everyday interaction we pick one thing or the other from the others who do not share the same tribal, ethnic or religious view with us and as we tolerate our differences we give fewer chances for any kind of misunderstanding to develop". To us this is the best way to promote peace and exert growth and development. This further buttress why we aver that the importance of peace to the achievement growth should be rounded and can by no means be approached from a mono dimension. Peace, therefore, is a necessary ingredient to all human endeavours.

In the same vein, the features of the theatre that we earlier elucidate on in this work, which underscores the theatre as not only a medium of entertainment but as a didactic medium of propaganda and enlightenment. Musa (1999, p. 38) further accentuates on this fact that theatre is a tool for propagating peace. In pungently presenting his position, he identifies three performative theatre approaches; music, drama and home video and concludes that “the three will reach wider audience and make theatre popular”. The popularity of theatre in this context is an exhortation of its coverage and its wider acceptance. One, therefore, requires no additional effort at this point, to conclude that the theatre is a potent medium for exerting peaceful co-existence among the people in our society. Nasiru (2013, pp. 4-9) enumerating various approaches that the theatre employs to charge and change the society identifies some of the methods it uses to include: “satirical”, “expository”, and “radical” approaches.

Précis of Sunnie Ododo's *Hard Choice*

The demonstration of the saying that ‘love knows no bounds’ is what manifests in the love relationship between Prince Oki of Igedu Kingdom and Princess Azingae of Emepiri Kingdom. Notwithstanding, the fact that the two lovebirds come from two different ethnic backgrounds, they agree to marry with the consent of their parents. As the traditional marriage is being celebrated in the palace of Eze Okiakoh of Emepiri Kingdom, a high Chief of Emepiri Kingdom, Chief Ubanga, who has been longing to marry the princess, disrupted the marriage ceremony, realising that he has lost the princess to a Yoruba prince. He sends his thugs to snatch the Traditional Crown of King Iginla of Igedu Kingdom, a crown that must not stay outside the palace beyond seven days. Interestingly, his action enjoys the support of Amaka, the Queen of Emepiri kingdom who, unknown to Chief Ubanga, is using him to achieve her own hidden agenda. Earlier, the Queen has in her inordinate ambition to ensure that the stool of Emepiri Kingdom does not elude her husband, sacrifices her unborn child in exchange for the royal blood. To bring to fruition her earlier secret plans, she employs Chief Ubanga to hatch her plan with a promise that he will marry the princess. The princess, covertly unaware of her mother's oath at Oguguru shrine, decides to offer herself as sacrifice to avert the war that the sophisticated army of Igedu Kingdom is planning to wage on the Emepiri Kingdom should the Eze fails to produce the stolen traditional crown within seven days. She did this to save lives of millions of Emepiri citizens.

Contextual Issues in Sunnie Ododo's *Hard Choice*

Our societies have constantly and consistently witnessed different kinds of misnomer attitudes, which have often times posed as the bane in the way of sustenance of peace in our environment. Pathetically, we pretend to be oblivious of the negative effects of these incongruous attitudes. We also downplay the attendant harm that they bring to our society, and so like Nero we play fiddle while Rome is on fire. Sunnie Ododo's *Hard Choice* exhumes some of these moral inconsistencies, which we highlight as blights of peace in the play text under review. Some of these blights include: tribal sentiment/ethnicity, over-ambition, selfishness, quest for power, god-fatherism, and youthful exuberance. We examine the attendant effects that the ills brought to Emepiri Kingdom as a microcosm of our Nation, Nigeria with a view to charging our society to re-examine our actions and avoid things that can terminate peace in our various communities.

Tribal Sentiment and Ambition as Blight of Peace

One major aberrant that has constantly deprived our society of perfect peace is tribal sentiment. In some quarters it is referred to as ethnicity or ethnocentrism. Ethnocentrism according to *Encarta Dictionaries* (2009, p. 1) is "the belief in the superiority of the social or cultural group that a person belongs to". Candidly, there is nothing wrong with holding a belief in one's culture, however, it will be considered extreme and inimical when the belief begins to infringe on the peace of others. We captured a similar scenario in *Hard Choice*.

This metaphor, Sunnie Ododo artistically weaves in *Hard Choice* when he illustrates how a well intended marriage programme could be overturned to accentuate conflict between two peaceful ethnic communities; Igedu and Emepiri Kingdoms. Eze Okiakoh, an Igbo traditional ruler, willingly consented to giving out his only daughter to a Yoruba prince, ostensibly to promote unity among the two Kingdoms; Emepiri and Igedu, the idea of unity in diversity that is being preached in Nigeria. Little do Eze, the traditional ruler of Emepiri Kingdom know that some latently ambitious people, hiding under the cloak of tribal sentiment, are exploring his good intention to disparage his good gesture. The action put up by these group of people shows what over-ambition and mad tribal sentiments can inflict on a peaceful nation. Mbachaga (2012, p. 126) buttresses this when he observes that "strong attachment of people to ethnic segmentation completely relegates to the background the passion and commitment to

national patriotism”. The dialogue in the play *Hard Choice* below sheds more light on what we try to illustrate:

JASPA: ...Is my Chief not good for her? (p. 17)

The “her” in the above statement refers to the princess whose father betroths to a Yoruba prince while the dialogue below describes the ambition and the expression of tribal sentiment in the statement of Emepiri High Chief:

CHIEF UBANGA: Ask me again. The princess thinks otherwise. More importantly, Eze doesn’t see anything wrong in marrying his only child to a Yoruba prince simply because he wants to strengthen friendship ties with King Iginla

EGBESU: Friendship my foot! Has Eze lost sight of the consequences? (p. 17)

Appraising the expression by Chief Ubanga above, one can always know that his statement is not borne out of his genuine love for the princess but his ambition to be heir apparel to the royal stool of Emepiri kingdom. It will be a mistake to treat the expression above as mere complaints. This is because, Chief Ubanga marches his words with action by sending his thugs to steal the traditional crown of the Igedu Kingdom. It is not also without a threat when he promises that until the Eze revisit the matter, he “shall keep the fierce on Eze fierce and alive!” (p. 18).

As it is seen in the play, over-ambition and tribal sentiment have been some of the factors that are responsible for the erosion of peace in our society. Nigeria is not left out. In fact, many laudable programmes that ought to have brought unity to our communities, such as intra or inter-tribal marriages, ambition and tribal sentiment have eroded us of enjoying them.

Quest for Power and Fame as Blight of Peace

Another problem that has continually undermined peace and tranquility in our society is quest for power and fame. In the African society, we occupy the upper strata due to obsession for power and fame. It is also alarming to note that behind this mania are women. The case of Turai Yar’adua, Wife of the Nigerian Late President, Shehu Musa Yar’adua was a case in point. It was insinuated that she shielded her husband from public view and declared him a fit man, even when it was evident that the man was incapable of administering the nation, due to his ill-health. Another case in point is that of the Wife of Danbaba Suntai, the Governor of Taraba State, whose Wife and some cabals also shielded from public view and members

of the State Executive Council when it was evident that he suffers incapacitation to govern his State due to his state of health. This similar scenario manifests in the *Hard Choice* when Queen Amaka of Emepiri Kingdom, in her desperate bid to hold on to royal position sacrifices her unborn child before the coronation activities of her husband as we note below:

QUEEN: When your coronation activities as Eze of Emepiri Kingdom were suspended twenty one years ago, because of the sudden appearance of your step brother who was brought dead, I couldn't stand the agony and the shame it would have brought upon us not to be crowned as king, I had to do something.

QUEEN: I went to Oguguru shrine to secure the throne for you and for us with her pregnancy (p. 45).

By this display of desperation, one can establish that inordinate quest for power and fame is one of the blight of peace in our society.

God-Fatherism as a Blight of Peace

God-fatherism is a common phenomenon in African and especially the Nigerian polity. It has been a style that has brewed the larger proportion of the political crises being witnessed in almost all Africa societies. The arrangement was responsible for most of the mayhem that our politics have witnessed in Africa and Nigeria in particular. Ododo also brought to light this cantankerous disposition in *Hard Choice* when he presents in Chief Ubanga, the metaphor of god-father in politics. He highlights how he (Chief Ubanga) flaunts his god-father status in the master-thug relationship:

MEN: Yes Sir, Egbesu Baba (Chief Ubanga *enters and he is hailed*).

CHIEF UBANGA: Well done boys, well done! We're on course. Now the dice is cast, the battle line is drawn. Are we all together? (*Thunderous 'yes' is replied*) Look I 'm proud of you guys. It was a clinically executed operation. (*Brings out the bulky envelope and hands it over to JASPA*) That is half a million, more would follow shortly. Always do your own bit and be rest assured that I won't fail you (p. 16).

The above dialogue opens our understanding to how god-fathers display their overbearing tendencies over their subjects and how their instructions accelerate conflicts.

Youthful Exuberance as a Blight of Peace

The slogan that youth are the pride of all nations and tomorrow leaders is by no means an understatement, but the truth is that our youths have failed to live to that expectation as they treat this genuine responsibility with disdain. More often than not, youths in Nigeria surrender themselves as willing tools in the hands of political money bags. They throw caution to the winds to perpetrate various kinds of heinous crimes and at times engage in most unforgivable anti-social vices. Painfully, they surrender themselves at the promise of payment of a pittance to be used as agents of destruction. An example of this is contained in the one of the stage direction and dialogues in the play text under examination, which ensued at the hideout of the perpetrators who stole King Iginla's Crown:

In a groove, JASPA and EGBESU, tough-looking young men with guns and machetes, are agitated, prancing up and down. Three masked men rushed in with King Iginla's crown and handed it over to JASPA as they unmask.

JASPA: Welcome, boys. Any hitch?

MEN: None!

CHIEF UBANGA: Well done boys, well done! We are on course. Now the dice is cast, the battle line is drawn...look I am proud of you guys. It is a clinically executed operation. (*Brings out a bulky envelop and hands over to JASPA*) That's half a million, more will follow shortly. Always do your own bit and be rest assured that I won't fail you (p. 16).

Today, youthful exuberance and love of money have cowed our youths and turned them to major encumbrances to peaceful existence in our society.

Panacea for Peace in Sunnie Ododo's *Hard Choice*

Some researchers have identified a number of principles as panacea for resolution of conflict, based on the degree and the dimension of the conflict. Rummel (1981, pp. 3-24) identifies a wide range of such principles, which we paraphrased to include the followings: clarification of conflict situation, defining "yesable" situation, invoking overriding interests, focusing on exchange, emphasizing legitimacy, keeping issue and power proportional displaying commitment, creating distance and resisting aggression. Just as Rummel opines, we are also of the opinion that all the principles enumerated above are capable of ameliorating most conflict

situations, definitely, however, not all. A couple of such principles, such as “Resistance of aggression”, self sacrifice, which are contained in *Hard Choice* that we consider apt to our discourse are enumerated below.

Resistance of Aggression

Of all the above enumerated peace fostering principles, we observe that resistance of aggression approach is capable of producing quick result. We could attest to this in the use of the method in the dialogue that ensued between Eze Okiakoh and King Iginla when Eze surrenders his royal authority to embrace jaw-jaw as opposed to war-war.

In another research submission drawn from the *wiki.answer.com* (2013, p. 3), five different skills/models of conflict resolution strategies were enumerated. They include: compromise, competing, accommodation (or cooperation), collaboration, or avoidance. Features of each of the skills are highlighted as follows:

Compromise: each party gives up a want. Can create a win-win, lose-lose, or win-lose situation. Competing: one party pursues what it wants at the expense of the other party. Creates a win-lose situation. Cooperating or accommodating: one party gives up allowing the other party to win, but the actual problem is not resolved.

Self-sacrifice as Princess Azingae’s Peace Approach in the *Hard Choice*

It is incontrovertible that the approach to exerting peace in any society is not an easy burden to shoulder. This is because, compromise exert self sacrifice, which is means surrendering one’s freedom. It requires a lot of give-and-take and shift in one’s position. This Princess Azingae demonstrates in the play text under review, which we shall elucidate on in the following paragraph.

The principles highlighted in the works of some of the researchers that we had earlier examined speak volume about the implications of adopting any of the remedies. Princess Azingae in *Hard Choice* observes this but still goes ahead to offer herself as the sacrificial lamb to bring a lasting peace to her fatherland. No doubt her position underscore the fact that first and foremost, individual willingness to offer oneself as sacrifice is the greatest compromise that far outweighs all other approaches for achieving peace in any society. That perhaps explains why the former American President, Theodore Roosevelt (1858-1919) advises that: “far

better it is to dare mighty things, to win glorious triumphs, even though checkered by failure, than to take rank with those poor spirits who neither enjoy much nor suffer much, because they lie in the gray twilight that know not victory nor defeat” (*Microsoft Encarta Premium* 2009, p. 1). This statement underscores the fact that fostering peace in any society requires self-sacrifice.

Interestingly, Princess Azingae adopts this method in the play, *Hard Choice*. This singular act averts an imminent war, which the sophisticated Igedu army intends to launch against the Emepiri Kingdom. Princess Azingae, even giving the fact that she is the only child of her parents and the one whose husband would be heir apparent to the throne, agreed, contrary to her parent’s wish to be sacrificed to Oguguru in return for King Iginla,s Crown. She demonstrates this in her declaration:

PRINCESS: (*Breaks the silence and steps forward*) Father, I followed your argument carefully and I can understand the difficult turf on which you both tread. I am resolved to face the worst. If offering me as a sacrifice to Oguguru would avert the imminent war and save the lives of millions, then I am ready to be sacrificed (pp. 43-44).

Her mother who masterminded the plan retorts emphatically that:

QUEEN: Never, you won’t be sacrificed. Not my only child (p. 44).

While the Princess simply affirms her resort that:

PRINCESS: I shall be sacrificed; my mind is made up about this (p. 44).

The boldness that the Princess demonstrates and the passion she exhibits in the context of the protracted crisis in Emepiri Kingdom underscores her burning desire to broker peace in her fatherland. Such an unquantifiable heroic disposition W.B. Yeast (1865-1939), an Irish poet and a playwright poetically orchestrates in his work, *The Green Helmet* “No Second Troy” in *Microsoft Encarta* (2009, p. 1) that:

What could have made her peaceful with a mind that nobleness made simple as a fire, with beauty like a tightened bow, a kind that is not natural in an age like this, being high and solitary and most stern?

No doubt, the feat demonstrated by Princess Azingae is a rare position, and indeed, a collaborative one for that matter. This is one of the position for achieving peace in any given society that *wikianswers.com*

recommends. The Princess action also underscores the bold initiative that a Chinese Diplomat and a Military leader, Ban Chao (AD.32-102) *Microsoft Encarta* (2009, p. 1) advises boldly that: “How can one catch a Tiger Cub without entering the Tiger lair”. This exactly is the bold peace initiative that Princess Azingae takes to restore peace to Emepiri Kingdom by offering herself as the living sacrifice to Oguguru.

Conclusion

We have so far examined various panaceas that can always make peace prosecution easy in our society. We have buttressed our proposition that theatre is an alternative peace fostering institution, using the play, *Hard Choice* as a case study and the model used to resolve communal crisis between two kingdoms. We come to the conclusion that it is only through collective effort and sacrifice that the society inhabitants can promote peaceful co-existence and as well as achieve development, as shown in the theatrical piece under review. We find that being genuinely bold to offer oneself as self sacrifice is a precursor to peace process, a position that is in tandem with the bold initiative suggested by Propertius (50? BC- 15? BC) that: “Even if strength fails, boldness at least will deserve praise, in great endeavours even to have had the will is enough” (*Microsoft Encarta Premium* 2009, p. 1)

In the same dimension, we advise that the society should chastise, rebuke erring citizens, praise gallant innovative strides and reward those who have been found to be worthy in character and actions. Through this, achievement of peace will be a natural happening in the land.

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The Pedagogy and Development Guide for Music Studentship in Nigeria

By

Taiwo Adebisola Olalusi *

Abstract

Music as a course of study in Nigerian higher institution has produced a significant number of top musicians and composers who have excelled in the theory and practice of music. However, music in the present generation has produced more of talented music artists, while the blend of excellent theoretical and practical oriented music students are very few. This paper takes a look into the pedagogy and development guide for music studentship in Nigeria. Here, we identify two types of deficient music student, and propose a seven way method at improving the theory and practice of music. The methodology employed is deductive. It is observed that most of the music students do not possess enough practical skills, while some of them are not practically oriented at all. Improving upon this and proposing a guide to being practically equipped is the main focus of this paper.

Keywords: Pedagogy, Development Guide, Music Studentship, Music Instrument.

Introduction

The credibility of a musician is viewed partly from the practical angle. Obviously, anyone who undergoes music classes can acquire the theoretical knowledge (even though theoretical understanding is still a challenge for many), transferring this theoretical knowledge into practice seems to be a major problem amongst music students. Interestingly, some of the students in Nigerian higher institutions have previously acquired practical knowledge prior to their admission into the higher institutions. It is saddening to note however, that some of these students find it difficult improving on the advantages they possess. Certainly, there is an iota of fact that it is better to undergo theoretical music classes, before putting them into

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practical use, or preferably undergo both theoretical and practical training side by side, without neglecting one for the other.

As much as it has been noted, there are few music students who have taken the bull by the horn, and are improving commendably in their understanding of the theory and practice of music. However, this paper seeks to give an insight into how music students can improve and develop themselves on a consistent basis. Hence, our desire to re-invent the mill through the pedagogy and development guide for music studentship in Nigeria.

On the Pedagogy of Music

The pedagogy of music is not an unfamiliar terrain within music scholarship. Several theories, researches, postulations and findings have emerged over the years, while more are still ongoing. The complex nature of the different aspects of music has necessitates a pragmatic developments in the concepts and styles of its theory and practice. Over the years, the process of advancements in the theory and practice of music has been of notable high standards and the different evolving pedagogical theories have been the reasons for this. Pedagogical theories and concepts spans through several aspects and areas of music. Karpinski (2000, np) submits that:

The pedagogy of music theory has undergone great changes during the past century-significant forces, including the assimilation of important theoretical contributions, the rise of U.S colleges and Universities and the advent of the professional academic music theorists have reshaped much of how music theory is taught.

Karpinski's six (6) pedagogy concepts helped identify a new way of developing in the theory of music. These six (6) concepts are counter point, figured bass, harmony and voice leading, aural skills, computer assisted instruction, curriculum design. In his view, learning lessons from the past lessons about the teaching and learning of music can inform and inspire the works of pedagogues and help deliver the very best music discipline has to offer to all students of music.

In our own view, Karpinski's (6) six pedagogical concepts is key and vital to the development of the theory of music. However, there are several other aspects which requires development. Bannan (2000, np) in his own pedagogical concept, he focused on the pedagogy for creative and Aural development. His particular areas of research are the foundations of harmonic perception, introducing harmony singing, movements to the sub-

dominant, working with the primary chords, inversions polyphony etc. Bannon's direction is majorly to the singer. He is of the impression that the Aural perception of a singer, with the application of the necessary Aural tools and skills should be properly put to use. Odom (2013, np), exemplified the pedagogy of music theory by providing a 7 method theory for music students.

- Development a personal philosophy about teaching
- Develop an understanding of learning styles
- Become acquainted with some recent learning theories
- Acquire a knowledge of different approach to the study of written and aural theory
- Become acquainted with representative texts
- Learn some strategies for presenting specific concepts
- Develop skills in planning a class, an assignment, a test, and a syllabus

Odom's pedagogy of the theory of music also presents an 8 week module prescribed to achieve some form of theoretical goals. Other pedagogical theories like those of Rogers (2010), Vanhandel (2011), Laitz (2013). Our research seeks to fill the lacuna by continuing in the process of giving a pedagogical guide in the abilities of music student from the theory to practice. Our earlier research shows 2 kinds of deficient music student which are the practically untheoretical and the theoretically unpractical. Developing a guide on how to relate the practical back to the theory and apply the theory to the practical is what we intend to continue with.

Total Musicianship

As a music student, the synergy between the practical and the theory should be a paramount goal because this is what exemplifies one as a Total musician. In the process of learning, the assimilation of the theory together with the application of the practice creates a balance and constitutes the whole essence of the learning of music.

In recent times, the level of music participation on the Nigerian scene has experienced a significant turnout. Most of which is dominated by youths majorly from other discipline or works of life. In a number of ways, the success achieved in the Nigerian music industry shares in the inability to account for Total or complete musicians amongst our students in the higher institutions. The financial emolument is beyond every reasonable doubt the reason why most music artists and students desire to be in the

industry. The priority of music student is to attain a high level of knowledge and understanding about the theory and practice of music. Unfortunately, this has been a challenge amongst some of our music students in Nigerian tertiary institutions. Hence, we observed according to our research two types of deficient music students. They are the practically untheoretical and theoretically unpractical.

The practically untheoretical are the set of people who possess a good level of understanding of the playing of one instrument or the other and are poor at understanding the theory of music. Most of this set of students probably acquired the learning from hand to hand prior to their studentship in the University and find it difficult to connect the practical which they learnt with the theory been taught. This is why we have several keyboardists who cannot play without transposing, or apply theoretical institutions to practice. Bradley (2012, np) avers that:

Theoretical knowledge teaches you the why. It helps you understand why one technique works where another fails. It shows you the whole forest, builds the concept and helps you set strategy. Theoretical knowledge can often lead to a deeper understanding of a concept through seeing it in context of a greater whole and understanding the why behind it.

Bradley's comment essentially becomes an eye opener for students that the fluidity of your practical skills on your music instrument connects back to your theoretical understanding. Regurgitating or recycling ones understanding of the theory of music without connecting and applying it to the practical stampedes the progress of a music student.

The theoretically unpractical are set of people who understand every bit of the theory of music they are taught, but find it difficult to apply it with the practical. This doesn't mean that they cannot attempt to play their instrument at all, but they are lacking or probably struggling to transfer their theoretical knowledge into practice.

Judging from the above, there is no doubt about the fact that the practical aspect of music should be the end product of the theory. When the theory is lacking, the practical is incomplete, and when the practical is lacking, the theory has not been practiced. As such, music students must try as much as possible to locate the connection existing between the theory and practical, so as to achieve a balance between the two, where one is as good and knowledgeable in one aspect as much as the other.

Steps to Achieving a Balance between the Theory and Practice Knowledge

Here, we devise a 7 way step to applying the theory with practice. As observed earlier, our research has shown that most music student are weak in one of the 2 areas of music and the reason for this is the inability to connect the theory with the practical, or learning the practical without theoretical guide:

- **Attend Theory Classes Regularly:** One fundamental principle of learning is continuity, once there is a gap or break in the process of learning, it takes extra effort in re-gaining what has been missed. The theory of music is very complicated, and can only be properly understood by those who endeavor not to miss out on any class. Bearing this in mind, absolute compliance with class attendance is sacrosanct
- **Acquire a Good Knowledge of the Theory of Music:** A critical factor to acquiring knowledge in the theory of music class is having an understanding of every single topic. Focus is of great essence and value here because the complications, complexity and calculations involved in the theory of music may be somehow confusing. A half-baked theory student will meet with restrictions and stumbling blocks in the practical aspect.
- **Let the Formulas, Musical Laws and Patterns Stick:** In every way, music is very mathematical, it shares in some of its structures and patterns and this is why Summer (1978, p. 1) observes that “ at general level, mathematics shares much in common with music in their operations, application, functions and latent potentials”. For the connection between the theory and practice of music to flow, a music student needs to constantly have some important music formulas in his or her brain. It is this formula that translates into the practical.
- **Disregard the Informal Style of Practical Learning:** Learning how to play musical instruments (the keyboard most especially) from hand to hand creates a vacuum in the theoretical aspect. It is like a master carpenter teaching his apprentice the art of carpentry where there is very little or no theoretical guide, but a mere recycling of the knowledge of the instrument from the teacher (master) to the learner (apprentice). In order to be at best in ones musical instrument through the application of the theory to practice, there is a need to

unlearn the approach of the former. Most music students especially those who play the piano learnt to accompany songs, while playing what is popularly called the “lagbo lagbo” kind of music and most of them do so with the help of the transposing instrument. It is surprising to note that in recent years, lots of the so called keyboardists actually possess little or no knowledge about the theory of music, and rely on the practical lessons they receive earlier.

- **Be Ready to Leave your Comfort Zone:** Been comfortable with a particular level of musical knowledge or not wanting to adapt to new changes and styles is tantamount to maintaining a comfort zone. The best that one has been in the past may be the lowest that one should be. The evolving process of change always brings about a new approach to learning.
- **Apply your Theoretical Knowledge into Practice:** The better the understanding of the theory, the better its application in the practice. Setting the mind and brain in motion, helps to connect the theoretical knowledge into practice. Taking the topic Key Signature as an example, having the knowledge that the key of A major has F#, C# and G# definitely prepares a student to approach the key with that in mind. If the brain does not have it, it may be played wrongly and this applies to other aspect of music theory too.
- **Rehearse with your Musical Instruments Frequently:** There is no other way in been skillful and perfect at ones instrument than to consistently practice or rehearse with it. The level of familiarity you develop with your instrument determines your level of growth. The trick to understanding how the theory of music works, is engaging in frequent practical exercises, while the key to perfecting the practical is applying the theory and consistent rehearsals.

The Pedagogy and Guide for Music Studentship in Nigeria

Music is life but professionalism in it can be acquired through the following pedagogies and development guide:

Interest: The first step to becoming a good music student is to have an interest in music. As a matter of fact, you can barely succeed in anything you do, if you don't have an interest in it. Hornby (2000, p. 664) defines interest as “a condition of wanting to know or learn more about something”. The zeal to acquire knowledge in music must be constant, consistent and unshakable, as it is this interest that keeps the learning process going. The killing field for failure in music is lack of interest in it.

Self Confidence: Building up self confidence is also very important. The technical challenges the theory and practice of music poses is enough to discourage them, but as music students who wants to grow and develop, the word “WE CAN” is very key to building up self confidence. It is very common to hear intending musicians say words like, I can’t do it, this course is very difficult, I will fail if i study music etc. These utterances are as a result of lack of self confidence and fear which a student should not succumb to.

The willingness and drive to move on despite the challenges depends on how well you can motivate yourself. Lovell (1979, p. 12) sees motivation as “the drive, energy or degree of activity an individual displays”. Aina (1992, p. 54) also re-iterates that “motivation is made up of individual basic needs and the conscious effort made to satisfy these needs which help in explaining action taken to satisfy them”. If there is no self confidence, and personal motivation or encouragement, the focus of achieving greater result as a music student could dwindle.

Concentration: one of the major problems of students of the present generation is a very poor level of concentration. Some of the students get distracted easily, thereby loosing focus of the class. As the Irish novelist Bowen (1899-1973) notes, “The best that an individual can do is to concentrate on what he or she can do, in the course of a burning effort to do it better. In any case, where concentration is lacking, distractions are inevitable”.

Of all the arts, music is arguably the most technical, and an area of study where improvisation is almost impossible. Bearing this in mind, it behooves on music students to give full attention and total concentration to the study of the topic being taught, if not, an aspect of the teaching or lecture will be lost, and will create a setback for the student. Another major pointer to the need for concentration is because of the mathematical nature of music. Definitely, if music possesses mathematical calculations, it can be confusing to students who do not give full concentration to it. **Personal Development:** starting with an insight into the 10 great tips of personal development (curled from www.squidoo.com/personal and professional development skills) every music student and musician should consider the following essential for their development.

- Start now - avoid procrastination at all cost.
- Small steps- break big tasks down into small steps
- Learn from other people- you can never know it all

- Embrace change- be a student of change
- Take personal responsibility- avoid the blame game
- Conquer yourself- the only true obstacles in life are self imposed
- Visualize your goals- your goals should be within reach
- Challenge yourself- different challenges per time.
- Follow your passion- do what you like best
- Keep going and never give up- don't let anything stop you.

Personal development is one important factor that is primary to the growth of a music student. It is one skill which has kept most musician and notable music scholars going. The likes of Mozart, Beethoven, Handel, Bach etc, and of the African continent like Mensah, Nketia, Sowande, Akpabot, Euba etc, achieved a lot because of their unrelenting efforts to develop themselves personally.

Conclusion

As we have established in this paper, in order to be a complete musician and music student, the combination of the theoretical and practical understanding of music is highly important. Therefore, students should note that it takes a theoretically knowledgeable student to excel comfortably and conveniently in the practice of music. The theory should not be ignored for the practical, and vice versa.

Identifying your weakness either as a theoretically unpractical or practically untheoretical music student will help you realize where to build on and improve in. we have proposed a 7step way to balancing the theory with practicals, and a pedagogical development guide to improving the standard of practical musicianship. If all these are maintained, a lot would have been done to improve on the two types of deficient music student we identified, and allow music students to develop more on their instruments.

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Cultural Practices and the Dizziness of Choice-Making in Yerima's *Dry Leaves on Ukan Trees*

By

‘Bode Ojoniyi’*

Abstract

This paper examines the essence of culture as the creation of fears, anxiety, dread and the intentionalities of the privileged to continue to privilege themselves over others and so preserve themselves against their own fears. We considered every cultural demand as a product of individuals or collective socio-construct that should not necessarily be imposed or forced on others. What we did in the paper was to deconstruct the world of the play to reconstruct our world through Ahmed Yerima's *Dry Leaves on Ukan Trees*. We concluded by recommending that when we speak of culture, we should not automatically speak of what produces or regulate our lives. We should speak and think of what we create that is dynamic, generative and fluid, making it adaptable and amenable to the constant ever changing realities of life. The challenge to see culture as our creation is part of what should constitute the African challenge in this century.

Keywords: Intentionality, Culture, Crisis, Consciousness.

Introduction

Culture is rather a creation of man in the process of living. Culture is indeed a product of human experience and the attempt to create order in the society. In fact, it is said to be “the totality of the way of life evolved by a people in their attempt to meet the challenges of living in their environment...” (*Cultural Policy of Nigeria* cited in Okeke, 2011, p. 26). The word “evolved” is important for our understanding of culture and sociology. It establishes the fact that human relation involves a creative process and is essentially a creation. So, an individual or a people can decide how to pattern or fashion their ways of life. They can narrate themselves to a privilege position above others.

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However, we must know that, there is a great deal of difference between what is narrated or presented as the true representation of the totality of the life of the people as against what is created to promote self or individual's interest. Noting the complex relationship between what is presented as representing the collective will and interest of a people known as culture and the individual interest which constitute his or her personality, Wallace (1970, pp. 6-7) believes that culture could as well represent personality or personal interest or view of life. In essence and often, what we believe or see as constituting the individual intentionality of survival may be super imposed on the collective will (if there really is any collective will!). He claims that the most celebrated definition of culture is Edward Taylor's definition that:

Culture... is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habit acquired by man as a member of society.

What he did is to then propose the re-rendering of the definition as follows:

Personality...is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habit acquired by the **individual** as a member of society (Wallace, 1970, p. 6) (Emphasis is mine).

In the citation above, personality is substituted for culture and individual for man. The issue is the individual's response to the societal values based on the personal quest for survival. The personal search for survival is primary to the crisis of consciousness which produces the characters intentionalities. To solve the problems he has identified in Edward Taylor's definition of culture, Wallace suggests a new way of seeing culture as:

Those ways of behavior or techniques of solving problems this, being more frequently and more closely approximated than other ways, can be said to have a high probability of use by individual members of society (Wallace, 1970, p. 7).

The thesis lies in the individual's approximation of those ways of behaviour or techniques of solving problem which in the course of time have gained a high probability of use. To him, that is culture. We agree with the definition and submit that culture could then be seen as a system of chains of individuals' interests interacting in human society where power,

dominion and survival of the fittest are the ingredients of language which is inevitably the vehicle for socio-political discourse. Such discourse, we believe, is primarily designed to conditioning the mind or the consciousness of the others. So, whoever wields power deploys language through or in form of myth, culture and tradition making to programme the consciousness of the people to see the world through his/her intentionality. In essence, survival is a basic issue in intentionality, particularly, power or culture making intentionality.

For a character to establish authority or dominion over others, the character must narrate self to a privileged position in the consciousness of the others by projecting a kind of transcendental essence of self into their minds. One of the main sources of conflict in *Dry Leave on Ukan Trees* analysed in this paper is the presence of characters or entities narrating themselves to this position of authority.

Brief Synopsis of *Dry Leaves on Ukan Trees*

In *Dry Leaves on Ukan Trees*, Yerima takes us through the riddles of what we can call a superficial mode of apprehension of a people whose lives and essences are built around the excessive consciousness of rituals and the demands of the gods. As the story is presented in the play, the shrine of Olokun has been desecrated by a chief who cuts Olokun's Ukan trees with the royal cutlass. Olokun demands the death of the perpetrator and that of the King. The only solution to the King's death is an exchange of a life for his life and of course his forebear, Ulolo, who by "birth" is "destined" to die with the King or for the King, agrees to fulfil his "destiny". Finally, there is a last minute twist as Odion agrees to take the place of Ulolo in death.

Now, we have to critically look at the process of narrating and conditioning a man to believe he has been destined to sacrifice himself in a ritual suicide on behalf of the other man, the one who has narrated himself to a position of a god in his consciousness.

Crisis of Man's Intentionality in *Dry Leaves on Ukan Trees*

The dramatic conflict in this play moves from one level of crisis of consciousness of the characters to another. It vividly exemplifies the reality of binary opposition, privileging, and the elimination of signs for signs to underscore the challenges of choice making in the face of existential options as confronted by the characters. Right from the beginning of the play, through the songs of the Chorus, it is established that the intentionality to

ward-off evil and ill-luck is the motivation for the sacrifices to Olokun. Part of the song goes thus:

The gentle breezes,
Bring forth their strength,
And sweep these ill-luck and bad tides to the ocean.
My guardian spirit guide me through,
Don't let me fall on the path of the bad tides.
Leave me to witness the goodness of these times...
Ill-luck pave way for all of us. (Yerima, 2001, pp. 9-11)

The consciousness of fear and death has taken root in the mind of the people after a successive death of their kings. This consciousness informs the consciousness of the presence of a "Strong one (the one with ill-luck)" (Yerima, 2001, p. 11) in their midst. They then invoke "the spirits of our father not to fail us" (Yerima, 2001, p. 11) as they confront the existential crisis of life like the presence of a "Strong one". It, therefore, appears that every apprehension leading to an existential action or inaction is a product of certain consciousness. For instance, the apprehension of duty which seemingly forces Ulolo to abandon his wife on the first night of their wedding to attend to his master, the King, is a consequence of his consciousness as the forebear of the King. To be a forebear of the King comes with the consciousness of certain predestination and the intentionality to die with or for the King as the need arises or as occasion may demand.

Ulolo is said to have been born as the forebear of the king. By this, he is destined to die for the king if and when occasion demands it. Okeke is one of those who are surprised that Ulolo is not critical of such purpose and, therefore, could still accept such a fabricated reality. Ulolo's response to Okeke who is trying to plant a new seeming revolutionary consciousness of self in him is like this:

Okeke: Then control your heartbeat. The shoulder...friend,
the shoulder...that is the best place to put another
man's load.

Ulolo: And my duty?

Okeke: What duty do you owe a master than to serve him
with all your heart? That you do too well. And what
about you?...I ask you, what about you?

Ulolo: Me?...I shall leave tomorrow, my Onogie needs me
tonight. When you see Idahaota my dainty wife, tell
her to hold herself, the Onogie demands it of her.

Okeke: The Onogie demands too much, but, like you said, the Onogie is a god, not a man. He does not eat nor drink, is he second to Osanobua. (Yerima, 2001, p. 14).

Of course, there is no doubt that the consciousness of Okeke detests the image of Onogie as a god. He appears to know better than Ulolo that, the Onogie eats and drinks and is therefore not a god. The image of the Onogie as a god in the consciousness of Ulolo is a product of privileging that is already internalised perhaps arbitrarily and historically. It is this consciousness of his duty and the deification of Onogie that ultimately leads him to accept to take the place of Onogie in death when Olokun demands a life to spare the life of Onogie. Though, he realises that Onogie has problems and crisis, yet Onogie is a god. Onogie is however a troubled god who needs to be attended to by the mortal Ulolo. It then appears that Ulolo is a product of a systemic historical conditioning. He has been programmed to accept his destiny as the King's forebear.

After Ulolo has decided to die for Onogie, Okeke returns to probe his decision as a superficial culturally conditioned action.

Okeke: If your thoughts were this deep, you would not have done what I heard. Why Ulolo?

Ulolo: It is my task.

Okeke: What task has a slave?

Ulolo: To serve his master...

Okeke: Show me where it is said, show where it is written, that you cannot have a life of your own. Show me (Yerima, 2001, p. 55).

Superficially, Ulolo's action seems like an unreflective action. However, the action is no doubt reflective. It is a reflective action based on his apprehension of his purpose in life. His apprehension of his purpose is culturally and historically conditioned. Like Soyinka's Emman in *The Strong Breed* (1969) and Olunde in *Death and the King's Horseman* (1976), he has come to embrace his destiny as a necessity. He has been born, so he believes, to either die with the King or for the King. However, beneath this consciousness of duty to the King is the desire to be a free man and therefore live. He laments:

Ulolo: The tender mercies of my life grant me peace. The night heat melt my soul and fear grips me. Yet, in an ordained cursed trap walk I slowly to the edge of the protruding spear. To turn back I cannot. And to

dodge it I cannot. To run will make me face the drums of shame. For I have put at peace my Onogie's heart. A debt once entwined, must now become mine alone... (Yerima, 2001, p. 58)

Ulolo is torn between two intentionalities; the intentionality to die for the King based on the apprehension of the call of duty, and the intentionality to live a free life with his wife. However, the demand of culture as an historical text in his consciousness has assumed a transcendental status representing the good, the noble, the dignified and the responsible, while the desire to live a free life represents the bad, the ignoble, the shameful and the irresponsible.

The question here is how free is Ulolo's choice of action to die for the King? His choice of action should be considered in the light of a "lifeworld", the interrelationship between Sartre's being-for-itself, being-in-itself and being-for-others (McCulloch, 1994, p.4 cited in Ojoniyi, 2008, p. 9). So, every human action is not isolated from the reality of his or her relationship with other "homecorades". No character's action is actually free. The issue of a character's freedom of action is relative. Every character's choice of action, as we have seen, is a crisis of sort in the mind of the character and it is culturally and traditionally conditioned. Ulolo laments at a point that:

Ulolo:...And all I am permitted to have is one son, who must
join me in the dance of death. And even more sadly,
I must go unfulfilled. (Yerima, 2001, p. 68).

Even though he has this crisis in his consciousness, yet he has accepted his "destiny" and that of the only child he is permitted to have. So, the intentionality to die is a crisis in his consciousness. The crisis is resolved through binary opposition and elimination based on his interpretation of the texts and the appropriations of such interpretations. Each interpretation and the appropriation of the interpretation in choosing, in the word of Martin Heidegger, "an authentic life" (action) (Unah, 1996, pp. 6-7) or otherwise is product of a character's level of reflection. The reflection may be superficial or deep. Here, Ulolo's intentionality is superficial and at the ethical level¹. He tries hard to hang his choice of action on what he sees as his responsibility or duty to the King. This is the reason while, unlike Emman and Olunde, he does not embrace his choice of action with the spiritual hope and its attending eternal fulfilment.

He eventually, probably temporarily, shelves this mode of apprehension, realising that there is actually a part of him that craves life.

He takes to the advice of Odion who arranges his escape with his wife. Before he finally lives, Odion chastises him as carrying his slavery in his heart:

Odion: Nothing! That was why we all laughed. Only you carried your slavery in your heart. So go and live, if you can. Go to where the sea breeze takes you. Go son. Go. Take my wrapper, tie it (Yerima, 2001, p. 70).

We can appreciate carrying slavery in one's mind, which can only manifest in the physical, as reflecting the state of the crisis of a conditioned character. The challenge is actually to transcend or break loose from the conditioned or the programmed mind-set. There is actually hardly any character that is not conditioned by one phenomenon or the other.

If we return to Onogie as a character, we can also appreciate the root of his problems as rooted in his consciousness. The Onogie's crisis, we realised, is caused by two primary reasons. The first is his inability to marry the lady after his heart as his mother and Iyase arrange a lady for him as his Queen.

Onogie's inability to accept the queen as his wife leads to his inability to sleep. He is always having nightmares leading to his shouting in his sleep. He sees himself being pursued in his sleep. Of course, the image of a huge suffocating queen whose voice is deadening as internalised by the King is capable of taking hold of his consciousness. As cited in his words above, if the queen causes more harm to his thought, then, he is definitely predisposed to hallucination, insomnia and crisis of consciousness. Immediately a seeming solution is found to this problem in the plan with Ulolo to get a second wife, a lady after the King's heart, the King sleeps without any problem or inhibition:

Onogie: ...Haa Ulolo, I thank you...Come Ulolo I must sleep, now that I have a beautiful reason to wake up tomorrow. In fact the night takes too long (Yerima, 2001, p. 20).

Onogie can sleep now that the sign of evil, the huge suffocating queen, has been eliminated through binary opposition and privileging by the sign of good, an "elegant, full of life-Her nipples, long, black and ready" young lady. (Yerima, 2001, p. 18). The crisis is resolved temporarily with the intentionality to marry a new wife. This intentionality clearly presents Onogie as an egoistic character, a mere reveller operating at the lower level of superficial apprehension.

The second crisis is also traceable to the fear of the presence of the one with ill-luck who is believed to be responsible for the untimely successive death of former Onogies. The internalisation of this fear and its attendant dread also produces hallucination and nightmares. The intentionality arising from this is the decision to consult his trusted chiefs, Iyase and Esongban (Yerima, 2001, p. 20). However, as things turn out, one of his trusted chiefs, Esongban is revealed as the source of his problem who wants him dead untimely. Esongban has cut the Ukan trees at the shrine of Olokun with the royal cutlass with the intentionality to cause the death of Onogie (Yerima, 2001, pp. 42-5). His reasons are that his friend, the former Onogie, impregnated his wife and that the son of his sister Idehen is not allowed to become the king.

The actual issue here is that the action of the former king and Izaka on which the intentionality to kill Onogie is based is definitely over twenty years. Esongban has been a chief through the reign of the former king and he has definitely been nursing the idea to revenge the “unlawful” act of the former king. The desire for this revenge has gone through different levels of crisis of consciousness of binary opposition, difference, and privileging, before the intentionality to eliminate Onogie is finally reached. Of course, as it is, Onogie, his mother Izaka, and the former king constitute the signs of evil to be eliminated so that Idehen the son of Omoze, Esongban’s sister, the signs of good, can be allowed to reign in peace. Esongban, as a character, operates at the superficial level of apprehension as a mere egoistic character. His embrace of death is not by choice. He pleads with Ogie-obo when he realises the demand of Olokun for what he has done.

One of the challenges of consciousness here is that the characters are not always ready to accept the consequences of their actions and inactions. It appears the crisis in taking an action or not taking one is actually in the possible outcome or result of such action or inaction. It is the reflective consciousness of the possible outcome of an action or inaction that constitutes what Soren Kierkegaard has earlier identified as “the dizziness of choice making”.

Now, if we again return to Onogie as a reveller, an egoistic character, we can see a character who readily accepts to sacrifice another man, a man who has just gotten married, so that he might live. The life of the other man is not important to him. Death is evil, particularly Onogie’s death. But, death is also good if it is to make him live. Here, death has a dual essence and purpose; death is both evil and good. When the demand is

for Onogie's life he mourns, when Ulolo offers to die as a required substitute for his death, he rejoices.

We know that Emman in *The Strong Breed* eventually submitted himself as a carrier not entirely because he wants to be a carrier to save the community, but ultimately to save Ifada who is unwilling to act as the carrier. His reflective action is mainly a sacrificial action to liberate Ifada. Odion has not come to die so that Onogie may live in peace to enjoy his reign, he has come to take the place of a man who still craves life and has just been married to a lady who happens to be Odion's granddaughter. His action is a self sacrificial action for the joy of his innocent granddaughter and the vow he made long ago. (Yerima, 2001, pp. 59-70). Odion operates at the spiritual level of self-apprehension. He lives a selfless life as a true spiritual character like Olunde and Emman in *Death and the King's Horseman* and *The Strong Breed* respectively.

Conclusion

From our analysis above, it is evident that there is no human action, and here dramatic action, that has no intentionality. Therefore, we can conveniently say that every cultural value has intentionality. As we have seen, the intentionality may be to privilege self above others in the game of survival. The intentionality may be to stick to one's perceived destiny in the face of existential challenges. However, the characters intentionalities are essentially tied to their apprehensions of cosmic phenomena, their interpretations of such phenomena and the appropriations of such interpretations to take critical actions. Unfortunately, many characters are not able to break themselves from fabricated cultural values and realities that are essentially designed to privilege few elites who are often the custodians of history, the myth and culture makers, above themselves. This is one of the greatest challenges facing the African nations today – the ability to, as Sartre puts it, break away from the casual order of things; the ability to deconstruct some old cultural and traditional values, to be critical of such values in order to recreate a new cultural awareness that agrees with the twenty-first century reality, after all, culture is progressive and transformational.

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Womanist Aesthetics of Assertiveness in Zulu Sofola's *Wedlock of the gods*.

By

Oludolapo Ojdiran*

Abstract

Assertiveness is an affirmative mode of communication which is often linked with self-esteem. Although one needs to be mindful of cultural variations in what is considered as assertive. Consequently, this paper discusses how late Zulu Sofola uses the aesthetic of assertiveness to reconstruct the social reception of the female gender. The analysis of the female characters in Sofola's *Wedlock of the gods* (1973) shows that aesthetics should not only see women in relation to beauty, but through the presentation of dynamic experiences in language which is portrayed in the female characterisation. With reference to Alice Walker's (1984) theoretical framework of womanist view through the textual analysis, this paper engages womanist's aesthetics of assertiveness which makes women see them 'selves' as being valuable, important and essential and gives them a sense that they can make effective changes through assertiveness. Sofola presents such characters to see aesthetic in assertiveness as a sort of help, the formation of a strong self which allows them to explore the opportunities of disagreeing with certain socio-cultural, historical and religious beliefs that limit and destroy their capabilities. Interestingly, this paper shows how Sofola's use of dramatic language; thematic pre-occupation and determined female characters assert themselves despite the socio-cultural subjugation of the female gender through patriarchal culture in the African society.

Keywords: Womanist, Assertiveness, Aesthetics, Language.

Introduction

This paper explores the idea that women can change the way the society perceives them through the use of assertive language, thus creating the aesthetics of assertiveness. As this is observed in womanist aesthetics

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that does not only offer women the possibility to change the views and readings of the world around them; the researcher recognises another view that deals with women's assertiveness which gives women the opportunities of changing their own world. Osita (2012, p. 204) elaborates more on Zulu Sofola's *Wedlock of the gods* that:

Male roles become associated with higher values and importance, and are hence much more respected to the detriment of those of women thereby placing men in a dominant position that crushes the other (women) to a subservient one. The imbalance in the position of man and woman is more in patriarchal societies where culture accords much power to men and demands that human lineage be sustained through the male.

With reference to Osita's conclusion on the issue of gendered society above, the source of women's social oppression is interwoven in the African patriarchal traditional society whereby men are adorned with supremacy and women with subjectivity. However, the womanist aesthetics make women see them 'selves' as being valuable, important and essential. It gives them a sense that they can make effective changes through assertiveness. This makes most women reject marginalisation, subordination and under representation in their different societies where women are mostly seen, heard and recognised through a man. Women see aesthetics of assertiveness as a sort of help, the formation of a strong self which allows them to explore the opportunities of disagreeing with certain socio-cultural, historical and religious beliefs that limit and destroy their capabilities. Like Hegel's (1991) theory of self, Sofola's protagonist, Ogwoma, recognises herself, accept herself and see herself as being moral even if the male characters and the societies refuse to see her that way. This protagonist nullifies what Yacim (2012, p. 51) sees as a wide dichotomy between male and female sexes which can be said emerged from its traditions and cultures.

Apart from the aesthetic idea that sees women in relation to beauty, this paper engages in an analysis of aesthetics as a possible presentation of dynamic experiences in language. This shows that aesthetic idea is not only presenting a particular rational idea of reason that allows some of the female characters to strive for maximum representation through their language and actions; it does presents a variety of aesthetic ideas that help create different view of femininity. With regards to Walker's (1984, pp. xi-xii) definition of womanism that it is:

The black folk expression of mothers to female children, you acting womanish, i.e. like a woman . . . usually referring to outrageous, audacious, courageous, or wilful behaviour. Wanting to know more and in greater depth than is considered 'good' for one. . . (A womanist is also) a woman who loves other women sexually and/or nonsexually. Appreciates and prefers women's culture . . . and women's strength. Sometimes loves individual men, sexually and/or nonsexually . . . committed to survival and wholeness of entire people, male and female. Not a separatist . . . Womanist is to feminist as purple is to lavender

Walker depicts the potential for the oppressed in the society to grow out of their situation. Her four-partite definition seems to suggest multiple uses of womanism. These multiple uses are very different, but all of them have a common denominator – they show a link with black women's past in relation to their gender and race. They also serve as visionary theory that seeks to help black women to enter feminist discourse. Walker's comparison of womanism and feminism may be seen as a way of fostering interracial association amongst women of different categories. Walker's definition explores three different avenues of femalehood, (1) women's personal expressiveness, (2) women's emotions and (3) women's empathy that comprises the ethic of caring.

All these are, however, passed across through language which seems to be the most recognised and distinguishing factor that differentiates Walker's womanist theory from other theories developed to encompass racism, classism and sexism. While analysing the selected play, it shows Sofola two views of treating women's issue. On the one hand, Sofola's intention is to explore the cultural superiority and validation of tradition in Africa, but also created an avenue to expose the effects of imposing an archaic conservative marginalisation on women. Thus, this paper shows Sofola as a writer who demands the freedom and opportunity to use her voice through her female characters to actively negotiate old and new culture.

Sofola creates characters and storyline that are representational; appealing to readers' physicality and emotion. Reading most of Sofola's plays such as *Song of a Maiden*, *Wizard of Law*, *Ivory Tower*, *King Emene* amongst others, one view the nature of aesthetic attitude nonetheless that remains comprehensive. This elusiveness allows certain attitudes that readers need to adopt with art such as openness, sensitivity, and willingness

to enter imaginative experience which comes from people as readers rather than the art or artist involved.

Aesthetics in Womanist Context

The aesthetic of assertiveness discusses women's boldness, the repercussions and the breaking of taboos that have limited women's ability to see beyond the limitations of society. While the selected play analyses the beauty of being a woman, the value of woman in terms of bride price, it shows the contradictions of motherhood, mother/child relationships, and women's firmness on choice despite the discrimination against her gender in a culturally patriarchal society, in relation to Immanuel Kant's view of aesthetics as equalling goodness with morality. Kant's view is questioned as Sofola creates female character who do not fall into the approved categories of what is considered moral and good.

Unlike the female aesthetics of the 1970s that calls for the return of mother tongue and a genderless of women's speech in their writings, Sofola sees her use of different languages as a search for cultural superiority and gender dichotomy, which can be used to eliminate women's stereotypes and belittlement that tend to be a crucial part of their cultural identity. Sofola sees a woman as a whole being and not a fragmented part in her portrayal of different Ogwoma who is able to confront her situation at the end of the play. As Black and Coward (1998, p. 41) observe that females are often regarded in sexual categories such as whore, slag, mother, virgin, sister, daughter, housewife, amongst others; Ogwoma shows that women can be active, independent and relevant despite her subordination. Such aesthetics of assertiveness makes women courageous, sincere and allows them self-fulfilment without anybody infringing on their personal rights. However, womanist aesthetics of assertiveness is to help women feel represented in dominant discourses to create a self-defined voice for themselves in order to discuss their own meaning of womanhood.

In Kant's view, engaging in a moral behaviour is the highest expression of freedom which disregards any form of external influence. His analysis of the common sense of duty is discussion motif of his work, which he believes is part of the necessity to act morally. For Kant, morality is linked with aesthetics, which serves as a preparatory instruction to morality. Guyer (2000) analyses Kant's view of beauty that gives sensible form to moral ideas which is related to the view that there is an analogy between the experience of beauty and moral feelings. While Kant's account of beauty

has been criticised on the ground of its universal application, the rejection of his impersonality of moral judgements in ethical theories evolved from contemporary ethicists such as Ancombe (1958), Foot (1994), and Nafsika (2000). These critics emphasise that the achievement of a meaningful life is one of the main goals of female discourse on the one end, and aesthetics difference on the other. Kantian aesthetics and moral ideas are evident in the selected plays whereby the female writers use their works to address and expose issues affecting women in their different continents in line with aesthetic differences and female identities. For example in Aidoo's *Anowa*, *Anowa*'s character is the opposite of Kant's view of aesthetics, but *Anowa*'s character is used as a means of exposing the treatment of a womanish female as observed in Walker's womanist theory. However, Kant summarises that everyone has his own sense of taste which often goes beyond being agreeable or sensory discrimination.

Language Aesthetics in Sofola's *Wedlock of the Gods*.

In discussing the aesthetics of female language, assertiveness is a key word. The present writer employs assertiveness in relation to Walker's theory to re-analyse the concerns of women who are neither trivial nor petty as the society sees them. The playwright is overtly vocal in creating female characters that are capable of instigating a process of social and cultural change through their actions. Taking into consideration Irigaray's (1995, p. 86) observation in an interview which Couze Venn interpreted in *Women's Exile*, the first step in the movements of women liberation is to enable every woman to become conscious that what she has felt in her own experience is a condition felt by all women which makes it possible for that experience to become politicised. Politicising women's experience is not the type of politics instituted by men, but the politics that involves women's issues with regards to their own contrasting tales. This exposes that the marginalisation, subordination, limitation, misrepresentation and under representation of women is not particular to one continent alone, rather, it is a global phenomenon that can mainly be addressed by women who are ready to rewrite their own story and not history.

Such experiences point at the exploitation women encounter from childhood till adulthood which affects their bodies and psychology as well. The issue of social exploitation leads to psychological exploitation of the females in a system where the social mode of existence itself in general exploits women. In other words, such a patriarchal system allows social silence and subjectivity as part of what constitute the female identity.

Hence, Sofola explores beyond beauty and ugliness as pre-eminent aesthetic notions whereby morality and aesthetics are interwoven which allows her main female character, Ogwoma to possess audacious abilities. The playwright portrays Ogwoma to often have the intuitive sense to see what comprises women's devaluation such as personal experiences, depreciation of worth which accumulates into an overwhelming sense of sadness and pain, gendered power dynamics and gendered responsibilities. Some of the modes of devaluation that can be found in this play include trampled autonomy, emotional and verbal abuse, molestation, and murder exposed through language which happens to women regardless of class, age, race and sexual orientation. Exploring the aesthetical view involved in female assertiveness, Sofola's works identify the feelings, concepts and judgements of the female gender arising from social perceptions which allows the female characters' language under analysis to be considered emotive, beautiful and sublime without necessarily being considered as socially moral.

This is seen in Sofola's portrayal of the female characters such as Ogwoma in *Wedlock*, Yetunde in *Song of a Maiden*, who are often aware of the cultural disregard for women that affect their self-esteem and self-confidence. As these characters engage in different level of communication with parents, peers, and others in the plays, it exposes their negative treatments and their vulnerable situations. These situations make them subordinate and trapped in the society that sees them as the 'second sex' where they are expected to serve in total submission and self-abnegation. Ironically, Sofola reverses some of these situations to presents her female characters as having the definitive and the self-consciousness to challenge some West African cultural patriarchal identities given to them. In Ogwoma's words:

OGWOMA: (straight to Anwasia's face) No, Anwasia, I could not
have waited for another day to pass before letting
him in. I was not going to wait for
another blink of the eye this time –do you hear? (p.
9)

Looking beyond the tragic elements in the play, the play explores women's hopes, desires, dreams, anticipations, doubts, hopelessness and expectations. Ogwoma's powerless situation at the very beginning of the play review the feelings of women's personal freedom and their interconnectedness within the society whereby women's freedom is associated with the socio-cultural beliefs. Sofola explores this by making

her to marry a man who is not her choice, but since her bride price is needed to treat a dying brother, she is left with no choice than to accept the decision. She is bound to obey her parents' decision which remains final unless there is a higher bidder and since there is none, she is forced to marry the man of her parents' choice. This is a situation that makes the female gender handicapped in the society and family that should protect them, rather the treatment they experience make them suffer in silence. While the men in most societies, they tend to grow up to be selfish; the women languish in pain and anger with the hope of having some changes in the tradition that will give them personal autonomy over self and body. Like any other women in the patriarchal society, a woman is treated inferior due to cultural and traditional constraints that allow her to romanticise the norms of femalehood.

This is experienced by Ogwoma whose worth is being traded for the health of her brother's early initiation into manhood as a means of healing him. Basow (1992, p. 129) notices that nearly everywhere in the world, most couples prefer male children to female children. This preference is often communicated to female children and it directly or indirectly affects the female psyche and the view they have of themselves. Walker believes that with womanish gall, these females can be encouraged to have psychic freedom without fear, self-hate and guilt, but with courage to be daring in the face of conformity and conspiracy while revealing their maltreatment.

Sofola's Womanist Values

In the womanist view, while Walker agitates for social wholesomeness, Sofola presents some social constructs that should be rejected and destroyed in order for females to operate assertively and autonomously. Such actions mirror Barry and Flitterman (1980) proposal that aesthetics should be designed to subvert the production of women as commodity. This is visible in the playwright's call for a review of women's situation and new attributes that can make them human and not incapable female. Ogwoma refuses to see her mourning period as a period that will limit her desire once again; rather she sees it as a time she can challenge the tradition which has held her back for years. This action mirrors Oluwayomi (2012, p. 154) that the era of projecting African women as lifeless or insensitive objects is over. Ogwoma's refusal to wait for the mourning period to be over before engaging in the assumed adulterous act with her childhood lover Uloko, whom she is denied because of bride price, reveals

her as a determined and audacious character. The conversation between Ogwoma and Anwasia reveals more about Ogwoma's love for Uloko:

OGWOMA: Oh God, Uloko has blinded me.

I go to the market,
It is Uloko i see in every stall;
I go to the farm,
It is Uloko in every tree;
The wind blows,
It is his hands that touch me;
The birds sing,
It is his voice i hear;
Oh God, his child moves in me.

ANWASIA: He has really captured you. It is true that when the sweetness of a man touches the heart of a woman, nothing else matters. Uloko has done it for you, but please act with good sense (p. 10)

Although, both lovers are aware such action is against their tradition, they are willing to face the consequence. Since they do not want to waste the time they consider as an opportunity after the death of her husband for fear she would be betrothed to her dead husband's relation she does not love. While her friend tries to caution her actions, she becomes more assertive in her choice of words damning all consequences, personalises her words to have a sense of autonomy, drawing a battle line between her and tradition and refusing to listen to any further persuasion that will make her wait till the end of her mourning period:

OGWOMA: No matter how you beat me, I will not listen to you this time (p. 19).

Traditionally, Ogwoma is to marry the deceased husband's brother, but because she is forced to marry him at first, she sees his death as an opportunity to be free, to assert and express herself in the midst of a tradition that mistakes the worth of a woman with her bride price in Ogwoma's society. Such levirate union makes women more vulnerable because the widows most time are at the mercy of the other wife(ves). In some West African traditions even now, the worth of female bride-price allows parents to give away their daughters to the highest bidder who in most cases is against the girl's wish. Such an issue makes women become the possession of the man they marry which makes them unassertive and inexpressive because they have been sold to the husbands unknowingly by their parents. In the African context, the issue of bride-price only reaffirms that women

are stereotypes of property in societies with such practice. This is further reiterated by Ogwoma's friend, Anwasia during their discussion who reminds her about the tradition that makes a girl the source of wealth to the family which Ogwoma rejects immediately:

OGWOMA: It is one who never loved who thinks that way. I pray for the past three years for my God to deliver me from this marriage. My prayers were answered and nothing can stop me this time. Let the moon turn into blood; let the rain become blood; Ogwoma loves and Ogwoma will do it again! (pp. 9-10).

Ogwoma's language shows her determined and assertive nature; she is not ready to compromise her life for the sake of culture anymore. However, Sofola's respect for culture is vivid in *Wedlock* which also mirrors Yacim (2012, p. 51) view that the society has set a wide dichotomy between male and female sexes which can be said emerged from its traditions and cultures. This shows that culture, tradition, language and gender are all interwoven. As Sofola reveals that language and gender differences are social construct which places men in central position, her readers cannot alienate her belief in tradition, but can view the language she uses as an avenue to draw attention to what she describes as 'cosmic consciousness' that allows socio-cultural beliefs to supersede the treatment of the women. Sofola ruptures the expectation underlying Walker's womanist theory in *Wedlock* as a sign of cultural allegiance to Africa's cultural traditions which shows that the play's womanist promise expires alongside Ogwoma's death as no other female character is ready to take on the fight after Ogwoma. Sofola's play exposes her disgust against the tradition of giving a girl in marriage because of bride-price and the tradition that allows a deceased husband's brother marry his wife as part of the custom:

ANWASIA: .. . No matter how much a woman loves a man, the gods forbid what you have done. You seem to forget that you are still in mourning.

OGWOMA: I am not in mourning. Are you happy now?

ANWASIA: Listen to me, people don't do things that way. You were forced to marry Adigwu, we all know that, but this pregnancy is not a good thing (p. 9).

Sofola portrays Ogwoma to be relieved by the death of her husband. This is expressed in her discussion with Anwasia who can only empathise with her for being forced to marry a man who is not her choice. At the same time, Anwasia is not pleased with Ogwoma's actions because of her mother-

in-law, Odibei whose evil behaviour in the society makes people get scared of her. Odibei is ready to know the cause of her son's death as she believes that such a death is unnatural and must be avenged. She accuses Ogwoma of infidelity even before the truth of her relationship with Uloko is revealed. Sofola emphasises Ogwoma's traits of beauty, assertiveness and self-determination which makes people question her femininity and sexuality. This is expressed by one of Ogwoma's uncle:

UDO: All of us have known Ogwoma from the very day she was born. We all know that she is very strong-willed. Many of us have often wondered why she did not become a man (p. 26).

Ogwoma might be presented as a strong-willed character, but she becomes entrapped within a culture that sees her behaviour as disobedient. Walker's theory sees women with Ogwoma's ability as women who strive to reach wholesomeness like her female character in the novel, *The Color Purple* (2004) where Celie her main character breaks away from the patriarchal system that hinders her ability, limits her, silences her and renders her incapable of seeing herself as being human with all the scarred memories from childhood. This makes her see the 'self' as an abused personality who is not needed in the society. Celie is abused by all the men she comes in contact with starting from her father to the husband she is betrothed to and even her step son until she meets another young woman, Shrug Avery who brings out the womanish nature within her. Walker does not make Celie regrets her action at the end of the novel like Sofola does to Ogwoma who pays the consequence of her disobedience with her life, instead Walker makes the men in her life regrets their actions after Celie is seen as a changed and redefined character in every aspect of life who is able to take charge of her autonomy.

Rather than creating women as the muted group in her play, Sofola does not only present these female characters as symbols of social change, but as characters capable of active radical rethinking and action whose strong self, self-definition and self-assertion engages in the rough and tumble of everyday life, not without the fear, but with a resolute mindset. This is re-emphasised in Walker's theory that sees the availability of various options for women with different talents, gender orientations, views, commitments and cultural values which help to re-define them in diverse ways.

Conclusion

To any cultural woman, Ogwoma is seen as a fallen woman. Every woman in the village including her mother does not support her action. Only Anwasia whom she sees as her confidant believes that the relationship between marriage and patriarchy is that which hinders most women in the society. Language in Sofola's *Wedlock of the Gods* is based on the conflict between female quest to assertiveness and tradition. This makes her protagonist go against what tradition demands of her as a means of displaying Walker's view of female audaciousness. Although, the play is a tragedy, Ogwoma's quest creates the boldness and the wish to venture into what the society sees as dangerous to the female gender which allows her to place two opposite worlds against each other to create her own free world damning all consequences.

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The Impact of ‘Performativity’ on the Form and Aesthetics of African Screen Media in Production and Reception

By

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Abstract

Studies in African screen media have made remarkable progress in the past decade. Our ability to appreciate both how and what this media signifies has been developed through new methodologies, and enormously augmented in interaction with a broad range of other fields, comprising literary studies, anthropology, linguistics, history, economics and psychology. Consequently, this paper explores the use of techniques in impersonating the presence of the film artist in African films. This focus is necessary when one considers the significance of oral tales in Africa, and the way in which African film narratives often mimic structures of orality. Even though empirical research remains limited, it is plausible to examine, from a textual viewpoint, the effect of “performativity” on the form and aesthetics of this media.

Keywords: African Film, Performativity, Orality, Reception.

Introduction

In this paper the term “performativity” refers to the many techniques used to impersonate the presence of the filmmaker being the storyteller even though he is not present in bodily form as the griot in oral storytelling tradition and how this affects audiences’ conviction about what they watch. This focus is necessary when one considers the significance of oral tales in Africa, and the way in which African film narratives often mimic the structures of orality.

In reference to African films, we prefer the term “African screen media,” which recognizes, as Dovey (2009) indicates, not only the plurality

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of styles and genres within African film production but also the increasingly diverse formats (video, television, and new media) in which films are made. The sheer diversity of the films – examples of the multiplicity of, and differences between, film productions in various African contexts – suggests that there are profound problems associated with the idea of “an African Cinema”. Acknowledgement of this dilemma has taken root in the recent alteration of the concept of “African Cinema” to “African Cinemas.” Some African filmmakers have rejected the term “African Cinema” because of the bias implied not in the word “cinema” but rather in the word “African.” They argue that the term might be seen to imply that Africa, a vast continent of fifty-three countries and hundreds of languages, is capable of producing only a certain kind of film.

The determination of pan-African beliefs and attitudes in the African film scene cautions us against overlooking the role of desire, imagination, and subjectivity in the construction of African cinematic identities on the local, regional, and continental scales. Like Anderson, Rose and Larkin, this study too will agree to this central notion, and define films as cultural material artifacts as well as aesthetic texts that are marked-out and motivated by, imagination, fantasy, and desire. Diawara (2000, p. 81) has made a strong case against the idea of an authentic African film language of any kind, drawing attention to the vast differences among film styles, subjects, and genres throughout Africa. What many African films share, rather than a particular mode, according to Dovey (2009, p. 9) is, first, an engagement with local, contemporary realities in Africa and a desire to respond to these realities. Second, many African filmmakers make creative use of the past for the sake of contemporary audiences. This is not wrong as well.

Consequently, this paper looks at the interplay between Stuart Hall’s encoding/decoding dialectic (1973), and Karin Barber’s recognition that in many cases, it is impossible to disengage production and reception in Africa. That is, considering the film artist and audience as two sides of the same coin. Even though empirical research remains limited, it is plausible to examine, from a textual viewpoint, the effect of “performativity” on the form and aesthetics of this media. This paper has been inspired by the work of Lindiwe Dovey in this regard in South Africa and her acknowledgement of the fact that she concentrated on filmmakers and that subsequent research should be focused on audiences. The study is also enthused about the current debate that majority of Ghanaian audiences patronize movies with simple plots in opposition to complex ones. Hence the paper will need to explore

this oral narrative approach of film form and aesthetics as it is closer to Ghanaian experiences.

Performativity

As long as film can be seen as a natural extension of the performance arts in Africa, this position on the “performative” aspect of film interpretation is useful. This “performative” framework functions in the context of African screen media since the nature of the African filmmaker’s role tends to carry with it, a particular relationship to the African spectator – a relationship that could be said to have arisen out of long-established traditions. Many African filmmakers refer to themselves as “screen griots,” claiming a position as the inheritors of the tradition of communal West African oral storytelling and critique (Dovey, 2009; Hale, 1998; Darbo, 1976; and Hoffman, 2000). Adopting this title, and translating oral stories as well as literary texts to the screen, African filmmakers are able, first of all, to reach non-literate African audiences, and, second, to encourage audiences to react to the cinematic experience in the same way that they would to a griot’s performance of an oral tale – that is, with a critical, modifying eye and not with the absent-minded obedience of spectators expecting to be merely entertained. Teshome (2000) speaks about the performance of oral narratives in Africa as a “collective effort at mythmaking” that requires the active participation of the audience. As a result, viewers in Africa tend to engage with films in a quite different manner from audiences in the Western world. Thackway (2003, p. 52) describes how during performances in West Africa audiences play an embodied role – clapping or singing “call-and-response” catchphrases – and she points out that these “participatory practices” are often carried across into film viewing.. Screenings tend to be accompanied by vibrantly and bodily expressed identification with the characters, a great deal of loud laughter, clapping at moments when the audience supports a character’s decision, and shouting when fortunes are reversed.

Stuart Hall’s and Karin Barber’s Standpoints

Considering Stuart Hall’s reception theory of encoding/decoding dialectic (1973), and to Karin Barber’s recognition that in many cases it is impossible to separate production and consumption in Africa, the study considers film authorship as well as spectatorship as inevitably tied together.

By the word “decoding,” Hall means not only the capacity to identify, and read a certain number of signs, but also the subjective capacity to put them into a creative relation between themselves and with other signs: a capacity which is, by itself, the condition for a complete awareness of one's total environment (in this case by the African cineastes/griots and the audience). The level of connotation of the visual sign, of its contextual reference and positioning in different discursive fields of meaning and association, is the point where already coded signs intersect with the deep semantic codes of a culture (the African culture) and take on additional more active ideological dimensions (with filmmakers).

Media makers create texts, according to Hall's concept, of the dominant code. In the domain cultural order there is an imposition of classifications on the social, cultural, and political world. These hierarchical classifications are organized according to dominant and preferred meanings, what Hall describes as "how things work for all practical purposes in this culture."

This is what Barber emphasizes when she says “it is impossible to separate production and consumption in Africa: production, which is loaded with cultural nuances, and consumption, which is making sense of what is presented, through the understanding of one's environment or culture”

So how do African filmmakers transfer “performative” means of telling oral stories into film? To address this question, the paper examines the FESPACO's 1995 Grand Prize award winner drama, *Guimba the Tyrant*, directed by Cheick Oumar Sissoko.

Guimba the Tyrant (1995), a comedy-drama tells the tale of a tyrant's hubris and his downfall at the hands of his people. The film's narrative embodies the process of revealing the truth from behind the facade of autocratic power. For Guimba, the prince of a once prosperous trading city, the key to power is spectacle: humiliating court rituals, arbitrary displays of wrath and occult powers. Guimba's authority begins to crumble when he demands that a nobleman divorce his wife so that his own son, the physical and moral dwarf, Janginé, can marry her. This absurd demand reveals him to the townspeople as an unrestrained beast not a prince; they jeer and defy him and abandon the city to join a rebel force. Isolated, his magic powers exhausted, driven-mad, Guimba is left with no alternative but to commit suicide.

This film has been chosen because it is illustrative of a broader trend in African screen media that emphasizes the form, aesthetic and pedagogical responsibility of African film authors and audiences. In

particular, the film highlights the filmmakers' concern with the social realities of, to borrow Hall's term, the domain. To mimic the presence of the filmmaker/griot, the film employs many techniques including the use of voice-over, opening and closing the film with a griot and having the filmmaker act in the film.

In this film, some of the storytelling was done through the medium of the village griot, or storyteller, reciting the story of Guimba. He is eager to relate how Guimba brings about his own downfall. The storyteller weaves a touching parable about the extremes of good and evil in humanity's nature and touches on themes of corrupt power and the need for democracy. Sissoko notes that in the film, he adapted two traditional Malian types of discourse used to "speak truth to power:" *kotéba*, a popular form of satiric street theatre, and *baro*, a dazzling kind of public oratory. Therefore, Sissoko creates through his film not just a metaphor of present-day African politics but a community of viewers prepared to mock illicit power whatever its trappings. Sissoko infuses an African folk story with rare vibrancy.

In Ghana, this movie was screened to a small group of people at La community, a suburb of Accra, to study their reaction on the understanding of the film vis-à-vis other films they have been watching without a performative elements of a director. It was clear from data gathered that the griot element promotes their comprehension and connection with the director of the movie because their responses as to the grasp of the films text and message were constructive and compelling.

Can we expediently say therefore, that some of the recent film productions which engage directors in many roles are aimed at achieving the goals of "performativity" as we noticed above or is it due to Lack of access to funding? Lack of access also tends to result in a mode of production that, while determined to some extent by the inevitably collective nature of any film production, bears the strong imprint of the director, who is often compelled to take on more than one role – sometimes as writer, producer, editor, and actor.

Conclusion

In conclusion, this paper intends to affirm that the authorial role in African films is more marked than in Hollywood films, where specialization results in hierarchies of expertise. This form of authorship in African films is not oppositional, as was auteur cinema in Europe, but can be seen as an extension of social and artistic responsibility. In this respect, African films share aspects of exilic films-cinema made by exiles, émigrés, immigrants, and diasporic peoples who foreground their own authorial presence in their films. The recuperation of authorship as well as of spectatorship enables the possibility of performance and criticism, two concepts that are central to the claims of this paper.

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A Survey of Dance Aesthetics in Eyo Masquerade Festival

By

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Abstract

Dance is an integral part of African culture. It is observed as a crucial landmark synthesizing other events and giving form to the totality of performance. Hence, this paper is a survey of dance aesthetics in Eyo masquerade festival vis-a-vis its behavioural patterns and nuances such as music, chants, props and elegant costuming. Consequently, this study uses the descriptive research methodology rooted in the sociology of literature. This paper is aimed to contribute to knowledge and expedite the work of other cultural researchers on related topic. Due to the sensuous and dramatic elements embedded in this work, we conclude this study by beckoning on budding scholars and dramatists in Africa and beyond to understudy the aesthetics and theatrical possibilities in the Adamuorisa/Eyo masquerade festival.

Keywords: Eyo Masquerade, Aesthetics, Festival, Dance.

Introduction

The masquerade serves as a representative of a personality and medium between the dead and the living. The masquerades are religiously humanised because they are ancestors that came from the world of the dead to minister to the living and treated with relevance. (Dosunmu, 2006, p. 37).

From the foregoing, the culture of ancestral worship cannot be over-emphasised. In Africa, Nigeria in particular, masquerade festivalis prominently embraced as part of custom, heritage and cultural ingredient. The Hausa reference masquerade as Doodo; Igbo, Egwugwu; the Ososo (Edo State) Oghi; the Ijaw (Niger Delta) call it Oru or Owu while the Yoruba call it Eegun or Egungun. Daramola and Jeje (1975, p. 265) also

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reiterates that masquerade (Egungun) is being referred to as “Ara-orun-kin-kin” (Heaven dweller) by proper and typical Yoruba people.

Eyo masquerade festival which is also referred to as Adamuorisa play is a colourful festival that expresses and exhibits the rich culture and traditions of the city of Lagos, through its attractive, pleasurable and exhilarating play which fusion different theatrical elements and aesthetics

Through the descriptive research methods, this paper theorises on the wholistic portrayal of dance aesthetics in Adamuorisa/Eyo masquerade festival through the following major typologies:

- Literature Review
- Development of Eyo masquerade in Lagos
- Dance aesthetics in Eyo masquerade festival
- Conclusion

Literature Review

There is a need for cultural propagation in order to salvage the depreciation of our culture and tradition. This is quite essential and could be achieved through different forms of organised festivals both locally and internationally. As observed by Ogunba and Irele (1978, p. 4):

Traditional festival is an indigenous cultural institution, a form of art nurtured on the African soil over the century and which has therefore, developed distinctive features and whose techniques are sometimes totally different from the borrowed form now practiced by many of our contemporary artists.

There exist different kinds of festivals all over the world. Just like in Louisiana as Dawreckl (2009) puts it: Many events exist here in Louisiana that brings cultural together such as: Festival International, Downtown Alive, Essence Music Festival, and many more events. One of the essence of cultural festivalisation is that, different people converge, relates and learn about each other through cultural events.

Nigeria is a home of rich and diverse cultures which observes one of the highest numbers of festivals across the world. Some of these festivals include: Osun festival which is held at the end of the raining season, usually in August, at the Oshogbo sacred forest. Argungu fishing festival, it is an annual four-day festival in the town of Argungu in the northern western Nigerian state of Kebbi. And of course, Masquerade festivals such as, Egungun, Gelede, Eyo and so on. All these masquerades have their essential roles and significance in Nigerian culture and tradition. For example,

Folarin (2006, pp. 234-235) states that, Egungun masquerades play the role of handing down tradition and upholding moral canons by putting society into contact with the ancestors. While Gelede masquerade according to Dosunmu (2006, pp.146-147) appears in the first quarter of every three years. The dance has magical and mystical values, to secure and increase fertility and good luck for people and crops, to chase away evil influences and powers, and to sublimate the dangerous powers of 'Aje' in order to attract there good will.

Development of Eyo Masquerade in Lagos

The history of Eyo masquerade which is also referred to as Adamuorisa is somewhat ambiguous. Some fact trailed the origin to Ibefun, a village in the Remo division of old ijebu district where "Olugbani" (wife of king Addo, the first paramount ruler of Lagos) went for spiritual consultation with regards to child bearing before she conceived of kuti who later ruled as Ologunkutere of Lagos around 1749AD. Ologunkutere imported Eyo to Lagos to show appreciation with respect to its intervention in the circumstances surrounding his birth. Thus, Adamuorisa descended Oke-Ipa in Ikoyi, Lagos through the help of Ejilu and Malaki, the king's emissaries.

In the contrary, Osanyin (1983) opines that Malaki and Ejilu brought Eyo from Iperu. He describes them as in-laws of king Ado, and brothers to Olugbami, also known as Olufaderin, who came all the way from Iperu (a division of old ijebu province) to Lagos with Adamuorisa during the funeral rite of their royal in-law Oba Ado, as a symbol of honour and contribution to the committal; this according to the observation made by Dosunmu (2006, pp. 146-147):

The staging of adamuorisa play is usually preceded by the lying in state of the symbolic corpse at Imoku, that is the palace of the deceased Oba or chief or at a very conspicuous place tastefully decorated for the purpose in the case of a prominent citizen.

Despite the different historical account, the common denomination upholds that Eyo was imported from Ijebu land and has predominantly become an attractive traditional festival staged in the memory of a deceased eminent and commendable personality from a royal personage, who has contributed immensely to the progress and development of Lagos.

Chief Fatai Olumegbon, a masquerader, and an initiate of the Eyo cult told this writer in an interview the that the common gesture and words

of greetings in Adamuorisa play include, Agogoro Eyo (the tall Eyo masquerade) which is usually raised by the non-initiate, while the Eyo replies "Mo yo fun e, moyofun'ra mi" (I rejoice for you, I rejoice for myself). This signifies an exchange of pleasantries between the masquerade and the non-initiate for the witnessing of that epoch of festival. This festival covers a week-long series of movements, and terminates with an outstanding procession involving thousands of men clothed in white with varieties of coloured hats, called Aga. From time immemorial, the Adamuorisa festival has been held on Saturdays and usually commences from dusk to dawn.

Despite the ritualistic purposes of Eyo festival, it remains socio-culturally and essentially useful to the development of the Lagos State. Eyo masquerade festival has lived over three centuries. So far, its contribution to the development of Lagos is quite immense and cannot be over-emphasized. It ranges from political, socio-economic and socio-cultural facets. One of the major contributions of Eyo masquerade to the growth of Lagos is connected with tourism. Thus, from the inception, particularly in this present age, Eyo festival has over time succeeded in serving as one of the vital veritable instrument for foreign/cultural exchange in Lagos, Nigeria.

Dance Aesthetics in Eyo Masquerade

It is noteworthy that there exist different categories of Eyo masquerade which could be identified with an assortment of colours via their head gear or hat. These masquerades are as follows:

- **Eyo Oniko:** this employs the use of a well decorated yellow hat and a designed mystical staff with raffia called "Iko".
- **Eyo Ologede:** just as the name implies, "Ogede" in Yoruba context refers to banana. Consequently, this masquerade plays on the representation of a green hat as its own pictogram of identity.
- **Eyo Agere:** as against other Eyo masquerade, Agere is usually recognised with the emblem of a colourful purple hat.
- **Okolaba:** this Eyo is prevalently referred to as "Laba". It is said to be the juvenile among others, and it's habitually identified with a red hat.
- **Adamuorisa:** this is the strongest and perhaps the pacesetter for other Eyo masquerade. Traditionally, it is identified with a broad black decorated hat. The word 'Adamuorisa' is made of two

characters in Yoruba mythology: 'Adamu' meaning one with a blocked nasal passage and 'Orisa' meaning 'deity'. These masquerades rarely speak in the absence necessity.

The masquerade carries the offered sacrifice of expiation on behalf of the deceased, and serves as chief mourner at the Imoku with elegies and chants rendering in atonement of the deceased transgression. More so, the significance of their overflowing gown is a procession of renewal or cleansing rite to sweep away death, suffering and diseases from the entire land.

Egungun in Yoruba land is a mask wearing ancestral cult which shows the belief of the Yoruba in life after death. Ekweariri (2006, p. 75) observes that masks and masquerade seem to be as old as man . . . masks and masquerades personify spirits, which according to traditional belief are found in nature and in humans and animals. This explains why some masquerades appear in the form of nature, man and animals. Some masquerades are scary while some are beautiful. The word beautiful could be likened to an object of delight which in the agreeable is coupled with interest. Adamuorisa is an attractive and appreciated masquerade in the city of Lagos and beyond. At this juncture, it is noteworthy that the degree of aesthetics in Eyo masquerade dance performance fuses both interest and delight, perceived by not just the observers but also the performers in the costume. With regards to Eyo festival dance, Dosunmu (2006, p.147) writes that:

The dance in the festival always comes on after the first signal by the staff bearer of the fetish group who herald the show with the outing of traditional Opabata for a week. This is followed by the traditional Agodo dance on the eve of the day of Enu-Owa, where Chief Eletido-Odibo performs the ritual dance before the elders of AwoAdimu.

She further expatiates that, the Oniko fetish performs certain rituals on the night between the eve of the day of the performance and the morning of the day to pay homage to the Oba after some traditional rites had been performed by the Adimu at Agodo before proceeding to Imoku for the traditional cry. All the aforementioned are concerned with the ritualistic aspect of the Adamuorisa play which commences before the informal dance performance. Eyo masquerade dance pattern basically involve high level (jumps, hops), mid level (upright and slight squat) and low level (squat, hunker down, genuflect etc) movements. In dance, the hopping and jumping movement is being referred to as suspended quality which symbolizes anger

or happiness. Their jumping suspends the whole body entirely away from the ground usually done with both legs which could either be thrown sideways or backwards. This is most times observed at the end of a raised song or AroEyo (Eyo chant). In Adamuorisa play, tall people stand more opportuned to be admitted into the cult; because Eyo masquerade basically consider height for recruitment, which is why it is described as AgogoroEyo (literally meaning the tall Eyo masquerade) as earlier mentioned. Each of the Adamuorisa dancing patterns has its own movement quality.

In Eyo dance movement, the application and flow of diminutive energy and high level of 'majesticity' in the mid level movement give more sense of aesthetic value to the entire dance. This mid level movement is longer expressed in Eyo masquerade dance because it covers the main body of the dance. It fits into any kind of floor pattern, arc, straight line /slant, angles, communal/circular etc. Sometime, while the music in on playing (singing and melodious drumming of the gbedu royal drums), the masquerades aesthetically arrange themselves to give a traditional /communal floor pattern. They observe both upright and squatting movement with proper use of Opabata maintaining a blend of flexible torso and spine movement with intermittently articulated earthward and polyrhythmic movement.

The downward movement observed in the dance of Adamuorisa brings about more visual perception of variation and picturization. This type of movement employs the use of collapse quality which most often in some other dances ends a suspended quality, unlike the Eyo dance where the suspended quality precedes the collapse movement quality. At this point, the masquerades descend rhythmically from a squatting position and genuflect on one leg (collapse movement quality), striking the Opabata on the ground with some counts backward then forward and begin to recite the traditional cry which is referred to as AroEyo. After this, follows an offer of prayers then exchange of handshakes which leads to the hopping and jumping (suspended movement) movement as they simultaneously give an exclamation saying Ee...Sua! Ee...Sua! This is a sound of affirmation to prayers. Dosunmu (2006, p. 148) reiterates that:

The hopping is done in a squatting position to a two count beat and at point employs a technique of fall and recovery, like someone about to fall and suddenly recovering on time. Also the hopping moves from two legs together to one leg at a time and a fast jump and swing which is the climax of all the dance movement. With informal conforming to acceptability, Eyo dance is characterised by the heightened sensitivity to glamour and beauty

through a picturesque array of simple, graceful, majestic and entertaining movements which is accompanied by music (songs, chants and drumming), props and costumes.

Music

Apart from the aesthetics value and purposes, musical instruments also double as major element and stimulant for Eyo masquerade dance performance. It gives constant melodious sound and rhythm while the singing and dancing is going on. These musical instruments include the idiophone and membranophone which comprises of Agogo (gong), Dundun (talking drum) and the Gbedu (a seated royal drum). The use of music illuminates and enhances mood, glamour, colour and beauty during the festival. There are several elements of music, but some of the employed musical elements in the Adamuorisa play include lyricism, hypnotism, harmony, emotiveness, temporal dynamic, volume dynamics, resonance and to mention but a few. Below are some of the songs and “aro” (poetic recitation) of the Eyo masquerade:

SONG

Yoruba

Translation

Eyo o, aye’leeyo o (2ce)	O eyo, o eyo
Eyo baba tawatinfigoolu sere (2ce)	Our father’s eyo who fashions in gold
Awa o nisan’wooni’bode o di ile	Never should inhabitants be treated like strangers
Call: Ki l’edungbe	What was that stolen by the twins
Response: Owoowol’edungbe	It was money, money it was
Call: Ki lo fi se	what for
Response: Aso, aso lo firu	To acquire some clothing
Call: Asoki n yen wa	For what purpose
Response: Eye, eye oyinbo	The white men’s shindig
Call: Edunjale (2ce)	Indeed the twins have committed an act of theft
Response: Edunjaleo f’oru lo (2ce)	Sand eloped over the night
Call: Eeheeloloba (2ce)	Oh hail the king
Response: Eeheeloloba (2ce)	Oh hail the king
Call: Olobanjoaya re nwo’ranarijosebioba	The king dances while the queen observes
Response: Eeheeloloba (2ce)	Oh hail the king

Call: Asa o eeeeeee.....etc

ARO (CHANTS)

This particular chant is being referred to as “Ikapa”. According to Olumegbon, an initiate, masquerader and performer of Eyo in the Adamuorisa section, emphasizes that ikapa is one of the most imperative poetic chants which take precedence before the commencement of song(s). It goes thus:

Yoruba

Mo feiku lo
Mo fearun lo
Mo feosi, ase’ri da nu
Eyi a gbowagbo, eyi a to wa to
Eyi a ku, eyi a nu

Eyi a fomotipetipenit’olokun

A molowo, a mo lese, a motimotimo

Ti motimoleti n mori

Ti motimomialagemogemo

Oju mi e a sebi o e, alagemoasi ma sabata

Omu me a siyolayaobirindugbedugbe

Oko n tiikun

Ile nit’epa

Esi a b’omonikiasidule baba wori

Atiawo, atiogberi

To mi kolalalala lode gosiko

To omoawobayanju, ogbeako’gberi lese

kimesikole, ki me sirale

Eeeeeesua! Eeeeeesua!

Translation

I sweep away death
I sweep away diseases
I sweep away poverty and its agents
May you leave long
May you neither die nor found missing

May you be preserved like the beach sand

Your hands and feet shall be made clean

The ears never vacates the head

Just as the palm fronds never departs the alagemo masquerade

May the eyes never witness evil

Just as the breast never departs a woman’s chest

As the farm is for the rat

And the groundnut is for the ground

Who dare raises dispute with someone over his father’s land

Both the wise and the novice

Set out in their understanding

Only the wise succeeds while the novice failed

May all desires be actualised

Eeeeeesua!

This particular chant is of great importance to be sung by all participating Eyo. It usually occurs during their departure to the Oba’s palace from ‘Agodo’ where their instruments and costumes are being kept.

With reference to aesthetics, the fascinating thing about Agodo is connected with its seasonal reconstruction which is usually being financed by the family (royal) of the deceased personality in order to make it more equipped and sophisticated. In angry mood, Agodo is usually being constructed by EyoLaba at about 1:00am and later swept by EyoOniko. The completion of the Agodo signifies the commencement of the Adamuorisa play in that epoch.

This category of aro is being rendered to the deceased during the visit to 'Imoku':

Yoruba

Ma sun asungbe (2ce)
Bi inabaku
A fi erubaju
Bi ogedebaku
A fi omo re ro'po
Omoeni
Ni n seledelihineni
Ma sun asungbe
Ma sun asungbe

Translation

Sleep not a sound sleep (2ce)
After the extinction of fire
There the ashes
After the death of banana
The sucker takes over
One's child
Rules after one's death
Sleep not a sound sleep
Sleep not a sound sleep.

EyoAdamu which is considered the strongest and head of the entire Eyo group also have its own 'Aro' (chant) which goes thus:

Emi asasawini	I hail myself
Ewon bale to rowoyowoyo	The ground that occupies a large space
Emi AdamuorisaAgbajiokosaudatu	the Adamu deity, Agbaji, husband of saudatu
Emi erinyimoayopata bi eniojedu	I that walk audaciously with royalty
Emi abajuwa, emiaboju'omolekunj'omolerin	The one whose glance saddens and gladdens children
Emi eleyinjuabeseye	The one with the admirable eyeball
Emi aringiniginiwoja	The one who walks confidently in the market square

Emi afinjuwoja ma ringbendeke	I that treads majestically into the market square
Obunwoja pa siosio	Only the neat does this while the impure sneaks
Obunsiosioti n reruafinjuwole	For the impure remain a scavenger to the tidy
We momi o sa de n gbohuneni mi	You need not behold my face, for my voice alone reveals my identity
We m'osa o sade njiyo lobe	If the salt is physically unknown to you, i suppose your tongue wouldn't deny its taste in your meals
Eeeeeesua!Eeeeeesua!	Eeeeeesua!

Costume and Props

Eyo is one of the most charming, alluring and attractive masquerades in Nigeria. This is so due to its appealing physical appearance which comprises the use of props and scintillating costumes. There are five different categories of Eyo as earlier mentioned but, they unanimously employ use of white garment (to signify purity as against the old Ankara print) and a traditional staff known as Opabata. The costume can be divided into three categories which include, "Eleya", "Agbada" and "Aropale". Eleya which is prevalent known as "Iboju". It is a white clothing material patterned with sight spaces and used in covering of the face to conceal identity of the masquerade.

Agbada is another pair of the masquerade costume. It is usually a white regalia covering up the body from the neck region down to the feet so as not to reveal any part of its body. Aropale is a white wrapper tied around the waist which trails and drags behind the masquerade. This customarily signifies land cleansing.

Alternatively, Eyo masquerade props consist of the hat or headgear called "Akete" and the traditional staff called "Opabata" which is produce from the coconut tree. The use of this Opabata by the masquerades adds more aesthetics value to the dance performance. It is used by the masquerades to pathway so as to facilitate easy passage due to the excessively crowded atmosphere observed in the course of the festival. The masquerade uses this to demonstrate power, bravery and aesthetics. The Opabata plays a crucial role in blessing the spectators and inhabitants of

Lagos, and it could be likened to the Oba's horsetail which he uses in blessing the people of the land. Opabata is the link between the spirit and the man which the Eyo uses to transmit divine sanction for good-wish fulfilment. It can serve as a rosary as well as a lethal weapon of considerable magical possibility. Consequently, it is not erroneous to reiterate that the first perception of beauty connected with Eyo masquerade is drawn from its aesthetical use of costume and props for it offers a huge appeal to the sense of sight.

Conclusion

Adamuorisa festival is indeed a performance which virtually all other arts combines in a creative harmony for aesthetic purposes; ranging from the props man, costumier, carver (technical artists) etc all have their individual inputs. The indigenes of Lagos celebrate Eyo festival with every bit of seriousness due to its attachment of value and socio-cultural importance. However, in this nation today, dance has struggled to sustain a conspicuous recognition as a result of dearth of sufficient materials on this for the reproduction of creative culture, especially with reference to mask and masquerade art. Therefore, this paper in its own way has tilted attention to that "neglected" aspect of African culture and dance form – the aesthetics in Eyo masquerade/Adamuorisa dance performance, by throwing a spot light on the substantial level of disparity in its embedded elements encompassing songs, dance movements, elaborate drumming, costumes, props, chant recitations and mime collapsing into an wholistic appreciable unit of performance, all for a common goal of aesthetic possibilities. We, therefore, advise that such a veritable propeller and vehicle of cultural exhibition and projection be encouraged for proper preservation of our cultural heritage.

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An Appraisal of Revolutionary Trends in Musiliu Ishola's Works

By

Damilola Mayowa Babarinde *

Abstract

This study examines revolutionary trends in Apala music of Musiliu Ishola, the son of one of the earliest exponents of the music, Haruna Ishola. Individual creativity and contemporary trends in this genre of traditional music are used to measure the innovations in this study. The methodology adopted includes a critical analysis of the works of Musiliu Ishola and the use of available literary materials on Apala music as well as the interview method where certain issues about the music are brought to limelight. Amongst other findings, it was discovered that Musiliu Ishola has created a new genre of Apala music which is better, richer and more appealing in terms of harmony and instrumentation in order to satisfy his audience. This study, therefore, concludes that Apala music should be placed on the same pedestal as other known genres of music so that our heritage (culture) will be properly protected.

Keywords: Apala Music, Revolution, Instrumentation, Audience.

Introduction

Music as an important aspect of man's culture has witnessed dramatic changes in the hands of its practitioners in this our jet age. Omojola (1995, p. 1) posits that:

Music is an important aspect of a people's culture and since culture is dynamic it can be assumed that Nigerian

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traditional music as we know it today is different from what it was several hundred years ago.

For instance, a closer look into various Yoruba musical genres such as Fuji, Juju, Were, Dadakuada, Apala and others will reveal that it has been transformed from what it used to be when it first began. Apala music, a notable traditional music had seen the light of day through the effort of Musliu Ishola, the innovative son of one of the exponents of Apala music, Late Alhaji Haruna Ishola. Musiliu who is now been called “The Messiah of Apala”, has changed the style of the music so much that its patronage has no bound. The instrumentation and use of complex rhythms are so captivating that member of the society, most especially the youths dance to its rhythm unlike before when the music is associated with the elderly ones.

Historical Background of Apala Music

There are various schools of thought about the possible origin of Apala music which is a “swinging, slow spiritual beat with deep talking drums tones, working around shaker bells and a cycling thumb piano ostinato” (www.Afropopworldwide). Balogun argues that Apala started in 1938 with Tijani Ayanlola from Ayangbusi compound at Ede in Osun State. Tijani who was a member of his fathers’ band chanted and play the hourglass drum(gangan) effectively. Thus, his skills in chanting and drumming made him popular. As a result of his popularity, he decided to establish his own band. His father sees this as “Paala” which means separation. Therefore, whenever someone ask after Tijani from his father, he jokingly responded by saying: Tijani ti Paala (Tijani that has separated) Thus, that is how Tijani became Tijani Alapala.

Another school of thought, Fanilola asserts that Apala music have been in existence before 1938. This was made known to him in his interaction with Late Ajadi Ilorin one of the earliest exponents of Apala music who confessed that he had been performing since 1930. Ajadi according to Fanilola stressed that like many traditional music no one can point out the originator of Apala.

The prominence of dundun drums in Apala music is another theory associated with the origin of Apala music. Laoye as cited by Fanilola opines

that a man named Ayan was the originator of Apala. According to the theory, Ayan is the first to start playing the dundun drum (Hour glass drum) and he taught many how to play the drum in the Yorubaland. Ayan was deified after his death and it is not strange in Yorubaland to hear someone from the drumming family to have prefix Ayan before his name. The above theory therefore suggested that if Ayan is the first to play dundun drum and the same drum is prominent in Apala music then he is the originator of Apala music.

Omibiyi (1979, p. 51) in her discourse on “Islam Influence on Yoruba Music” observes that:

Monotonous chanting and microtonal decoration of melodies have been incorporated into the corpus of new musical types, which have become popular for entertainment among Muslim Yoruba; these are Waka, Sakara and Apala. They were probably developed early during this century.

One can deduce from the above that if Apala was developed in 20th century, then it must have been in existence before that century and had been influenced by Islam.

In addition, in our quest to know the origin of Apala music, Alhaji Ganiyu Ishola the first born of Late Haruna Ishola and Musiliu Ishola his son in a separate interviews conducted by the researcher revealed that one cannot trace the origin to any place or person. They both submitted that they don't know where it originated from or who started the music even though they are earning their living from Apala music.

In connection with the foregoing therefore, it is evident that Apala started in the Western Region as a traditional music and the originator no one knows since it is a traditional music, that is, music of the people. Also, Apala had been influenced by Islamic religion, and has undergone series of developments.

Revolutionary Trends in Apala Music

Song Text

Song text in African music is an important aspect of the music Nketia (1975, p. 189) observes that; the treatment of the song as a form of speech utterances arises not only from stylistic consideration or from consciousness of the analogous feature of speech and music, it is also inspired by the importance of the song as an avenue of verbal communication, a medium for creative verbal expression which can reflect both personal and social experience. He goes further to categorise the song text in African music as cradle song, philosophical songs, historical songs, general songs to mention but a few.

The song text in Apala music can be categorised as songs of praise, historical, entertainment, insult and abuse, proverbial and social control. Apala music which was a traditional music from inception makes use of proverbs in his song text. Thus, Adegbite (1997, p. 143) confirms this when he submits that “Apala music is noted for its highly proverbial folklore...” Apart from all these, Apala music makes use of Quranic text in its song text and songs are characterised with refrain of short phrases, call and response or overlapping call and response in which a soloist makes a statement and the chorus responds immediately. Sometimes the chorus from the refrain is short phrase of four, three or two lines with one line complimenting one another.

The song texts of Apala music however, have been revolutionised. One of such revolutionary trends is the use of biblical story in the music unlike when it is only Quranic scripture that the music was using. This Biblical story is evident in one of Musiliu track where he sang about the story of Jabez from the Book of Chronicles and how he made it in life. This song which is religious in nature is one innovation which account for the wider acceptability of the music among Christians. Today Apala music is being played in wedding receptions of Christians. This has demonstrated the creativity and flexibility in Musiliu’s work. As Adegbite (1997, p. 150) opines “change means flexibility and flexibility in socio-religious music provides for creativity and continuity”.

Also another innovation witnessed in the song text of Apala music is the inclusion of a monologue that is been spoken rapidly, then sung over a fast strong rhythm which is known as “rap”. The introduction of the “rap”

style by Musiliu is to compliment the form on ground. Musiliu who is aware of the event and changes in his environment took advantage of it by employing themes of common interest and today, his music is widely accepted among the youths who are always craving for “rap” style. Nketia (1975, p. 189) rightly affirms that the “themes of the songs tend to center around events and matters of common interest and concern to the members of a community or the social group within it”.

Moreso, the introduction of Igbo and Hausa languages into Apala music has been an innovation that is worthwhile. Igbo and Hausa people now join the train of admirers of Apala music. Thus, the music has new audience and Musiliu confessed that, he is now being invited for performance in the Eastern and Northern part of the country which didn't happen during his fathers' era. This in turn makes Apala music to thrive better in this age.

Performance Practices

Every traditional musical genre has peculiar practices that are associated with its performances. There are some peculiarities associated with the performance practices of Apala music. Omibiyi (1979, p. 51) reflects that;

In the performance of Apala singing is emphasized and as such the leader of the group who is usually the lead singer does not play any other instruments besides singing; however he is expected to be versatile in all the instruments. He is, most invariable a professional singer, and sometimes is said to employ supernatural means to improve his voice quality.

www.Nigeria-Arts.net/music/Apala/Haruna_Ishola in reference to the Late Haruna Ishola informs that; Ishola's music was considered very powerful. Among the memorable anecdote were that Haruna Ishola's voice was so powerful that his praise singing could kill its intended recipient if not provided with restraint. The use of rhythms in the performance practice of the modern Apala is more than singing. However, worthy to note also is the

tradition of sitting position in the live performances of Apala music which Musiliu has changed to the standing position in his video clip.

Instrument

One basic feature in Apala music is the adoption of indigenous instruments with no western musical instruments. It is a kind of traditional approach. Central to Apala sound was Agidigbo, a hollow lamellophone thumb piano both plucked and struck to create a hypnotic ostinato rhythm. There is also the flurring from the lead talking drum (Gangan), the Sakara tones (drum) working around Shaker (Sekere) which all contributed to the elevation of the music. It is important to note that, Agidigbo and Sakara are two prominent instruments in Apala music. According to Olusoji (2005, p. 310)

Apala music at its conception, used instruments that have been adopted as the trademark of the music. In the hands of its two main exponents, Alhaji Haruna Ishola and Ayinla Omowura, both of blessed memories, one could hear the agidigbo (thumb piano), igba (calabash) and sakara drum (a tensioned drum) adding accompaniment to the music.

Also, as earlier mentioned, dundun drum (hourglass) is one of the prominent instruments used in Apala music. Its prominence informs its relation to the origin of the music. Omibiyi (1979, p. 51) while contributing to the instruments used in Apala music states that: “Iya-Ilu, gangan, adamo, kanango all of which are members of the dundun ensemble and Igba (a calabash cattle) from which a rattle effect is derived” are musical instruments peculiar to Apala music.

Musiliu, However, had introduced some instruments both western and indigenous instruments. The western instruments he (Musiliu) had introduce includes: drum set during live performance, lead guitar and keyboard while the indigenous instrument introduced are bata ensemble and goje one string fiddle instruments into his musical performances. These instruments had really modernised and changed Apala music for better.

Instrumentation

The instrumentation in Apala music is not complex but simple and it is typical of an African music. This is evident in its performance practices. It emphasises singing than rhythm. In Haruna Ishola's music for example, Olusoji (2005, p. 313) submits that "instruments were assigned specific rhythmic roles. For instance, some were specifically given ostinato pattern, time line improvisatory role and so on".

This situation has however, changed in the current Apala music of Musiliu Ishola. The instrumentation in the new Apala gives it a new look. This is as a result of fusion of other musical styles and the incorporation of western instruments fused into the music. It is difficult to hear any instrument being given a time line throughout the music. This is evident in the jazz drum set which is given the time line but it often altered the rhythmic pattern that ought to be constant.

The new Apala centers its instrumentation around complex rhythm. Olusoji (2005, p. 312) asserts that;

The contemporary Apala and Fuji musicians see rhythm in its totality. They use complex, intricate rhythmic configuration; one can hear a juxtaposition of rhythm going on simultaneously or even poly-rhythmic.

An insight into some of these instruments used by Musiliu Ishola will shed more light:

i. Keyboard: This is a western instrument introduced by Musiliu Ishola. It serves as an accompaniment to the melody. Sometimes it is used to introduce the song that is about to be performed. While introducing the song, it is also harmonising the melody in its chordal progression

ii. Lead Guitar: This is also a western instrument that is used in the introduction of the melody and interludes as the case may be. It often plays the refrain or latter part of the melody while the keyboard accompanies it.

iii. Jazz Drum Set: At the center of Musiliu's music is the jazz drum set. Though it is a western instrument, he (Musiliu) had built his music around the instrument. The jazz drum set, sets the pace for other musical instruments. It is on its rhythmic pattern which is often altered that other instruments built on. It co-ordinates and guide other instruments.

iv. Dundun Ensemble: Two drums out of the dundun ensemble is used, that is, Gudugudu or Opon and Gangan. The Gudugudu is used to create rhythmic pattern, while gangan is used as embellishment on the rhythmic patterns. Occasionally, the Gangan improvised when the need arise. The use of Gangan can be more than one depending on the performance or leader.

v. Bata Ensemble: Like the Dundun ensemble, the Iya-ilu and Omele-abo are the two instruments used in the Bata ensemble. The Iya-ilu which according to Oyelami (1991, p. 4) is a “melody as well as a rhythmic instruments”.is used to improvise during the performance of Apala. The Iya-ilu at times imitates what they (chorus) are singing vice versa while the Omele-Abo assists the Iya-Ilu in the reproduction of speech patterns. The combination of all these instruments will definitely create a complex rhythms and intricate rhythmic configurations.

Sociological Effects of the Trend on the Musician

It is important to stress that every innovations witnessed in Apala music is as a result of the changing society. Daramola (2000, p. 61) opines that “change in music may directly or indirectly be link with the change in the environmental or socio-economic position of the society in which such music thrives”. Such changes as Akpabot (1986, p. 86) affirms, involves “changes in the behavioural pattern”.

A change in music depends on the changing society and how innovative and creative the performer of such music is. Thus, the creativity of such performer always brings something new into the music which then becomes his own innovation. As Bacon (1958, p. 9) rightly observes, individual (performer) “is agent of introducing external innovations”.

Music as a profession in times past was relegated to the background. That is why Omojola (1995, pp. 47– 48) states that “in many parts of Yorubaland musicians are sometimes referred to as alagbe (beggars)”. However, the situation has changed, many of these popular musicians have acquired wealth, fame and prestige. This is evident in their personal life and public engagements. Peoples’ attitude to popular musician is now encouraging as they now see it as a profession that is lucrative with which

one can build his or her image positively and become the favorites of all. It is also profession that is viable economically.

Government now encourages the profession by recognising Performing Musician Association of Nigeria (PMAN) and by giving musicians various awards. Haruna Ishola was a beneficiary of one of such award. He received the award as Member of the Order of Niger (M.O.N) from the then president of Nigeria Alhaji Shehu Shagari. Today Musiliu Ishola is being called the “Messiah of Apala” as a result of his innovations, resourcefulness and creativity. The profession is now a noble one that is more recognised as a lucrative performing art

The performance of Apala music today is one that is largely dictated by the audience. That is, one of the reasons for the revolutionary trend is the society and since the society had accepted it the musician tends to please them and this Musiliu expressed when he sang:

Solo: Taye ba ti n yi
 Kama ba won yi
 Opon Apala ti sun finally
 O ti kuro ni tati jo
 Ejo wo eba mi dalu bo le
 Alujo ni ki a ma sa

Translation

Solo: If the world (society) is changing
 Let's change with them.
 Apala music has moved to another level
 It is different from what it used to be
 Please, let the drums sound
 Danceable rhythm is the main thing

The mode of living of Apala practitioners has changed especially for those who made it through the music. Musiliu confessed to the researcher during the interview that dignitaries such as the wife of the then Vice-President of Nigeria Mrs. Titi Atiku now invites them for performance even outside the shores of this Country. One of such performance was the one that took place in Berlin. Such performances increase their fame and prestige. Apart from these, they are able to make more money, which makes

them to acquire wealth, property and live a comfortable life. It gives them more prestige, honour, fame and respect in the society.

Conclusion

Having established the new genre of Apala, we are of the opinion that the new genre can still be further developed. The following are the recommendations for a higher development and for further research in music:

Traditional and popular musicians should be exposed to general musical knowledge. This will in no doubt help them to develop their musicianship, guide them better in their compositions and thus create a larger audience for them even among the music scholar.

Western instruments in Apala performances should be properly annexed with the indigenous instruments. This will enhance the music and not dominate the music, so as not to lose its originality and the African flavour (features of African music). Thus, the musician will be able to carry his audience along.

The video clip of Apala should be packaged in a way that it will promote the culture within the society. Our culture can be promoted via the dancer's costume, dance movement that will depict our culture and not displaying ladies half naked thereby promoting indecency. The music should be properly documented and preserved, so that our heritage (culture) will be properly protected so it will not go extinct.

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A Discourse on Music Therapy

By

Amodu Musa Makhu*

Abstract

Over the years, man has marveled at the phenomenon albeit, the alluring delight generated in music performance and in the far reaching gains it is continuously facilitating in various fields of human endeavors. The magic of music is realistic and has been demonstrated in practical terms in dealing with various human challenges especially in psycho-analysis and stress related ailments. Music based therapy has proven to be very effective in dousing tensions, refocusing the human mind, mending ill-will and bringing about positive attitudes and well being. Consequently, this work attempts to survey the kennels of music therapy, the various dimensions it has assumed in some cultures and the prospects it holds for dealing with health problems in our society. Adepts in the art of music therapy have developed sustainable formulae with positive results and are currently being enjoyed worldwide.

Keywords: Music Therapy, Healing, Psycho-analysis, Music Expert.

Introduction

The attachment to music cuts across all segments of the societies in which music is practiced in one form or the other. While this great cordial alliance persist, scholars, some of them the great thinkers of yore wondered if the true essence and epicenter of music could truly be understood with a view to accessing its full potentials for human growth and development.

Consequently, the business of healing in its regular health applications is a serious affair which is only to be ventured into by those trained in the science of medicine and allied arts. It is because of the delicate nature of music that Confucius (551-4790) suggested that only those with good understanding of music that are equipped to handle public affairs and Governance. It is his opinion and conviction that made him to:

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assigned important place to music in the service of the well ordered universe. He saw music and government as reflecting one another and believed that only the superior man who can understand music is equipped to govern. Music he thought reveals character through the six emotions it can portray: sorrow, satisfaction, joy, anger, piety and love (Zheng Su, 2006, np).

Confucius while making a case for the music expert as the most suitable to handle public affairs and bureaucracy inadvertently let us into the secrets and the dynamics behind music healing and therapy. To him: “Great music is in harmony with the universe, restoring order to the physical world through this harmony, music as a true mirror of character, makes pretense or deception impossible”.

Interestingly, it is not only Confucius who holds the view that the cleavages and the distortions that exists in public and in private life is due to the absence of some measure of balance in the affairs of men and women. Harmony which suggests compatibility and perfection, a phenomenon common to good music is considered important in restoring order and necessary balance. Asclepiades of Bythynia, (Sikorski and Peter, 2006, np), in ancient Greece, believes that:

Harmony would be restored through fresh air, light, appropriate diet, hydrotherapy, massage and exercise. A pioneer in the humane treatment of mental disorders, he made people freed from confinements in the dark and treating them by using occupational therapy, music, soporifics(especially wine) and exercise.

From Asclepiades, to Confucius and Plato, they hold the view that the seed of disorder is sowed in the fertile grounds of an existing imbalance in a functional organism, institution or society. It is on this premises that those that advocate for and are in support of music therapy hold sway. From the middle of the 20th century attempts have been made to formalize an approach, and the development of a methodology consistent with modern scientific practices. In Europe and the United States of America, Asia and in the developing nations of the world, music therapy subsists in various ways, but with one goal in mind; providing support and help for the emotional and mentally challenged in the society.

The American Music Therapy Society sees music therapy as: ‘an allied health profession and a field of scientific research which studies correlations between the process of clinical therapy and bio-musicology,

musical acoustics, music theory, psychoacoustics and comparative musicology' (np). In dealing with the subject matter, the American Society of Music therapist sets out a clear pathway for mediating on the health concerns of their patients. They see their approach as an interpersonal process in which a trained music therapist uses music and all of its facets-physical, emotional, mental, social aesthetics, and spiritual to help clients to improve or maintain their health.

In discussing music as an adjunct to treating certain human ailments, the discourse shall be presented in segmented units. The several dimensions which music healing process takes will be carefully examined in the context in which such exercise exists and unfolds. Music is seen by many as a protean art; this stems from its unique position of assimilating contiguous elements from allied fields for greater potency, results and utility.

For the purpose this study, Music therapy and healing shall be discussed under the following sub-headings. (a) Listening to music exercise (b) Dancing to a specialized healing music performance, and (c) Playing on a music instrument. It is important to state here that for any of the above stated methods of therapy to yield the desired results, the services of a trained music expert is required. This is in consonance with Confucius position that it is only a man who is adept in the art and science of music that can decipher with clarity an existing disorder in a social set-up and establishment.

Listening to Music Exercise

Three broad categories of musical compositions will suffice here. The first category of music composition is the type that combines vocal and instrumental accompaniment in a single performance unit. The second category of music consists solely of vocal rendition without any instrumental support and accompaniment. The third category of music consists of instrumental rendition. The genre of music to be selected for listening exercise is informed by the nature of the symptoms as diagnosed by the therapist. Very important and useful information could be gathered from interview sessions with the patient. Such interviews could provide insights into the remote and immediate causes of the patient's state of health. From the interviews with the patient and from assistance from the family members, the musical diet of the patient will be known and this will prove very useful in subsequent treatment of the patient

In organising listening sessions, several considerations must be carefully weighed against the backdrop of background information generated

during the interview sessions. Of great importance, the musical interests and dislikes of the patient must be clearly established. This knowledge will help the therapist administer the music types the patient approves of, while abstaining from the types the patient detests. The therapist should be able to select music materials which will counteract those factors that triggered off the trauma in the first place. For certain forms of trauma, the first category of music indicated above may prove very useful. It has the advantage of instrumental harmony and melody, while the vocal accompaniment provides a running commentary. Word borne music may be the best in this regards as it may touch directly on the patient's plight in the language he or she understands. Merriam (1975, p. 201) recounts the benefits in word-borne music thus:

Songs texts, then, can be used as a means of action directed towards the solution of problems which plagues a society....it is also apparent that song texts provides psychological release for the participants. Indeed, because of the freedom of expression allowed in songs, texts seems clearly to provide an excellent means for the investigation of the psychological process of the people who constitute a culture.

Drawing from the domain of psychology, the therapist may take recourse to the patient's religious philosophy, cultural belief and affiliations in choosing the music. The other categories of music also prove to very useful, but their application depends on the condition that exposing the patient to that type of music may have the desired positive impact.

In listening sessions, the decibel level of the music must be carefully regulated. Inappropriate setting of the decibel level of the music may itself produce a disturbing effect on the psyche of the patient as it may be perceived as noise and not music. Kofie (1994, p.117) recalls an encounter with a young girl in a discotheque:

I once observed a seventeen-year-old girl in a discotheques with the usual loud music which characterizes discotheques...several male contemporaries made advances to her, apparently wishing to dance with her, but she turned down all such invitations...I, therefore approached the young girl who at first would not talk to me...we were soon conversing. She had confided in me (of) a conflict with her boy-friend. I later asked her impressions about discotheques and the music played in them. 'Primitive music'; 'too loud'

‘full of repetitions’: those were her remarks. But why then did she come for consolation in such a place?

A quiet, conducive environmental condition will be of immense help towards achieving quick result. Extraneous interferences and foreign intrusions of sound and people unconnected with treatment should be discouraged.

Dancing to a Specialised Healing Music Performance

Therapy in this sense is widespread and most commonly found in non European cultures. African, Asian and Oriental cultures of the far and Middle East, are known to possess a vibrant tradition of dance related therapy. Among the Hausa of Northern Nigeria exists a dance therapy – re-known far and wide for its healing dance regimes. The ‘Bori performances occur most often at times of family or community crises or transition: serious illness or epidemics (Horn, 1981, p.184). A typical Bori healing session takes the form of dance within the context of music performance. Having ascertained that the ailment in question has defied orthodox medication, the Masu Bori or owners of Bori is consulted for healing. The patient is made to dance within a circle formed by Bori initiates. The patient propelled by the music dances into a state of frenzy, collapses onto the floor and is revived by pouring water over her. At this point, the patient regains self control and is healed. Ogunade (1992, pp. 28-29) tells us why Garaya music is the chosen music of Bori performance. He observes that: one explanation for this is perhaps its association with the tone of the instrument that is said to resemble that of the blowing wind, i.e. Barahaza the spirits of the wind.

In a similar vein, Friedson (2010, np) notes that:

Among the Fumbuka speaking people of Malawi, tribal healers use drum and dancing method to diagnose and cure variety of ailments. Assembled in the healer’s compound, or temple drummer play special drum rhythm and a singer sings songs to ‘heat-up’ the spirits, or Vimbuza and allow the healer to go into a divinatory trance. The healer dances to the music to ‘cool down’ the Vimbuza, identifying him and the source of the patient’s illness so he can begin the healing process.

Curative dances are usually very vibrant in nature driven by high velocity rhythmic activity. The choice of musical instruments depends on the spiritual cult organizing such a healing.

Playing on a Musical Instrument

Exposing a patient undergoing psychological and emotional challenges to express himself, by playing on a musical instrument has several advantages. It has far reaching diagnosis and healing implications. In diagnostic sense, acousticians believe that the way an individual generates sounds or rather the patterns of sounds generated to a large extent, is a reflection of the persons mental bearing at that moment This process is not far removed from reading a man's handwriting by a graphologist to interpret his personality profile.

When the state of the patient's mind is revealed, dealing with the causative factors and the sort of therapy required becomes easier. Perhaps, the oldest recorded incident of music therapy can be found in the *Bible*. In (NIV 1 Samuel 16-23), it is recorded that:

Now that the spirit of the lord had departed from Saul, and an evil spirit from the lord tormented him. Saul's attendants said to him, 'see, an evil spirit from God is tormenting you. Let our lord command his servants here to search for someone who can play the harp. He will play when the evil spirit from the lord come upon you, and you will feel better.'...When ever the spirit of God come upon Saul, David would take his harp and play. Then relief could come to Saul; he would feel better, and the evil spirit would leave him (Janvier, 1995, p.73).

Playing on a musical instrument has its own self fulfilling satisfaction for player and performer. More often than not, it has been observed that the cause of most psychological problems is set around unreleased pent up emotions. The more the emotions are locked up inside the individual, the greater the stress related manifestations such as loss of concentration, restlessness, lack of appetite resulting in weight loss, falling ill frequently, and in extreme cases a tendency to be suicidal. Engaging the patient to play may lead to the player being absorbed in the performance and translating the pent up energy and emotions into the performance. Depending on the remote and immediate causes of the patient's state of the mind, the player may quietly enjoy the performance and attain a certain level of calmness afterwards. It becomes akin to a woman who sings and dances in an exorcising Bori rituals, twirls and whirls to the music, exhausts herself in the process, falls to the floor and is revived by pouring water on her.

Music's effect on the human psyche and the entire human organism is widely acknowledged if experience from cultures around the world is anything to go by. Mbiti observes that 'music, singing and dancing reach deep into the innermost part of African peoples, and many things comes to the surface under musical inspiration which otherwise may not be readily revealed.' (Janvier 1995, p. 74).

Music provokes actions and counter reactions which may not be useful to the individual and the society. This is where the issue of bad or rather inappropriate composition considered odious becomes a cause for concern. According to Muir (1976, p. 3):

The ancient Greek philosophers were not at all happy with some of the music the populace was playing and singing, and decided there was good music and bad music. The Greeks had a word for each mode (roughly, flavoured) into which their music was divided, and Plato in the Republic and Aristotle in his Politics passed moral judgment on them. Mixolydian and Hypolydian were reckoned to be fairly harmless, being rather gloomy and depressing: music for mourning. Hypodorian scraped by, being tender and gentle. Dorian was good music, being military and masterful. The villain was music in the Lydian mode; this was bad music, soft, sensual and capable of doing all manner of damage.

At the level of the state, when the citizenry is committed to unwholesome music, the state will deteriorate and decadence will creep into the system. Music in the Lydian mode or key, 'soft and sensual and capable of doing all manner of damage,' is still very much on public display today. That genre of music may not be of distant tempi, texture to modern day rhythm and blues music. Rhythm and Blues music in its usual slow tempi, texture and spiced with lyrics composed in 'indecent language mode' provokes all manners of sensual allusions, and is thus capable of causing all manners of moral and social damage in the society. It is incumbent on the therapist to observe utmost care and caution in selecting appropriate discography which will suite each patient.

Surely it is not the simplest of tasks to readily identify at the surface the category of psychological problem a particular person is undergoing, except after a due process of investigation and diagnosis. Kofie (1994, p.118) cites an instance of a man bereft of self confidence to deal with life challenges thus:

At our fourth meeting I realised with whom I was dealing. My philharmonic friend was neurotic. At forty, he had never experienced love of the opposite sex because he felt inferior to women and to those whom he admired. His problem was lack of self confidence. ... As the only male in an all-female sibling he had to bear from the age of five, the spite of his mother broken marriage....He had been told as a boy, he was not worthy of any woman's love.

And how did the therapist approach the case at hand?

My therapy (I never told him I was curing him) culminated in a performance of selected folk songs and some Schubert numbers before an audience of family friends, his mother and sister. Next we made a debut in an institution for aged people....I recorded and played back his performances to him when we were alone at home and nothing was more rewarding. He had experienced anew rebirth- he now had confidence in himself (Kofie, 1994, p. 118).

The lessons to be learnt from the experience above are multi-faceted. For us, a lifelong deprivation or a yearning to acquire, for instance a satisfactory standard of living without success may after sometime lead to a state of neurosis.

In 2001, Jos in Plateau State, Nigeria experienced sectarian crises which greatly traumatized the inhabitants. Several mediating strategies were in the face such daunting challenges initiated by the state authorities. A survey carried out in the community revealed that the most effective of these measures was the music advocacy strategy. The music advocacy project took the form of songs and music directly addressing the tragedy and peoples plight being played over and over again on local television and radio stations. The songs were specifically composed by Jos resident artistes who were also witnessing the crises first-hand. The emotive element was clearly felt by all.

According to Musa (2003, pp. 37-38) the music was performed on the Plateau radio and television services while the crises lasted. Here are excerpts:

Let's cherish the Plateau of our dreams. Let the children sing songs of unity. Together we will build a Plateau of our dream. Plateau of peace. Let us unite and build. Forgive the past and look up to our bright future. Plateau people of peace.

Plateau people of hope. United we will build the home of peace.

The lyrics of the songs above used in the Jos context provided the people of Jos some hope amidst hopelessness. The music served as the healing balm for those who were directly affected by the crises and a promise of future security and hope for many others on the Plateau.

Conclusion

The value level of music has always been high. The antipathy attributed to music continues to pose a challenge to socio-cultural and religious establishment. Many followers of music have continued to reassess the relationship between man and music. The functional ambience of music within the spectra of man's development, continue to provide new windows of opportunity to advance the ever expansive man's drive to solve the mysteries of his very existence.

Music as is practiced in most cultures of world is overwhelmingly tilted towards entertainment, and less towards the experimental sciences. Although the science of acoustics is being developed, its use in the practical sense is still underdeveloped. However, the encouraging realization that music is *an* effective mechanism for advancing various health concerns is no doubt a great progress in the right direction. The immense benefits of music are attested to by many people in the society. However, it is a delicate ally that should be handled with great care and artifice. In Confucius view, it is only those that understand it that should govern the affairs of men and women.

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Effective Interface of Theatre and the New Media in Youth Behavioural Change

By

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Abstract

The rise of the New Media, has not only transformed the media space but has tremendously increased the communication flows between people all over the world. It has indeed allowed people to express themselves through social networking sites, blogs and other user-generated media. In this new information environment, anyone with simple multimedia devices, including digital camera, camcorder and cell phone with internet capability, would understand the efficacy of the new information order. The New Media has everywhere enhanced the quantum of access to knowledge in institutions of higher learning. In this light, it has contributed to the increase in the overall awareness of young people's surroundings and global issues. However, there are various scholarly arguments on the negative impact of the New Media on young people. Considering the pros and cons of the debates around the influence of the New Media, what is obviously clear is the fact that the New Media plays an important role in shaping up the behavior and opinions of young people around the world. This paper therefore interrogates some of the ways in which Nigerian youth are using the New Media and how it impacts on their physical, social, cultural and educational development. The paper analyses how theatre can be deployed to address the perceived problems associated with the way in which Nigerian youth utilise the New Media.

Keywords: New Media, Interface, Change, Youth.

Introduction and Conceptual Clarifications

Theatre for Development (TFD) is a form of theatre, which is increasingly gaining popularity in Africa because it is geared towards personal and community development. It has been described as “a

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methodology for understanding complex problems while at once providing a tool for overcoming them” (Abah and Okwori, 2009, p. 2). In short, within the disciplinary parameters of Theatre for Development is the concern with change in the area of human character, positive development, conflict resolution and the overall wellbeing of society. In this sense, TFD is both a methodology and a strategy for social change and empowerment, which approaches its concerns through intervention, interrogation, and participatory mechanisms. TFD is also believed to be a practice, which is anchored on the grassroots approach to education and development. Ebewo (2001) explicitly posits that TFD is an instrument of empowerment for the socially deprived individuals. It serves as the people’s media, it is participatory and interactive in character, democratic in outlook; it utilises the idiom of orality, and enlighten people in a society to change or modify their thinking and discover ways of combating challenges (2001, p. 94).

Thus, the methodology and process that have become dominant have so far been determined by the approaches to development adopted by the individual practitioner (Daniel and Bappa, 2003, p. 19). Abah (2003, p. 124) has identified the following processes as ideal TFD methodology.

- Information gathering
- Analysis/Prioritisation
- Scenario building/Play making
- Rehearsals
- Performance
- Intervention by Spect-actors (Forum Theatre style)
- Action Plan
- Monitoring and Evaluation

In this light, it is encouraging to note that TFD case studies have evolved from its early development in the 1980s in Lesotho, to addressing young people in Nigeria, Zimbabwe, Kenya, amongst other African countries. It does mitigate, to a large extent, the impact of socio-political, health and economic turbulences experienced by young people and local communities. TFD achieves this by suggesting and in other cases, by providing individuals and communities with coping strategies. Cases in point are the TFD activities with youth by the Nigerian Popular Theatre Alliance (NPTA) *For Tomorrow* Project, done with youth in Zaria, *Had I Known* Project, with secondary school students in Jos, Plateau State and also the Theatre for Development Centre (TFDC), in Ahmadu Bello University, Zaria. In realization of TFD’s potentials in promoting children’s rights, participation and empowerment, NGOs, foundations and institutions

such as UNICEF and the *Save the Children* have constantly promoted and supported TFD as an approach which, if properly utilized, can enhance the enfranchisement of marginalized groups such as women, children and youth. In all these instances, TFD is said to be “an effective tool in raising consciousness, fostering knowledge and sparking social action because it opens a space for dialogue that practically anyone, regardless of background, can enter” (Abah and Okwori, 2009, p. 2). Ogunleye (2003, p. 1) further states that “the role playing and observational learning through theatrical activities go a long way in preparing young people for decision making...theatre becomes a veritable ‘school’ where young people learn what may not be on the curriculum in school”.

On the other hand, New Media as a disciplinary field has, and still is generating, its own discourse. Scholars such as Livingston (2006), Lister (2002), Manovich (2003), Lister (2002) have variously argued that the New Media have not only transformed the media space but has tremendously increased the communication flow between people all over the world. Of all the emergent media technologies, the Internet is decidedly the hub of the New Media communications. It has indeed allowed people to express themselves through blogs, websites, pictures, and other user-generated media. Until the 1980s, the media relied primarily upon print and analog broadcast models such as the television and the radio (Livingston, 1999, p. 8). The last two and a half decades have witnessed the rapid transformation of media technology. This include Internet communications, information processing and computer games. New media indeed requires “a computer or mobile device with Internet access which makes it possible for anyone to create, modify, and share content with others, using relatively simple tools that are often free or inexpensive” (Manovich 2003, p. 12). Manovich (2003) in his book *The new media reader* contends that:

What distinguishes New media from traditional media is not the digitizing of media content into bits, but the dynamic life of the ‘New media’ content and its interactive relationship with the media consumer. This dynamic life, moves, breathes and flows with pulsing excitement in real time. Another important promise of New Media is the democratization of the creation, publishing, distribution and consumption of media content (Manovich 2003, p. 13).

In comparison to TFD, one can state that the New Media is interactive, open, and uncontrollable and to a large extent unregulated which may consequently defy intervention and interrogation. However,

Abah in his postulations within what he calls “Methodological Conversation”, has brought to the fore the need for synergy or interface between disciplines and seemingly different methodologies. He asserts that:

Very often research methodologies exist in discrete forms because their proponents may defend their areas of interest and specializations. Yet there must be a common agenda between these methodologies in so far as they are talking about making potentials and possibilities realizable in a manner that research communities/beneficiaries gain new insights (Abah, 2003, p. 125).

TFD and the New Media may belong to separate discursive disciplines and fall into different forms of communication; it is however the view of this researcher that a symbiotic relationship, to borrow from Abah (2003), can be fostered between these forms of communication in order to achieve a positive behavioural change, particularly amongst young people. This paper is interested in looking at how TFD can be used as a strategy of addressing some of the challenges posed by the New Media applications, particularly social networking sites using students of Ahmadu Bello University, Zaria, as a focus. There is little doubt that the New Media technologies, platforms, outputs and practices are rapidly transforming the communication environment. Lister and (2002) went further to assert that “every traditional medium (radio, TV, newspaper) has a new media trajectory. In fact, every traditional medium can at the same time be a “new medium”. It is therefore easy to use the term “old” and “new” media without specifying exactly what is meant. This is partly because different terminologies have been associated with different debates as well as different technologies. New media in this research will be employed to capture the key features of the changing media environment. This includes the personal computer, smart phone and its associated functions such as the E-mail and the Internet. The Internet has generally become available and is now used all over the world. Indeed, just as access to television has now become pervasive and present in most Nigerian homes, so is the New Media becoming an everyday reality for more and more people. While most of these technologies and their applications are increasingly available in most urban areas and middle class homes, many more may be adopted in the coming decades.

In addition, the New Media has enhanced the quantum of access to knowledge and the overall understanding of disciplines in institutions of higher learning such as universities, polytechnics and other tertiary

institutions. Adolescents in secondary schools and children in some primary schools have also benefited academically from the New Media owing to the vast information resources that the media offer. Reacting to the potentials of New Media in advancing modern learning, Glenn (2008, p. 2) states that:

No generation is more at ease with online, collaborative technologies than today's young people—"digital natives", who have grown up in an immersive computing environment. Where a notebook and pen may have formed the tool kit of prior generations, today's students come to class armed with smart phones, laptops and iPods....Technology allows students to become much more engaged in constructing their own knowledge, and cognitive studies show that ability is key to learning success".

Furthermore, New Media appears to have brought about the redefinition of literacy via the emergence of what is called New Literacies.

There seems to be a lot of positive dimensions and discourses on the benefit of the New Media to social and economic development. These benefits are particularly more burgeoning in respect of education and young people's global awareness. However, other scholars have strongly presented their argument concerning the several negative effects the New Media have on society and its youth. New Media, they say, is responsible for aggressive tendencies among children and young people due to the amount of excessive violence in media representations such as can be found in some movies or video games. Theories like the *hypodermic* needle" or "bullet" theories explained some media effect behavior, but they did not account for the different responses individuals may have to the same media source. From the 1970s and up to 1980s prominent scholars began to look more closely again at the relationship of media to knowledge, opinion, attitudes and levels of violence; concluding that media effects could be significant in some cases even if not being an "all powerful" weapon. Scholars also came to agree that some vulnerable groups such as children may be more heavily influenced by media than others (Bryant and Thompson, 2002; McCombs and Shaw, 1972; McLuhan, 1964). What is obviously clear is the fact that the New Media now play an important role in shaping the behaviour and opinions of young people around the world, including Nigeria and especially students in universities such as the Ahmadu Bello University Zaria.

Observation on Social Media Utilisation amongst A.B.U Students

Many institutions of learning in Nigeria have so far started integrating the New Media, particularly the internet and the social media such as social networks, Blogging, Message boards, online video, etc, in their internal communication systems. This is for the purpose of strengthening and augmenting the quality of their academic and social interactions with students and staff within and outside the institutions. In this regard, students in Ahmadu Bello University are clearly not left out in discovering the significance of the utilisation of the New Media for both academic and non-academic purposes. Social networking via the internet is common amongst the students of Ahmadu Bello University. The social web consists of a number of online tools and platforms where people make on-line friends, share their perspectives, share photos, update their status, share opinions, thoughts and experiences with a wide range of audiences. Social Networking Sites (SNSs) are able to maintain user bases in tens of millions and often serve either a general audiences i.e Facebook or a specific interest such as love-matching sites or sites for weight watchers. Most sites support the maintenance of pre-existing social networks and also connect people based on shared interests, political views, common language or shared racial, sexual, religious, or nationality-based identities (Ellison, 2006). Some scholars such as Boyd (2007), Ellison (2006), Livingston (2006) have examined SNSs in order to understand the practices, implications, culture and meaning of these sites in their various context. On the whole, most social Networking Sites (SNSs) focus primarily on creating connection, friendship and interpersonal relationships. They are also geared towards sharing latest news and activities.

Most students of Ahmadu Bello University network through facebook, twitter, 2go and other social blogs using either their smart phones, internet cafes or the university New Media facilities. To illustrate this point further, the media of social interaction encompasses such technologies as computers, internet, iPods, iPads, Smart-Phones; and such applications as video games, search engines (Google, Wikipedia) Facebook, MySpace, Skype, Linked, Zynga or Twitter etc. Most youth in Ahmadu Bello University, Zaria also seems not to have any phobia for the New Media technology probably because New Media devices are user friendly. Presently, it is apparent that students in Ahmadu Bello University frequent four major social network sites. Facebook, Twitter, Myspace, and 2Go. Although 2Go is a more recent network but it is becoming popular because its user base among students seems to be growing faster than the rest.

Students in the university are also using social media to create or join associations and groups that interest them. An example is a group called “Stars from the Wall”, made up of mainly past and present students of the Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria. This group was formed in 2010 by Prince Nathan Kure and both former and current students of the Department are joining discussions on past and current events. Members use the forum to learn, chat, gossip, meet old and new acquaintances and also pass on information on graduation, death, marriages, illnesses of their members and non-members alike. In short, it is a forum where students generally air their frustrations and hopes.

Social Networking Sites have proved its value in social and political movements among young people. In the Tunisian and Egyptian revolution, Facebook, Twitter and YouTube all played a pivotal role in keeping people connected particularly in the 18-days revolt that toppled Egyptian President Hosni Mubarak. The 2012 fuel subsidy protests in Nigeria or Occupy Nigeria (following the example of the US Occupy Movement) was also fuelled by individuals and groups that are using Social Networks sites to pass on information concerning protest gatherings and police brutality around the country. The protests saw students, workers, unemployed, artisans and artist becoming citizen reporters and i-reporters on Facebook, Twitter and YouTube using computer and mobile phones. Ahmadu Bello University students like Samuel Dally Moore and Gloria Yarjen were sending out instant messages and photos on Facebook about happenings within and outside their states. Others were encouraged to pass on the word via methods like black berry messenger or SMS on mobile phones.

Citizens who vented their anger against the President for removing fuel subsidy also bombarded President Goodluck Jonathan’s Facebook page. The pressure mounted on the President from all directions may have prompted him to compromise but there is no doubt that Social Networking Sites played a role in what some critics called the ‘aborted Nigerian revolution’ However, some cyber sceptics have argued that the Internet and Social network sites cannot be used to stop the rise of autocratic regimes. “Autocrats have mastered the use of cyberspace for propaganda. Worse, they’ve learned to mine online information, such as Facebook profiles for intelligence purposes’ says Evgency Morozov a cyber skeptic (Newsweek.com, May 10, 2010). The cyber sceptics are right in this regard because government officers are also using social network sites for propaganda. As noted earlier, the Nigerian president does have a Facebook

page, which he uses as another platform to gather support for his policies. So does some top government officials and commentators who use these platforms to control on-line discourse and threaten political opponents. Despite these setbacks, social networking sites in the hands of ordinary citizens particularly young people mean that they can express themselves and also participate in developments that affect them in their societies. However, there still exists an urgent need to direct the focus of young people towards positive utilization of the New Media.

Social Network Sites: Is there a Need for Concern?

Scholars are beginning to investigate how Social Networking Sites impact on such issues as education, youth culture, identity, privacy and social capital. Boyd and Ellison (2007) in their book, *Social network sites: definition, history, and scholarship* look at, amongst other issues, the implications of Social Network Sites use in schools. They argue that social networking sites are not only beneficial to students, but they can also provide new opportunities for participatory communication amongst teachers and students. However, there are some concerns involving the use of social networking sites by students. Some scholars have argued that student involvement in social networking sites might negatively impact their wellbeing and the quality of the school environment itself. For instance, students on campus may post materials like pictures that can harm other students on public sites. They can also provide clues to cult or gang involvement; engage in sexual harassment or drug sales and abuse. Pessimists such as Wellman (1999), Smith (1999) and Foster (2000) have argued that online worlds and virtual interaction would replace real-world realities, and that people especially children and adolescents who are said to be more vulnerable would be incapable of differentiating between the two worlds. Some other critics like Arinze (2002) believe that online relations are not as valuable as offline ones because there is less socialization. According to him “interaction via a computer could never equate face-to-face interaction particularly in an African context where communal and physical interaction is central to every day existence” Wellman (1999) further argues that “those who pursued such a relationship lose contact with ‘real life’” (Wellman and Gulia, 1999, p. 169).

Concerns with this kind of interaction also includes the possible acts of plagiarism where students simply copy and paste assignments, on-line and off-line verbal aggregation, promotion of immortality, promotion of suicide among young people, issues of child abuse by predators,

fraudsters and identity theft. One major problem that has emerged particularly, among young users of the Internet is the issue of Internet addiction. For instance, in 2007 South Korea opened a “boot camp” (rehabilitation center). Similarly psychiatric centers are springing up across Africa, Asia, Middle East, Europe and the United states. The first Internet addiction center in the United states was opened in Seattle in 2008, Turkey stabled its own in 2010, while Kenya’s center began operation in 2010.

According to a research conducted at the University of Maryland’s Internet Center for Media and public agenda in the United States, most of those addicted to the Internet cannot do without it. The research was conducted in 2010 and carried out among 1,000 college students in 10 countries around the world. The countries include, Mexico, China, the United States, Argentina and the United Kingdom. The participants were said to have reported “feeling isolated, distressed, confused and harbouring feelings of addiction when their Internet access was cut for a day. One of the student participants was reported to have said “clearly, I am addicted and the dependency is sickening. Between having a Blackberry, a laptop, television set and an Ipod. I have become unable to shed my media skin”. The study goes further to suggest that most of the young people accessing social sites subjected themselves to sexual suggestions or pornographic materials, in effect making them candidates for pornographic addiction. While there are yet to be established Internet addiction center in Nigeria, a scenario may be developing fast without appropriate studies and attention being paid to the situation. The typical price of a bottle of beer in Nigeria is about 200 Naira; the minimum cost of cigarette is 500 naira per pack, while Internet cafes charge as low as 50 naira per 30 minutes of Internet service. Most secondary school students and university students can access the Internet for almost free via their cell phones and wireless personal computers.

Theatre For Development has been used actively for community development services within and outside the University environment. Our experience and participation in community activities using TFD have often produced positive results. For instance, TFD has been effective in enlightenment campaigns on HIV/AIDS, sanitation issues on campus, Drug abuse, examination malpractice and cultism. Most recently TFD has been most useful in enlightenment campaigns on security awareness and alertness. These activities were done through workshops, dramatic performances, songs and dance within the University Campus and in communities around Zaria and beyond. For instance, we were actively

involved in communities such as Samaru, Paladan, Hayin Dogo, Kwangila, Bomo village, Soba local government of Kaduna State and Funtua local government of Katsina State, etc.

In this regard, Theatre for Development can be very valuable. The essential characteristic for an effective Theatre for Development is the emphasis that is laid on the process rather than on the product. The process must necessarily be one that is participatory and open in terms of opposition to the ethics of anti-dialogue, which characterized earlier development communication interventions. Theatre for Development (TFD) methodology is often not in any major way different from each other from the several other examples drawn from Nigerian and other African TFD experience. The table below illustrates the similarity of Theatre for Development methodology as employed by Kidd, Byram and Abah

TFD Methodology: Ross Kidd	TFD Methodology Oga Steve Abah	TFD Methodology: Byram
Training the participants	Researching Community Problem	Situation Analysis
Research	Prioritizing the problem	Theme Identification
Data Analysis	Problem Analysis	Code/Scenario Building
Scenario Formulation	Scenario Development	Rehearsal
Rehearsal	Rehearsal	Presentation
Performance	Performance	Post Performance Analysis
Post-performance	Post-performance discussion	Action Plan
Evaluation	Follow-up	Follow up
Follow-up		

There are some variations in the stages of the above Theatre for Development processes. These variations, however, further attest to the non-rigidity of TFD processes. For instance, the first process in Ross Kidd's methodology is the training of all participants. This entails a process whereby the facilitators in conjunction with the participants organize a sensitization and training workshop for all the stakeholders. The essence of this process is for all the participants to learn the basic rudiments of organization for social attitudinal and behavioural change. Particularly, the pedagogical process of a workshop with members probably lies more importantly, on the need for active involvement of participants. An initial participants' workshop within a Theatre for Development process with students can enhance the understanding of the concept of information sharing in the process of unravelling the challenges and impact of New Media amongst students.

Facilitators can then engage them in a situation analysis by motivating and stimulating each student to reflect and analyse the impact of both positive and negative on-line and off-line activities. Listening survey is a TFD tool that can be employed in this process. This process demands that facilitators listen attentively while students talk in turn. This is important because it can lead to the discovery of the deepest feelings of each youth and the issues about which they feel most strongly.

Conclusion

The scenario that are developed and adopted for theatrical performance needs to be simple and comprehensible, in order to raise awareness and stimulate questions about on-line situations. When the scenarios are ready, each group can then settle down and start to put the plays together by discussing, shaping, and rehearsing it. With the plays well defined, the rehearsal process can then become an important learning process for all the participants. It is the responsibility of the facilitator(s) to ensure that all the students are given the opportunity to actively participate from the beginning to the end of the process. Theatrical elements such as songs, dance, music, and mime are useful theatrical elements in this process. At the end of each performance, the participants can then settle down to discuss each play and the various issues posed within it. Those who have acted can discuss their roles in the play, while those who have not acted can discuss their general observations of events.

In this process, the facilitators can challenge the participants to find the root causes and effects of the problems discussed in the plays, e.g.

plagiarism, undigested on-line comments or post, prohibitive sites etc. David Werner's "But Why" method (Werner, 1992) can be used in order to get more answers to questions posed. Series of well-organized workshops such as the one described above can be used to hear directly from the students. The scenarios developed can then be performed on and off campus. These performances can also be uploaded on the Internet, social networking sites and popular students' on-line groups and sites. This method can generate a lot of comments, debates and contributions from many "digital natives". Observable comments and contributions can then serve as a feedback, which can easily give rise to an action-plan for both off-line participants and on-line contributors. In conclusion, while this paper is not project based, it has tried to highlight the various debates on the impact of the New Media on young people and how TFD as a participatory and intervention methodology can be used to stimulate the minds of young people to take control of their destinies via positive behavioural change.

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Olu Obafemi's *Ogidi Mandate* in the Historical Recreation of Anti-imperialist Drama

BY

***P. O. Balogun and *B. J. Balogun**

Abstract

History has it that, there has been an age long enmity between the Okun-Yoruba speaking people of Kogi State and the Nupe people of Kwara State; which was caused by the local imperialism imposed on the former by the latter. The purpose of this paper is to build on the obvious fact that, literature in this context drama does not exist in a vacuum. Rather, it draws substantial resources from history; which is an indispensable element of society. The paper identified and discussed those historical features recreated by Olu Obafemi in *Ogidi Mandate* (2010) to validate the connection between history and literature. This paper did a critical analysis of *Ogidi Mandate* using as its weapons, the utterances of the characters in the play text matching the same with the events of war which resulted from that local imperialism. As epitomised in the playtext, the playwright envisioned a cohabitation of the Okun and Nupe folks in the contemporary society without recourse to injuries sustained by the former in the historical encounter. The findings revealed a paradox of aesthetic vision. For the Okun-Yoruba speakers, though the wounds are healed, the scars are indelible; which in a way hampers a genuine cohabitation. The paper concluded that the entire scenario created and re-created in *Ogidi Mandate* "is to develop a kind of nostalgia". Balogun, (2007, p. 206) in the Okun-Yoruba speakers about their historical past and at the best procure a dint of psychotherapy for them in the process.

Keywords:

Introduction

There is truism in the view that, the emergence and sustenance of humanity are the prerogatives of historical antecedents. Man as it were has

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been a subject of history since the creation. As a complement of the above, it is true that the 15th century Industrial Revolution, the imperative of literature in social dynamism as documented in the 14th and 15th centuries' Greek and Roman literary traditions, the different invasions of Africa, the Caribbean and the other parts of the world by Europe in the 18th and 19th centuries en-route the slave trade and colonialism and the discovery of the Americas by Christopher Columbus in the 17th century were all sources of history from which literature derived its essential thematic and creative materials.

Literary history and in this context, dramatic history is the creation of the aesthetics of history of a society into fiction to revolutionalise the same, for the purpose of social advancement. The place of history in dramatic productions is so enormous that without history there may not be drama. This enormity is expressed in the adoption of historical antecedents as form, content and context for drama. According to Shevtsova in dramatic texts, "the problem of form-content-context can only be solved in terms of broad historical movements where the ascent and descent of social classes, and their viewpoints regarding themselves and the world, are understood to be the principal driving forces of history" (Shevtsova, 2009, p. 50). The argument here is that, if drama aims at social revolution, reformation and the likes, the only way to initiate that is by exploring history and this is why the creative craft of Olu Obafemi in *Ogidi Mandate* transcends the rhetorics of a mere narrative. This phenomenon called history is employed by him as a weapon of dramaturgy to provoke the possibility of symbiosis among two adversaries.

In the early part of the 20th century, the Nupe people in their quest for territorial aggrandisement and power-play launched a siege on the Okun people, a sub-Yoruba tribe of the present Kogi State. Initially, the latter was taken aback by the attack, they subsequently mustered courage to face the challenges. The implication of the above development is an age-long enmity which has its foot-print in the contemporary relationship among these two warring cultural entities.

Obviously, the result of such occurrence is expressed in hatred, bitterness, grudge, animosity and other anti-social and anti-personal carriages.

Olu Obafemi attempts mediation in that seemingly unpleasant development. He does that by recreating history in fiction through this playtext - this is the history of the Okun – Mokobon crisis to elicit a possibility of a harmonious existence between the two.

An Overview of Historical Drama and the Contemporary Society

Olu Obafemi's *Ogidi Mandate* (2010) as a primary source of reference could be likened to the experience of Kenya as recreated in Ngugi and Micere Mugo's *The Trial of Dedan Kimathi* (1976) and Ngugi's *I will Mary When I Want* (1982) in which contexts, imperialism is an historical weapon employed by its users to jeopardise the Okun-Yoruba people of Nigeria and the Kenyans respectively. Possessed by the imperialist spirit in the play, *ZAKI and MASABA, the two sons of "MALLAM DENDO, the Flag Bearer of the Fulani Jihad in Nupeland"* (Obafemi, 2010, p. 13) mounted a terrorist– insurgency on the Okun-Yoruba people of Nigeria. As a reaction to this, the latter instituted a subtle resistance approach, though later rebranded a stronger resistance machinery against the imperialists, culminating into what became 'Mokobon' phenomenon in the history of the Okun-Yoruba people. This middle 20th Century historical experience of the Okun-Yoruba people ignited a new beginning, though negative in their polity; that of anti-imperialist struggle with the Nupe people supposed 'brothers' of the former at least by the virtue of the two being Nigerians and sharers of common geographical boundaries. The above is what Olu Obafemi has recreated as drama in *Ogidi Mandate* in anticipation of an evolution of a social frame where there would be an harmonious cohabitation of the 'crafty' and the 'careful' which in a way is a paradox of the dramaturgical essence and thematic exploration of the play. Here, reconciling this paradox of the 'fox' and the 'fowler' cohabiting harmoniously as posited by Olu Obafemi in the play, is the prerogative of the objectification of the imperialist mentality and the anti-imperialist struggle of the Nupe and the Okun people respectively.

The subsistence of love in war as envisioned by the playwright in this play becomes a complex ambition because "a significant aspect of this project is the rehabilitation of heroic figures who have suffered denigration and vilification in the hands of colonialists and imperialists" (Amuta, 1989, p. 157 Consider the Okun people's experience below as expressed by one of the characters in the play:

Our people have suffered tremendous humiliation and brutalisation from the hands of the Tapas, the Nupes. They have enslaved us and taxed us beyond bearable levels. The Ogba system imposed on us has crippled us (p. 52).

In contrast, BABA, a primordial character in the play appeases in his mediation that:

It's okay, my children. My son, Tsohaza. Come here (*He steps forward*) Seye, my own daughter. Come here too. (*She is shy but steps forward in obedience*) My children, all of you. I plead with you. It is time to sink our differences and come together as one (p. 63).

To a peace-maker, the issue of the Nupe local imperialism in Okunland as recreated in *Ogidi Mandate* could be perceived and treated peripherally using the trivial philosophy of the Nupe and Okun people being children from a common source. The danger in this populist perspective symbolised in peace-making, is the loss of the core of the psychopathic effect of imperialism contained in the quantum of all sorts, impoverishment and denigration suffered by Okunland. Thus, it could be safe from the eyes of the Okun people and perhaps a moralist-socialist that the creative and recreative explorations in Olu Obafemi's *Ogidi Mandate* must be understood as "a dramatisation of this process of historical reconstruction and rehabilitation" (Amuta, 1989, p. 157). A major podium of the play is the heroic presentation of the Okun people who were initially demobilised by that local imperialist siege; but who in the course of the anti-imperialist struggle gathered momentum and boldness to institute a historical antithesis that is ideologically symbolised in 'Mokobon' syndrome.

A Literary Discourse on *Ogidi Mandate*

Based on the reality of the Mokobon crisis of 1934, Olu Obafemi's *Ogidi Mandate* is a dramatic document with historical facts through which the two cultural entities directly involved could initiate and theorise an evolution of a post-imperialist social phenomenon. Unfortunately, this vision appears illusive because of the quantum of psychological and physical wounds inflicted on the Okun people as the imperialised. Such historical reflections featuring biases and prejudices inhibiting drama for contemporary social reconstruction as exemplified in *Ogidi Mandate* is denominated by one of the famished characters in the play. Consider the excerpt below:

SEYE: (*Cynical*) Yes, you are proud of it. You should, shouldn't you? (*Angry*) You are from that monstrous, savage tribe that killed and sold our people into slavery. Yes, your ancestors decimated our people and left our race depleted, fragmented and ravaged. You ought to be proud of your decent from among the vandals (p. 22).

Beyond the populist-sentimentalist sympathy in support of the oppressed against the oppressor, biases have their values in exposing the shortcomings responsible for the downturn of the contemporary society. In the case of the Okun people showcased in *Ogidi Mandate*, their inability to adequately galvanise their internal mobilisation to an advantage was a major factor responsible for their predicaments. The interiorised ineptitude of the Okun people leading to their failure to forestall the colonisation and the apparent enslavement of their being by the imperialist forces from Nupeland are critical biases in their history.

One would want to ask the questions that why didn't Okun people appeal to the interventionist creed of the Royal Niger Company at Lokoja early enough; or why didn't they resort to the derogatory 'Mokobon' slogan and action early enough; or why did they allow themselves to be caught in this web of imperialism for so long before they mustered those forces that eventually brought them out of their dilemma? Again this bothers on their apathy to those historical contradictions found in historical biases as recreated in *Ogidi Mandate*.

'Mokobon' syndrome itself sometimes referred to as "Mokobon" Revolt (Idrees, 1992, p. 219) and the Makobon Movement (Ijagbemi, 1984, p. 61) is an historical coinage by the Okun people to lambast and lampoon that local imperialism. For instance:

LEKAN: What do you mean is it true? Of course, it is not true. Yes, the story about the place is that the Ibon people, that is what our people call the Nupe, had more sophisticated weapons and they were said to possess more diabolical powers, witchcraft, medicine and all that, than our people (pp. 25-26).

The above is a reaction to a dialogue between SEYE and LEKAN, both descendants of the Okun people. The initial thesis presented in the dialogue by SEYE still reveals the failure of the Okun people to explore history as a spine for contemporary social vibrancy in retrieving their destiny truncated by the Nupe local imperialism. If the Okun people would create a national literature for themselves, there was the need to conceive of

national heroes, national bards or griots, epitomising the heroic qualities of the nation; heroes and heroines who stand for national ideals and conscience in the scheme of historic periodisation (Layiwola, 2008, p. 175.)

In the light of the above citation, though the people of Okun in the play pursue that aura of heroism initially with docility and timidity, they

eventually restructured leading to their breakthrough formalised in 'Mokobon' crisis. Their cowardly resistance of the Nupe imperialist incursions is a historical bias that accounts for their molestation being reflected in *Ogidi Mandate*.

Perhaps, a more conspicuous attitude emanating from a historical bias that downplayed the Okun people's anti-imperialist struggle was their lack of unity symbolised in interiorised violence. The libertarian violence that eventually became institutionalised as the 'Mokobon' syndrome could have survived earlier than it did. Statements in the play like "we lack unity. We have no united force. We could not even agree among ourselves on a war commander"; "It is because we could not agree among ourselves to fight together..." (p. 53) "This is no time for fault-finding or apportioning blames. It is time to make up for lost time and to correct the flaws and errors of the past" (p. 52) are sufficient grounds for the people's destiny to be ruined. In contrast, is the united front of the imperialists. A confirmation of that is reflected in:

Yet, we carry our little, individual strengths to confront a people who are united in their determined goal to oppress us... They spat on their traditions and defiled their ancestry (p. 53).

Though, "the transposition of folk and historic heroes into art is not always an easy one" (Layiwola, 2008, p. 175) in the context of *Ogidi Mandate*, Okun people jettisoned the vision of their collective will for their national identity by not pulling together their resources of war under the of aegis of the collective 'we' (Layiwola, 2008, p. 176) as against their individualisation symbolised in the interiorised violence culminating into all kinds of disagreement among themselves.

It is not out of place to conclude this aspect of the evaluation of *Ogidi Mandate*, that undermining historical antecedents in the use of drama for the evolution of a revolutionised social frame is very consequential. To the people of Okun as exemplified in the playtext, their attitude is a factor responsible for the demeaning of their being by the Nupe imperialists.

Social Rebirth in Drama

The imperative of drama as a weapon for social rebirth is based on the assumption that the latter is a metaphor for existence on stage. The dramaturgical formation upon which *Ogidi Mandate* is constructed is a justification of the philosophy that approaches to social reconstruction is multi-faceted. As history deploys its method using literary genres, each of the literary genres operates in collaboration with the other components of Arts resulting in social rebirth.

Operatic and pantomimic elements dominate the dramaturgical pivot of *Ogidi Mandate*. In addition, is the heavy deployment of traditional literary devices such as metaphor, satire, flashbacking, etc. to situate drama in history and vice-versa with the two collaborating to evolve a symbiotic rather than a sinister social frame.

The rich operatic and pantomimic structure upon which the play derives its strong artistry and dramaturgy is quite instructive. The “heavy accent on music which is” (Amuta, 1989, p. 165) spiced with a cocoon of cultural artifacts attest to the desirability of the anti-inspiralist struggle exemplified in the play.

The plausibility of this arrangement is that, the songs with the music are not used for the sake of sensuality, but rendered to reclaim the destiny of the people. This is because the songs “are constantly amplifying and reinforcing the central ideological contention of the play and its thematic elaborations” (Amuta, 1989, p.165)

Right from its very beginning, the play demonstrates this ambition as it opens with:

The orchestra raises the Theme song of the play (Okele kele African mo jabi!) Start it on a low tempo. The two songs of MALLAM DENDO, the Flag Bearer of the Fulani Jihad in Nupeland, ZAKI and MASABA, come on stage from different directions, stage right and left, depending on what type of stage is being used..... The song stops abruptly in synchrony with that encounter (p. 13).

The above song is the very first action ever performed in the play. There and then and without mixing words is a manifestation of the theme of imperialism producing oppression. With this, the stage is set for a display of power tussle between the imperialist powers and the anti-imperialist forces.

As music and dance are used as operatic form in the play, at the very beginning, their deployment all through the play is unmistakable. For each

appearance, these elements are deployed as aesthetic weapons of thematic emphasis and preoccupation. Besides, they serve as a means of cultural revibration of a people on a cause. The scene in which SEYE:

rises, moves towards centre stage, takes the posture of a mermaid as she softly and slowly narrates her story to the rhythm of Ogun song: On Ko Ridi Omi (p. 40).

Is quite apt in reaffirming the belief of the anti-imperialist forces in the weapon of their resistance. It may be interesting to remark that the above operatic rendition happened at the latter middle of the play; and the same spirit of thematic elaboration of a people wanting liberation is still the emphasis.

Even at the early part of the end of the play, a risen hope for the anti-imperialists is expressed again in a pantomimic rendition; making a submission on the victory is eminently imminent; hence:

OBA 1 :Great gentlemen. Today is a day of history – for us and our people. Our children will read the decision of today in their history books and watch it acted out on their school stages. They will be proud that they had forefathers with strong strong manhood within their thighs and grey matter on their heads...*(The royal persons rise in joy, with a sense of fulfillment singing and dancing as light fades. Eme de' Biti peja (p. 56).*

In a prophetic lucidity, the above rendition summarises the aspiration of the people, though expressed in an operatic manner, the import of the message – that of freedom is not in any way lost or deemphasised. As tensed as the scenario in which the imperialised operate, they still strongly articulate their desire through pantomime and opera in order to get out of the shackles of the imperialist enclave . Olu Obafemi's adoption of the operatic form, no doubt places him and his work in the Brechtian theatrical tradition whose emphasis is on "theatre for learning" (Weiss, 1968, p. 677).

The dialectics of a people attempting to objectify their cause through various aesthetic media give credence to Olu Obafemi's favourable disposition to the unique segmentalisation of *Ogidi Mandate*. In that unique artistic craft, the play is constructed on a **Ten-Movement Sequence** in which events are created to embody those diverse prevailing social contradictions.

The first **Movement** introduces us to the subject-matter of the play-that of local imperialism. ZAKI one of the agents of imperialistic mission

in the play, with arrogance legitimatises, that inhuman engagement as, he says:

(Muscles flexed with violent display of anger. His eyes roam wide.) The royal blood flows in my veins. My mother is Fulfulde and I am destined to rule since our father will not (p. 14).

In contrast with the above is an earlier statement by MALLAM DENDO, the father of the two imperialists that:

When I took the flag of the Jihad, after the Islamic faith, from the reverent hands of the Sultan, it was not to seek political power. I came to this land, in the service of Allah to spread his faith and save the soul of people (p. 14)

It is obvious from the two statements above, that the irony in the use of religion (Islam in this context) for oppressive purposes is revealed. Religion as it were, was essentially instituted to 'save the souls of people' and is here perverted to enslave the souls of the same. Olu Obafemi has lucidly devised the presentation of these two eminent characters in the play as a metaphor for oppression.

In the second **Movement**, the play opens with an opera as:

(A popular Okun folk-theme – Omo Okun Ekun O³ to drum, castanet, flute and agidigbo rhythms rouses the AUDIENCE to the Okun Day celebration mood. The students dance around as they set the stage trying also to put the AUDIENCE in an expansive mood (p. 19).

The above is satirical. The Okun students' Union; on whose platform the play is set, initiate the event of celebrating Okun Day from which the historical recreation that brings the play to fore emerges.

The encounter between SEYE and TSOBAZA; the offsprings of the Okun and Nupe people respectively climaxes the satirical manifestation in the play. Consider this:

TSOBAZA: *(Propositioning through cheap songs – Sweet potato, Omo Eleme dara⁶ – Tries to pull her to himself.*

SEYE: *(Jerks away angrily.)* What nonsense is this? is this a joke or afternoon madness?

TSOBAZA: *(Braces himself to it)* Em, well, I am Tsobaza and I know our name is Seye, a 200 – level microbiology student. And, em, if I may add, you are Okun, from Kogi State.

SEYE: (*Feigning amusement.*) Thorough research.
Come on, give yourself a round of applause.
So, anyway, how can I help you? What is
behind all these extra-curricular
investigation? (pp. 20-21).

Both characters allude to the satirical device of the playwright. While Tsobaza represents the satirised bloc in which the Nupe imperialists mock the Okun people by capitalising on the former's incursion, Seye satirises the audacity of imperialism itself by punning on every move by Tsobaza to her. Beyond this, Seye's satirical allusion is a demonstration of the revolutionary vanguard embedded in the anti-imperialist struggle and also reaffirms the thematic essence of the play. To her and by extension, the Okun people, the playwright by this singular aesthetic device has recreated history to charge them (the Okun people) to demystify oppression.

The third, fourth, fifth and sixth **Movements** reveal the height of communal mobilisation of people by the playwright to build up further dialectical essence and thematic elaboration of the play. Here, Olu Obafemi authenticates the potency of the cause of the Okun people as he engages them in the use of folk materials notably proverbs and vernacular as weapons of warfare. The dominance of 'Ibon', 'Mokobon' and 'Tapas' as Okun dialectal coinages in the play is didactic. Figuratively, the three coinages illicit and inflict some kind of psychological maladjustment on the Nupe in cursors. 'Ibon' and 'Tapa' in Okun dialect by literal interpretation presuppose a people with low Intelligence Quotient (IQ) resulting in imbecility while 'Mokobon' literally means the rejection of 'Ibon' – the people with low IQ. Indeed, till today and perhaps till eternity, the three terms are derogatory appellations meant to uphold some kind of inferiority and superiority complexes emanating from that unfortunate historical experience of the Okun people. Consider these:

LOLA: We are fetching forth a bird from the pocket,
you are demanding for its colour and its size,
DAPO. (pp. 32-33).

SEYE: *Ye, egbami Mogbe, idan pa,.....* (p. 42).

LEKAN: Yes, the story about the place is that the Ibon
people, that is what our people call the
Nupe,..... (p. 25).

The degree of derogation in the above Okun proverbial and dialectal coinages on the Nupe people can not be over-emphasised. Nonetheless, the

aesthetic value in them, rests on their pedigree to set a kind of confusion in the latter, essentially for their inability to decode the same.

The above is further enthroned as there is no occasion throughout in the play that the Nupe language ever featured. Indeed, those literary devices in the above **Movements** “constitute the vital alliance between the peasantry” (Amuta, 1989, p. 166) and the proletariat in the anti-imperialist struggle.

In the seventh to tenth **Movements**, the playwright showcases the peak of the failure of the imperialised to harness the resources at their disposal to end imperialism. The features of this ruse among the Okun people in the play are disunity, lack of coordination, and the use of fowl language against one another. These interiorised violence, no doubt, somehow reduces the impact of revolutionary aesthetics that would have emerged from the libertarian violence embedded in the people’s anti-imperialist struggle.

For instance the utterance by WARRIOR 4 is uncalled for in the circumstances that the people find themselves in the play. He says:

You don’t even have any respect for elders. Hm. It is not your fault at all at all. *Na condition bend crayfish (Clasping his hand in nostalgia.)* Imagine. Do you think both of you would be in the same camp if we were not cut pants down like these by these vandals? (p. 49).

Or

OBA 3: We lack unity. We have no united force. We could not even agree among ourselves on a war commander. Our efforts are not co-ordinated (p. 53).

Though, the intervention of a mother archetype was sought to minimise the extent of the damage that would have emerged from the above intra conflictual encounter; that is a pontification of the thematic revolutionary essence of the play.

IYEMI-O-BANI-AU, the mother archetype herself says:

By tomorrow evening, the Ibons will be here and (*Every-one is shocked*) they will come in through the eastern gate. I propose that you take the people into the holes of the udi n’Uwu hills and put smear palm oil on the entrance.

WARLORD: Thank you, Iyemi. Thank you mother of our ancestors. Thank you. Mother is in the

marketplace. How can the child's head wobble? (pp. 50-51).

From the above excerpts, it is clear that the people in their anti-imperialist struggle believe in the galvanisation of different forces, but this has been marred by their inability to speak with the same voice.

As part of the aesthetic masterpiece of the play, the playwright features the peak of the imperialistic exploits of the Nupe people. Though, this serves as "the negative pole of the dialectical balance of the play", (Amuta, 1989, p. 66) it re-establishes the thematic desirability of the same. The introduction of the "Ogba taxation" (p. 58), and the sudden emergence of "The Royal Niger Company (p. 61) are all allies of oppression built in imperialism and colonialism.

Conclusion

The findings of the paper revealed an abstruseness in the possibility of the Okun-Yoruba speakers cohabiting with the Nupe people. Apart from the physical annihilation brought by the local imperialism of the Nupe, the Okun people perceived the extinction of their being in that historical antecedent if it did not eventually summersault. Besides, the Okun people believe that, part of their contemporary underdevelopment is a product of that bad history. As far as they are concerned, history has not been fair to them, particularly with reference to their experience in the hands of the Nupe people; their supposed folk at least by way of boundary landscaping. Though, the playwright has a plausible ambition as revealed in *Ogidi Mandate*, the truth is that such has been impaired by the inordinate ambition of the imperialists.

In concluding this discussion on *Ogidi Mandate*, it is obvious that Olu Obafemi's aesthetic and thematic explorations in the play take after the Brechtian tradition with strict emphasis on "theatre for learning" (Weiss, 1968, p. 677). Theatre for learning expresses its tenets in didacticism, instruction from the stage, belief in myth-making, an espouse of mythology by the contemporary, the crudity of imperialism and the demystification of the same. Indeed, Bertolt Brecht's theatre for learning is a literary platform upon which revolutionary aesthetics in contemporary drama flourishes.

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The Parable of *Hayavadana* by Girish Karnad in Postcolonial Theatre and the Question of Identity

By

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Abstract

The search for identity marks a recurrent quest of postcolonial discourses. Consequently, this paper examines the debate for and against the discourse on decolonisation, using *Hayavadana* by Girish Karnad as a theatrical representation of the condition of postcolonial identity. The paper declares that colonial encounter was a symbiotic relationship that impacted both the coloniser and the colonised and that the syncretic outcome of postcolonial representation is a historically authentic characteristic of postcolonial discourses. The character, Hayavadana epitomises the dilemma of postcolonial discourse and puts to rest the over-flogged question of identity in postcolonial literature. While new identities are being constructed in response to the growing need for globalisation and intercultural understanding, this paper suggests that the focus of writers and critics, at this point in time, should follow this trend as far as identity is concerned.

Keywords: Identity, Decolonisation, Postcolonial Theatre, Hayavadana.

Introduction

In the early 1980s, there was a wave of debate about the identity of the African literature. The issue of identity became necessary when African literature was criticised, by European critics who interpreted African writing as inferior and African writers as incompetent. James Ngugi (Ngugi wa Thiong'o) was a victim of this as Nazareth (1978) recalls. When Ngugi's first play, and in fact the first major East African play, *The Black Hermit*, was badly criticized by an European critic, Gerald Moore, after its premiere performance in 1962, because it did not meet the standard of Chekhov, Pirandello, Beckett, and so did not merit staging in the National Theatre. Nazareth (1978, p. 93) declares that "This type of criticism used European

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writers as sledgehammer to beat down any attempt by East Africans to be innovative, creative and relevant to East Africa” Coming from one of the few sympathetic European critics at that time, Moore’s critical comment was a great setback for the budding playwright, who had to stop writing plays and took to novels. Again, the fact that the play was published six years after its first performance may not be unconnected with this incident. All this was because of marked difference in content and form of African Literary expression. It has since been accepted that being different does not necessarily mean being inferior. In the way African writing was castigated, African theatre was not accepted as theatre but theatrical and the debate raged between predominantly two schools of thought on that matter known as the Relativist and the Evolutionist schools of thought. The Evolutionists agree with the European critics that African ritual performances do not constitute theatre/drama, but religious rituals (Ogunbiyi, 1984). According to them, such ritual performances will be proper drama when they have shed their religious elements and emanate from literary texts written in Aristotelian dramatic structure. The Relativists, on the other hand, argued that the performances are designed to entertain and so qualify to be called theatre. This group argues that drama does not need a written text and that there are three elements that qualify an event as a theatre and these include a performer, a space and an audience. Every other thing is secondary and so should not be used to define theatre.

Today, the Relativists are vindicated by recent developments in world theatre of the postmodern dispensation, especially the postdramatic concept that lays emphasis on performance rather than text. In Postmodern theatre, the playtext as well as the playwright have become almost irrelevant. Postmodern theatre companies have no need for pre-existing playtexts unless the playwright allows the group to experiment with his play including making drastic changes in the story to suit their purpose. For example, Arthur Miller is one of the playwrights who would not give such permission. He took legal action against Wooster Group – a postmodern theatre company that specializes in the radical reworking of classical works – who planned to stage a deconstructed version of his play, *The Crucible* (Zarrilli et al 2006, p. 462). But other playwrights do not bother with that, for example, Thornton Wilder whose play, *Our Town* was reworked, by the Group about the same time as Miller’s, did not protest. The content of a performance can emanate from any source including the life experiences of one or all members of the cast, and the staging technique need not follow any laid down rules.

Another important development in world theatre is the recognition that theatre exists in other nations and among other races of the world other than Europe, especially Africa and Asia whose theatre and performance do not necessarily emanate from playtexts and performances are composite of various performance genres – dance, songs, acrobatics, and music, in addition to dialogue. On this recognition, new anthologies and theatre texts began to emerge that recognize that there is no one form of theatre but many different forms and there is no one function of theatre but many functions, and these differences do not indicate inferiority. So today, instead of *History of Theatre* (as if theatre has one historical source), we now have *Theatre Histories*, and we no longer have African theatre and performance but *African Theatres and Performances*.

The debate spilled over to African literature where Chinweizu, et al (1980) observe that the tendency of African literature to ape European literary style while representing African experience has given European critics the authority to judge African writing with European critical standards. But frankly speaking, it might be the absence of written African literary and critical standards that forced European critics to resort to using European critical yardstick in judging African writing. However, Chinweizu insists that, for African literature to worth its name, it must be stripped of Western marks. Their concept of “decolonization” is, therefore, geared towards evolving genuine and authentic African literature which is African both in content and in style, particularly that African literature should of necessity be written in an African language. The proposition itself poses another dilemma when we consider the fact that Africa is a continent with thousands of languages and dialects. If language were to define identity of a national literature, which of the numerous languages of the nation must it be? Should Nigerian literature be written in Igbo, Hausa, Yoruba, or pigeon English? What about Nupe, Idoma, Itshekiri and Fulfude? Should African Literature be written in Kiswahili, Xhosa, Kikuyu or Yoruba?

The search for identity for African creative and literary output has led some African writers to take far reaching decisions, some of which can be considered drastic, for instance the decision of an icon of African literature, Ngugi wa Thiong’o to produce his work in his native Kenyan language, Kikuyu. This shift in language also has brought shift in his readership as only people who are proficient in Kikuyu language can access his writings now. Prior to writing in his mother-tongue, Ngugi had earlier dropped his English name, James. In as much as one commends Ngugi’s courage to save a language from extinction, it is difficult to understand why

a work written in Kikuyu language African literature when majority of Africans cannot access the language. While the proposal for an indigenous African language literature is cogent as it is geared towards protecting indigenous languages, it has to be borne in mind that such works can only cater for readers who are proficient in those languages. As they qualify as African literature, so are works written by other Africans who write in foreign languages – English, French, etc – that cater for African readers who are literate in those foreign languages. It seems right to suggest then, that to evolve an African literature, therefore, an African language needs to be established. Until that happens, the question remains “what language should African literature be written in?”

Some scholars, in agreement with the Hindu Shastra doctrine, have also come up with the idea that the language for a piece of work should be determined by the language in which the writer thinks. Again, this idea appears to have its own limitations. To begin with, literature needs to be produced to be appreciated. It can be produced orally or in written form. If one is proficient in reading and writing the language he thinks in, this idea would hold. Ironically, it is obvious that educated Africans think in the language of their colonial masters, the language they are proficient in writing and reading since they have lost the ability to speak effectively in their mother-tongues. Language proficiency, then, is what determines the language a writer writes in. Majority of African writers are not literate in their indigenous languages which disallows them from writing or reading their mother-tongue.

Another determinant of a writer’s choice of language is the target audience to whom the work may be most relevant. If the subject of the work is directed at the indigenous people who are largely unversed in the foreign but official language, indigenous language of the target audience will serve the purpose.

It has been argued that the language one thinks in determines the cultural base of his writing. The language we speak does not explain our cultural background because national languages are often imposed on the people for easy governance, but may not necessarily be the language they are comfortable in. For instance, Nigeria is a multilingual nation but only three languages – Igbo, Hausa and Yoruba – are made compulsory subjects in schools while English is the official language. India is believed to have more than one hundred languages and more than two hundred dialects, (Oldenburg, 2008) but only twenty-two of these are official languages used in schools and in official settings. In what language should Indian literature

be written then. Hindi is the most popular of all the Indian languages, but is spoken by only 40% of the country's population.

On the other side of the argument are those who are not comfortable with the divide and rule approach of Chinweizu. Of special reference is C. Amuta (1986) whose *Sociology of African Literature* reminds us that colonialism is part of African historical legacy denying which will amount to denying history. African people have imbibed these foreign languages and can write better in them than they can do in their indigenous languages. Consequently, these foreign languages enjoyed wider readership than any single African language and a writer who writes in them is assured of large readership. In any case, writing in English, for instance, does not make an African an Englishman. An African is an African no matter the language he chooses to express himself.

Perhaps in response to both sides of the argument, Chinua Achebe adopted transliteration to represent the true situation of operating two cultural systems. Transliteration involves using English words and an African expression. Being an Igboman from Eastern Nigeria, it will not be strange to write "I heard your throat" when he means "I heard your voice" or "twenty and one" instead of twenty-one." These represent Igbo sentence structure in English words.

It is in line with this argument and the consideration of the continuous shift in meaning that mark globalization with its characteristic interculturalism that we look to *Hayavadana* by Girish Kanard for further insight into and complexity of identity. The play *Hayavadana* focuses attention not only on Indian identity problem as a postcolony of Britain, a condition that has caused a fracture Indian identity, described by Sinh (2005, p. 343),

The British wanted to transform Indian society through English education and thus it demanded the adaptation of McCauley's education policy by which was aimed to "form a class of person, Indian in blood and in colour, but English in tastes, in opinion and in morals and intellect".

This conflicting identity has been the greatest concern of Indian Drama in English Ramaswamy (2005, p. 332) explains this as follows,

Thus, the contemporary urban Indian has to struggle with conflicting loyalties – modernity with tradition and orthodoxy, respect for authority and a deep seated anarchic impulse, self interest against the desire to appear socially responsible. He has to confront, everyday, the tensions

created by his/her several fragmented identities of class, caste, gender and religion. These are themes that appear and reappear in contemporary Indian drama in English.

The play is seen here as questioning all forms of discrimination based on perceived differences whether they are based on gender, religion, culture, class or status. The play explores situations of mind/body dichotomy within an individual as well as within a social group, and opens up a wide range of possibilities for dialogue conducive for meaningful coexistence based on complementarity. The play is so philosophically concentrated that one will not boast of capturing all levels of meaning embodied in it. The play is as deep as the subjects it treats.

Composite Creature as a Metaphor for Postcolonial Identity

In ancient Egypt, the upper part was sometimes portrayed as a man, a falcon or a ram. But a sphinx is basically a lion. Since the head controls the body, the different heads that is given to each sphinx describes its attributes – strength, wisdom, destructive, all-seeing, etc. The classical Greek version of sphinx is a monster with the head and breast of a woman, and the wings of a bird, destructive and cunning. Here we see cultural dimensions at play. An Egyptian goddess, Sekhmet (powerful one) is represented as a woman with a lion's body. Such images abound in arts of ancient civilizations and they were graphic descriptions of the nature and attribute of individuals, appear physically complete humans. The central story in *Hayavadana* is also drawn from classical Indian folktale, though in treatment the playwright incorporates aspects of Thomas Mann's *The Transposed Heads* an adaptation of the Classical Indian tale.

This paper explores the aspect of the play that demonstrates that every human being is endowed with a number of attributes, therefore, to define a person based on one of his attributes is to deny his other attributes, and this creates a problem, the type of problem portrayed in the play, *Hayavadana*

***Hayavadana* (2005)**

Girish Karnad's play, *Hayavadana* is selected for study because of the endless levels of meaning woven into it which has made it one of the most fascinating work of drama ever written. Consequently, the play can be

studied from philosophical, political, sociological, religious, as well as from traditional and modern perspectives or combination of these. However, it does not matter the angle of vision, identity crisis remains the subject of the play. The play is a product of Homi Bhabha Fellowship Council awarded to the playwright.

In this writing, the play considered a graphic representation of and a holistic approach to identity crisis, wherever it may occur. This means that the play can be used as a metaphor for understanding and interpreting identity crisis situation in postcolonial India, but it can apply in any other postcolonial state or any situation where identity debate erupts to breach peace and meaningful coexistence. The play is very relevant in the discussion of identity problem of any kind, at any time and in any place as it raises pertinent questions about truth and identity.

Hayavadana opens with a prayer to the god, Ganesha, himself a composite being with an elephant head and worshipped for his ability to ensure the successful completion of all endeavours. Story has it that the god was, inadvertently, beheaded by his father, Shiva, who in an effort to repair the damage, had to substitute his son's head with that of an elephant, since the original head was not found. The play is therefore dedicated to the one god who understands the dilemma of fractured self.

As the play progresses from there, we see a group of performers getting ready to begin their performance when they are interrupted by the arrival of a character named Hayavadana, a curious being with human body and the head of a horse. The word, Hayavadana, actually means "the one with horse's head". His appearance before the play serves as an exposition into the content and subject matter of the performance that is about to begin. His composite feature is as a result of a union between a mother, princess of Karnataka, and a white stallion belonging to a prince of Araby. It happens that when the princess is of age to marry, her father permits her to choose a husband by herself. She rejects all the princes who have come to woo her until the last one that arrives on a white stallion from Araby. The princess chooses the horse to the consternation of all present, including her father. It is important to note that it was a big favour to allow a girl to choose her own husband, in a society where women have no rights. The reason for choosing the horse instead of the human rider is open to diverse interpretations. But the present paper concentrates on the problem of identity in postcolonial literary output. Fifteen years into the marriage, the princess wakes one morning to find her husband transformed from a horse into a beautiful celestial being.

Hayavadana tells the performers the story of how his father, a celestial being, was turned into a horse in the first place; “Apparently this celestial Being had been cursed by the god Kubera to be born a horse for some act of misbehaviour. After fifteen years of human love he had become his original self again”(114). Consequently, Hayavadana becomes half horse, half human because his father was a horse and his mother a human, and also half Indian and half Araby. As the story unfolds, his mother is cursed by his father and she also becomes a horse when she refuses to follow him to his heavenly abode unless he turns back to the horse she married. Hayavadana is like a big river with many tributaries linked by identity question – identity formation, identity crisis and identity search. There is a gender argument inherent in the composite nature of this union. The question will be asked in a union between a horse and a human resulting in the birth of a half human and half horse being, what determines which part will be horse and which part human? In this play, the offspring inherits his father’s head and his mother’s body apparently establishing the male (head) dominance over female (body).

All his life, Hayavadana has searched for cure that will make him complete human. It is important to note that his desire is to become wholly human and not a complete horse. Since identity is in the head, he should seek to be a complete horse. Apparently social pressure is the reason he wants to be human in order to be able to coexist with humans without being discriminated against. He is, therefore seeking legitimacy by discarding his other self, his real self. His choice, we must reiterate, is manipulated and directed by the society he lives in. So he wants to be like them in order to be accepted. However, if he gets his desire and becomes wholly human, he could be human only in appearance and all his life would have been a big lie.

He was finally advised to take his complaint to the temple of Kali, the Goddess that makes people’s desires come true. There he becomes a complete horse instead of complete human. That is, complete except for his voice which remains human. Has the Goddess made a mistake? Not likely. The gods know better. It is the head that controls the body. The head, therefore is where a person’s identity truly is (Kanard, 2005, p. 313). But why did Hayavadana want to be a human? The answer, as I have already pointed out is that he is under pressure. The society in which he is born and serves discriminates against him because of the horse part of him. This is notwithstanding his patriotism and dedication to India which he calls his country, patriotism which is represented in his songs, “May our flag fly

high!” and “Our India is better than the whole world”(179). But even as he wishes to be human he says, “You know, I hate this head, but I can’t just help being fond of this lovely long mane”(115). Clearly he is in a dilemma. He knows he is a horse and deep down in his heart he loves that. But he needs to be human, an Indian, to survive in India.

While Hayavadana struggles with his own identity problem, he meets a five years old boy who is rejected by his own forest folks on the ground that he does not belong to them since his parents are city people, though the boy was born in the forest. The boy turns out to be Padmini’s son. The boy does not talk, laugh or cry, but is quick to attack anyone who attempts to take his dolls. When Hayavadana talks and laughs, everybody laughs including the boy. He finds it amusing that a horse can laugh. The dolls fall from his hands as he claps and laughs, “The horse is laughing! The horse is laughing!” The horse goes to him and asks, “Why, my little friend, you may laugh and I may not?”(182). When the horse cries the boy consoles him saying he looks better when he laughs. The boy sings for him and he allows the boy to ride him. They have become friends.

Hayavadana is a play within a play. The main play is a story of Devadatta and Kapila, two childhood friends and very close allies. The closeness of the two is captured and repeated in Bhagavata’s song, “Two friends there were – one mind, one heart – .”(109, 116). So close are these two friends that Kapila has to woo Padmini for Devadatta. Padmini falls in love with Devadatta because of his intellectualism and so she marries him. But she discovers that she is in love with Kapila’s athletic body. In that relationship, Devadatta represents the head and Kapila the body hence their inseparability. They compliment each other and each will be useless without the other, indicating the theme of complementarity. Each recognizes the importance of the other in his life. Kapila states this awareness of the importance of Devadatta in his life and often gives expression to it. He tells Devadatta, “If it wasn’t for you I would have been no better than the ox in our yard. You showed me that there were such things as poetry and literature. You taught me...”(118). In gratitude, therefore, he pledges his undying loyalty to Devadatta. On his own part, Devadatta has always relied on Kapila to do some physical actions he lacks the physical ability to do, including to woo Padmini, the woman he has fallen deeply in love with.

One day after Devadatta and Padmini are married and Padmini is pregnant, the couple set off on a trip to Ujjain with Kapila driving the cart. After driving for some hours, with Padmini admiring Kapila all the way, she requests that they should stop for her to rest her stiff legs. Devadatta is

not blind to the connection developing between his wife and his best friend and is so afraid of it that he has tried, a number of times, to put off the trip unsuccessfully. This trip confirms his worst fears. When they stop, Kapila goes to pluck the Fortunate Lady's flower for Padmini. While he was gone, Padmini, who has prattled like a parrot throughout the journey, remains quiet now that she is alone with Devadatta. For Devadatta that is a further proof that he means nothing to her while Kapila means everything to her. He has never felt so lonely in his life. When Kapila returns, he and Padmini resume their chattering as Kapila narrates the story behind the name of the flower and other things. In all this time, nobody seems to remember Devadatta. When he suggests that they should resume their journey, Padmini prefers to sit and listen to Kapila's stories some more. Then they wander off to see the temple of Kudra but Devadatta refuses to join, rather he sets off to the temple of Kali where he cuts off his head in sacrifice to the goddess of desires.

When Kapila and Padmini return, Kapila goes in search of his friend and finds him dead in the temple of goddess Kali. Knowing that he is the reason Devadatta has taken his life, he picks up the same knife and cuts off his own head. Padmini arrives in search of the two men, sees what has happened, and decides that without these men life is nothing. Besides, she has no idea how to relay the story if she goes back to the city or what to tell her child when he grows up to ask about his father. She decides to end her own life and the life of her unborn child.

Before she does that, the goddess herself appears and stops her for the sake of the unborn child. Instead, she empowers Padmini to bring the men back to life by simply picking each head and fixing it back on the owner's neck. She does this and the men come back to life. Here the parable unfolds because Padmini makes a mistake when she fixes Kapila's head on Devadatta's body and vice versa. Now who is Padmini's husband, the one with the right head or the one with the right body? According to Shastra doctrine, the head represents the person. It follows then that the one with Devadatta's head should be the husband. Head cannot be separated from the body, but this head is on another's body. The puzzle is left for the audience to solve. But the narrator, Bhagavata, thinks it is not a puzzle for one individual to solve in the following speech;

What? What indeed is the solution to this problem which holds the entire future of these three unfortunate beings in a balance? Must their fate remain a mystery? And if so shall we not be insulting our audience by tying a question mark

round its neck and bidding it goodbye? We have to face the problem. But it is a deep one and the answer must be sought with the greatest caution. (149).

Devadatta enjoys his new muscles and Padmini is happy to have the best of two worlds. But it only lasts for a few days before Devadatta reverts back to his habit of reading, writing and less physical activities and outdoor life. The moment he stops his muscle activities and devotes his time on intellectual work, his body begins to revert to being soft. He explains to Padmini when she makes the observation:

I'm a Brahmin, Padmini...It was fun the first few days because it was new. All that muscle and strength. But how long can one go on like that? I have a family tradition to maintain – the daily reading, writing and studies...(157).

Indeed, for how long can one pretend to be what he is not, and for how long can one deny his true identity? It is uncountable the number of individuals that have spent eternity searching for their identity and perhaps not knowing what that identity really is. Katharine Brisbane tells us about yet one of such identity seekers, whose musical drama titled *Bran nue Dae* [1989], embodies this ultimate but elusive search for identity. The playwright Jimmy Chi, whose case is worse than that of Hayavadana because he does not just have double cultural roots but multiple – including Aboriginal, Chinese and Japanese – feels free to blame the white colonizers for his predicaments. When people are caught up in this identity search they often so desperately choose one of their composite identity for one reason or the other thereby denying the other side of reality. Thus Jimmy Chi seem to choose his Aboriginal origin at the expense of his Chinese and Japanese ones when he wrote in one of the songs in his play,

There's nothing I would rather be
Than to be an Aborigine
and watch you take my precious land away.

This song resonates with James Brown's "Am black and proud" and numerous affirmatives that represent the choice of identity which, unfortunately, people are often faced to make at one time or the other in their lives. The question is why do people engage in this desperate elusive search for identity? The answer is legitimization.

Identity Issues in the Play

Differences do occur in humans, be it physiological, sociological or ideological. Differences are not aberrations. The problem is not with differences, but in the decision to view them as boundaries instead of complementary to human relations. In the play complementarity is illustrated with the inseparable friendship between Devadatta and Kapila in which Devadatta represents the head and Kapila the body. They need to stick together to be whole for the head cannot exist without the body. Applied in real world, people complement each other because no one individual is complete in himself.

The play also demonstrates that a person does not need to change his identity to be accepted and should not be put in a situation where he would wish he was someone else. What should determine acceptability or legitimacy is ones commitment to the general course, his sense of patriotism. Hayavadana is an Indian patriot and his love and commitment to that country should earn him the legitimacy he deserves, not rejection and discrimination.

Love breaks boundaries and barriers in relationships and love can only blossom in a heart that is open to love. When the princess gets attracted to the white horse instead of the prince, it is a shock to everyone including her father, the king. But it turns out that the physical appearance was only a mask used to hide the true identity of the wearer, who is actually a very beautiful angelic being. We find out that the white stallion never accepted his condition as a horse and apparently have been longing for his true being. That is why he feels so bad when his wife who is used to the physical horse form finds it difficult to accept the celestial form, and says she will follow him to his heavenly abode only if he reverts back to being a horse. He curses her and she turns into a horse. This demonstrates how difficult it is to change from something people are used to and accept new, though better, options.

The five year old son of Padmini who never talks, cries or laughs regains himself through the laughter and friendship he received from the horse, Hayavadana. Two people who suffer the predicament of fractured identity have gotten together to give each other sense of belonging. It is also noteworthy that the doll which the boy clutches as if his life depends on it, falls from his hands while he enjoys his new found love. This shows that, often the reason people cling to old and useless habit or heritage is because they feel insecure in their new environment. The old is tied to their identity. The doll, though lifeless is all he has and is ready to fight for it.

One may wish to switch his identity to gain legitimacy and when he succeeds he is happy, but such happiness does not last because the truth is

that one cannot really be happy pretending to be who is not. Living a lie does not make anybody genuinely happy. It plays out in the play when Hayavadana is able to admit that in spite of his wish to be a complete human, he cannot help but love his mane. Again when the all-knowing deity, Kali, restores him to complete horse except for his voice he still feels incomplete until when his own voice returns. And when that happens, at the end of the play, “*he leaps around with great joy*” (186).

Conclusion

Though many countries who were once ruled by colonial imperialists have gained independence which means that they are now free to reclaim and rule themselves, identity remains a lingering issue among these former colonies. This is because, though they have won independence from the colonialists, they have discovered that their cultural identity has been fractured. Consequently, postcolonial nations saw the need to embark on the quest to recover their true identity. This paper captures a bit of the yet unresolved question about the identity of African literature. The reason is not to continue the argument but rather to use it as a point of departure in an effort to chart a new course of argument using *Hayavadana* by Girish Kanard.

The play, *Hayavadana* represents a parable of fractured identities. Of all the endless layers of meaning embedded in the play, the present study leans on the aspect that bothers on the need to view differences in gender, class, race, culture and religion as a stepping stone to achieving social cohesion and integration rather than a stumbling block to meaningful coexistence. Everyone is different and human beings must learn to leave with that fact by practicing love and respect for one another on the understanding that every living individual has something good to offer, irrespective of differences. Even within the seeming differences, there is a thread that links us together. The imperative of globalization persuades us to review our approach to matters of difference for global peace, stability and sustainable development.

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Yoruba Cultural Identities, Sport and Leisure in Bata and Akoto Dances

By

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Abstract

Dance as an art and a universal language has no limit or boundary as to what it can express. In fact, Bata and Akoto dances of the Yoruba people are vigorous in nature and they perform many eclectic and aesthetic functions. Bata and Akoto dances require the use of all part of the body within the tenet of its cultural heritage. This paper, therefore, examines the dichotomy that exists between when a dance performance in any given time can be seen or viewed as a sport, leisure or cultural activity or identity as the case maybe. This paper concludes that Bata and Akoto dances define the cultural identities of the Yoruba people and that they also serve as veritable cultural weapons for sport, psychotherapy, leisure, and emotional well being of the same people.

Keywords: Cultural Identity, Sport, Leisure, Dance.

Introduction

Dance has often been viewed from different perspectives by many scholars within the ambiance of the content and contextual purposes it portends. The varied definitions of dance essentially bother differently on ideologies, histories, purposes and worldview applications. It is within these varied understandings that, we have come across the perception that since dance is about non-verbal human efforts at communicating, expressing and entertaining oneself and others around him; then sport and other leisure activities that are perceived to be non-verbal actions can also be categorised as dance. This is where this paper finds its relevance as it concerns itself with unearthing the relationship that exists between these 'tripodial' terms especially in relation to African understanding of these concepts.

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Dance, Sport and Leisure in Cultural Practice

In Africa, it is near impossible to categorise and lay fingers on a general evolutionary theory about when dance actually began. It is, however, possible to trace that of individual dances among the several lots that exists among the people as socio-cultural and religious practices. This perhaps accounts for Snipe's (1994, p. 63) summation of the African understanding of dance as being "a physical, psychological and spiritual state of being that enables people to give meaning and context to their greatest joys, hopes, frustrations, fear and sorrow". We find a clearer and graphically illustrative explanation for Snipe's allusions in Yerima's (2003, p. 2) observations that:

In Africa, dance... to us, is indeed, the symbol of living, the dead, and even the unborn... One can even say that dance is life. Its magic therefore, is its ability to intertwine with man's existence. The Africans dances about everything. He uses dance to transmit emotion. In this case dance is metaphor; dance is symbol of gesture which allows man to express feelings or argument against his common or immediate environment...

Sports on the other hand could be viewed as an activity that is geared towards 'competition' among sound and physically fit humans until recently that the physically challenged persons are considered. The most important is that it must be spectator based.

Godbey ([www.Creativebound.com/HomePage/Columns/YearlyIndex-Daily Herald/Rural Root/2001](http://www.Creativebound.com/HomePage/Columns/YearlyIndex-DailyHerald/RuralRoot/2001)) regards leisure as "a state of being in which activity is performed for its own sake". So, leisure can be defined as freedom from and not freedom to do more physically tasking activities than the normal daily routine. Such activities are those that take one's mind away from the usual way of living which is not physically tasking. Godbey also sees the term leisure as connoting or implying a state of "living in relative freedom from the external compulsive forces of one's culture and physical environment so as to be able to act from internally compelling love in ways which are personally pleasing, intuitively worthwhile, and provide a basis for faith". It is pertinent to stress that idleness or free time is not leisure because the term involves a spiritual and mental attitude; a state of inward calm, contemplation, serenity and openness. This paper is in tune with Godbey's position here and would therefore be looking at these trio concepts within our emphasised notions.

Bata and Akoto Dances as Cultural Identity of Yoruba People

The Yoruba people are distinct amongst the tribes in Nigeria via their dialect, occupation, tradition, customs, norms cultural beliefs and most especially their tribal marks. So also are the Egun people who are known as Ogu. They are mainly located in Badagry but may also be found in other parts of Lagos and Republic of Benin. Based on our discourse in relationship to dance as a cultural identity of the Yoruba people of Nigeria, it is pertinent to know that one of the most attractive and distinctive attributes of Bata and Akoto dances are their costumes and props that are well pronounced. First is the Bata costume that is called 'Aso-Oke' which comes in variants, it is a woven material of wool fabrics.

The material is sown in different styles depending on who is wearing it and for what occasion is been worn for at a given time. Sometimes, it is sown as short or long flowing gown which is known as 'Dansiki' or better still a complete three pieces that consist of the long big flowing gown (agbada), the short small gown (dansiki) and a trouser (sokoto). Even within the set of trousers, they are in two styles, the 'sooro' and 'kenbe', the first one is the normal trouser with rope as belt and the other is either short or long but with a wider mouth, while the women goes by the way of a wrapper (iro) and a top (buba). With the descriptive analysis of Bata costume above, it is very easy to identify a Yoruba man or woman at performance without any mix-up, because the costume(s) of a tribe speaks volume of the tribe than what mouth can describe. A dancer cannot put on an Aso-Oke with a tribal marks on his face and say he is dancing Atilogwu of the Igbo speaking tribe of Eastern Nigeria or dancing the 'Swange' of the Tiv tribe of the Middle Belt of Nigeria, that will be an aberration. Furthermore, the musical instrument of Bata dance is also idiosyncratic compare to other traditional drums. It can only be used for Bata dance unlike the Akoto set of drums that is utility in nature.

The Akoto dance is one of the numerous efforts by which the Egun people try to preserve and educate their younger generations of value attached to their culture because so much importance is involved in this dance, this way the dance is not restrictive for any particular purpose. This energetic dance is a demonstration of warriors jubilating after their freedom from war and slavery. It is imperative to mention at this juncture that, Akoto dance may be performed as a theatrical presentation but also it is still being used as part of ritual processes in idolising the Zangbeto which is the symbol of their cultural existence, essence, norms and value. In Akoto dance, songs and music play a dominate role as songs are composed in their traditional dialects.

Songs either adapt the story telling method of the history of the people or the call and responds method. Some of the songs narrate the legends and myths behind gods, the chieftains, life and profession of the people. This dance is not only performed by men and women but also children. The costumes and props of Akoto dance are also a major distinctive cultural identity of the Egun people, the colourful raffia tied round the waist, arm and the knee gives the Egun dancer a distinction from many other cultures within Nigeria state that uses raffia as part of their costumes.

Origin, Types and Methodology of Practice of Bata Dance

Bata dance is one of the most popular dances among the Yoruba speaking people of the Western regions of Nigeria, which was derived from the set of drums used for the dance. Osanyin (1996) as quoted by Ojuade (1997) posited that “the foundation of Bàtá in Nigerian is more of mythological and even religious than factual history”. He believes that, Bàtá is attributed to Sango. Sango was a fierce and temperamental king of old Oyo Empire who emits fire if angered; the drums (Bata) are used to placate and appease him. Bàtá is synonymous with the worship of Sango; being the god of thunder and lightning. Those who dance Bàtá, directly and indirectly simulates Sango’s personality, strength, temperament, grace and dexterity in the constancy of the complexities of his mood, which accounts for the variety of Bata types and categories such as Bata Elese, Ewoo, Alujo and Gbamu respectively. The dance is an energetic and breathes sapping one that requires the whole body in motion, it has about ten to twelve gamut, but for the purpose of this paper only four will be discussed. They are Elese, Ewoo, Alujo and Gbamu. These gamuts have their different rhythm, tempo, and dance movements that distinguished them from each other, but with one common movement that synonymous to all the gamut or dance style, it is called “Eja”.

The dance is characterised with fierceness, quick and nimble steps of the feet, hands and shoulders (at times, other nuances of the face, nose, mouth or even tongue, etc is used). The drums used for the dance are of three sets namely Iya Ilu (mother drum), Omele Abo (female drum) and Omele Ako (male drum). These drums can also be referred to as talking drums because the drummer interacts and communicates with the dancer. The drummer tells the dancer what to do at any point in time even when going out of content and context while performing. However, the dance is used primarily for the praise and worship of Sango the god of lightning and

thunder, until of recent when the dance has been contemporised for all purposes such burial, house warming, even naming ceremonies and others. However, Yoruba oral traditions confined the emergence of Bàtá dance to religious rituals. Bata dance serves as accompaniments to Egungun and Sango during their lifetime. It is important to consider the following:

“Eja” is the jerking of the shoulder and responsiveness of any other part of the body to the instruction of the drummer at any given instance. It can be said that “Eja” is the basic movement for Bata dance because it dominates the dance sequence. Johnson (2011) accept the fact that, One distinct feature that is present in all the forms of Bata dance is the 'Eja' (break), which is played on the master, drum 'Iya Ilu' and the dancer reacts to these command, typically, with sharp, angular, jerky movement of the shoulders; symbolised in the Ose Sango emblem that is shaped like a double headed axe.

Else: is believed to have been created for people in high class, such as kings, chiefs and anyone that falls in the category within the society (aristocrats). The dance is on slow tempo with a classical rhythm with dignified steps and movements that corroborate the tempo and rhythm.

The drumming interpretation goes thus:

Ajisoladidekojo Ajisola stand-up and dance
 Ise omooba, iseibaagbalagba - it is in the character
 of your forebear
 Elesedide. Elsee stand
 -up.

Ojuade (1997, p. 2) informs further that: “in fact, oral evidence shows that an Oba (King) in Igbaja, a Yoruba town in the present Kwara State, was adept with the art of dancing this particular Bàtá dance style. It is related that after the towns people might have entertained the Oba with series of Bàtá dance movements, the lead drummer use to call on the Oba with his drum that it is His Royal Majesty’s turn to entertain his subjects too, saying:

Elésèé dide k’óójó, Ajíjolá dide k’óójó
 Oba k’óójó, Dide k’óójó
 Oba Ìgbàjà, (Elsee stand up and dance
 Ajijola stand up and dance, King of Igbaja
 Stand up and dance, King of Igbaja)

The Oba would start his movements right from his sitting position on the throne and rise up thrilling the audience with slow, regal and dignified movements. Some other Bàtá dances are Jalasin, Etiketi, Siko, Gbandikan,

which are not too energetic and are created out of contemporary innovations of the dance”.

Ewoo: is the other version of Elese that is meant for the commoner, though slow but involves the kicking of the legs and throwing of arm which is not common with Elese. With almost the same tempo but different movement that separate the commoner from the aristocrat.

Alujo: is almost the simplest of the Bata variant, it is call free style. Anybody can dance to this style because there are little or no much “Eja” in this style. Also one can see it as dance hall. Its tempo changes from slow to fast and vice-versa.

Gbamu: is the fastest of the Bata dance styles, with tempo that connotes fierceness, fire and anger. It has the jerking (Eja) of the shoulder from the beginning of the dance movement to the end depending on the instructions of the drummer with a lot of seriousness that involve all part of the body. Gbamu is the most popular of the Bata styles and commonly used in all occasions.

Relating the Dances as Leisure

Godbey (2011) sees leisure as “a state of being in which activity is performed for its own sake”. So it is easy to say that sometimes these dances; Bata and Akoto can be done for the fun of it. For instance, the Elese variant of Bata is meant for kings and princes which they engaged in at their leisure. They do not have any competitor for any goal in particular. It is assumed that they do this dance to enjoy themselves. Most of the communities that do these dances sometimes do them as folklore and during moonlight play to either while away time or for the sake of dancing. It is pertinent to note that these two dances Bata and Akoto are free for all and sunder, there is no gender discrimination, and so as long as you can dance to the rhythm and you are involved directly or indirectly either as a performer or spectator, one can join in the dancing for pleasure. Bata and Akoto dances in their slow forms are always seen as pleasure. Even the fast and the breath sapping aspect of these dance to typical Africa man could be seen as leisure because it has been part and parcel of his existence so it is his pleasure doing the dance at any giving time as leisure.

Understanding the Dances as a Product of Sporting Activities

Shrug Thug posits, as quoted by Justin (2011) that “sport involve Individuals or groups participating in a sanctioned competition that has a

standard set of rules for achieving victory”. This literarily means that the competitors exhibit dexterities and skills in physicalising their creative thoughts. Therefore, sporting activities has been seen as exercises that must be motorised, physical and competitive. However, it is within this content and context that dance or these two dances, Bata and Akoto are examined as sport. If dance can be seen as the movement of the body to rhythm within time and space to express ones inner feelings, which means that dance is physical and motorised in nature. To the Africans, death is also seen as celebration of life. However, these dances (Bata and Akoto) are foremost religiously incline dances but were gradually secularized as people who are not initiates began to observe the dances (even within the theatre).

At this point, dance competitions evolved in schools and these dances, Bata and Akoto are popular among the dances that are always showcased in such school competitions most especially in Lagos, Ogun, Ondo, Osun, Ekiti, Oyo, Kwara and even in some neighborhood states lrespectively. Also, within the communities or societies where these dances are performed, there are varieties of styles where every clan or village want to out shine the other by modifying or upgrading the same dance to defeat the others in case of competition. When this happens therefore, it implies that the dance is viewed as a sporting event because every participating community is looking forward to winning a laurel during such competition. Hence, it is suffice to say that the Bata and Akoto dances are perfect examples of dance-sport activities which can also be contextually observed as a leisure event.

Conclusion

There are unlimited reasons why an individual or groups of people embark on dance, and the functional value of a dance is steeped in the various reasons for which a dance is implemented. While some people dance for leisure, some dances are undertaken for the purpose of entertainment or competition as the case may be. Dance may also be created from an individualistic point of view for the fun of it. However, the functional value of dance and the underlying reasons why people dance may be categorised under the mimetic (sociological), expressionistic, ritualistic, educational, theatrical, recreational, religious, therapeutic and psychological forms. Dancing is not merely an exercise to be accomplished, but rather a statement of one's feelings and desire that aggravate energy to externalise something from within. When one creates a dance, it is based on a concept, realistic or abstract that needs to be communicated to others,

which can be likened to the dribbling style of many footballers of our time on the field of play such as Jay-Jay Okocha and Lionel Messi.

Sometimes people participate in the psychotherapeutic use of movements and dance for its healing, therapeutic and psychological, cognitive, behavioral purpose. Because dance emanates from within and transcends to the physicality involving both internal and the external state of a person, dance can help heal, improve and stabilise the mental, physical and emotional wellbeing of a person. Suzi Tortora (2009, p.16) posits that:

Psychotherapy emphasis to distinguish dance/movement therapy from other body base therapies that are frequently with children. These methods are typically skilled-based, setting goals that specifically target functional skills such as improved hand grasp, muscle strengthen, muscle relaxation or improved coordination. The body, movement and dance serve as added tools within the psychological therapy process to support the unfolding of the child's social emotional current and historical experience...

Therefore, dance can also functions as a form of exercise wherein the motor skill of an individual is developed while helping to build self-esteem, self-confidence, self-identity, mobility, muscle coordination, strength etc. within this premise, people immerse themselves in dance promoting qualitative healthy living, reduce stress and rejuvenate themselves. Some people with chronic and traumatic diseases and illnesses opt for dances to maintain healthy balance. In conclusion, this study has shown that the material culture of various drums in Yoruba land have been successfully used to develop Bata and Akoto dances. This in turn promotes Yoruba cultural identities, sport and leisure in the making of the complete man.

Appendices



Fig. 1: Bata Dancers at Performance with their Costume on Display



Fig. 2 Bata Drummers on Display Fig. 3: Omele Abo Bata



**Fig. 4: Iya Ilu Bata
(Mother Bata Drum)**



**Fig. 5: Omele Ako Bata
(Male Bata Drum)**



Fig. 6: Akoto Dancer in a Dance Competition



Fig. 7: Akoto Costume on Display



Fig 8: A Set of Akoto Drums

NB: All pictures are from Ivory Ambassadors Dance Company's repertoire.

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Archetypal Representation of Factors against the Spirit of “Omólúàbí” in Selected Contemporary Yorùbá Written Plays

By

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Abstract

The spirit of good character (Omólúàbí), despite being a panacea for societal development, is fast eluding the Nigerian society in general and the Yorùbá society in particular. The major objective of this paper is to analyse the major factors responsible for the society’s moral decadence level as portrayed by selected Yorùbá playwrights. Three Yorùbá written plays were examined. They are: Omotáyò and Ògúnníran’s *Abínúeni* (1997), Sàngótóyè’s *Adákédájó* (2007) and Ajíbóyè’s *Èéfín Nìwà* (2008). The methodology is descriptive and the principle of archetypal theory which links human behaviours with society’s myths was adopted. The theory believes that whatever behaviour one puts up, it is an archetype of somebody or something. Our findings reveal that demonic archetypes, the lion archetypes and the ‘id’ and ego personality are among the factors against the spirit of ‘omólúàbí’ in contemporary Yorùbá society. The paper is significant in the sense that it further exposes the weaknesses of our society especially in the area of their attitude to moral degeneration and moral decadence. The paper concludes that the selected authors have demonstrated that the society sets and controls the peoples’ moral and unless this is strictly observed, the society cannot move forward.

Keywords:

Introduction

Among the Yorùbá people, good character, (ìwà omólúàbí) is highly cherished and is never compromised for anything. The spirit of omólúàbí is imbibed from youth through the people’s literature such as folktales, stories, myths, taboos, proverbs, poetry, drama, theatre, etc. The training of good

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character (*ìwà rere*) is the joint responsibility of the entire society. The Yorùbá believe that a man's "*ìwà*" is used to characterise him. Therefore, the Yorùbá people will do everything possible within their capacity to ensure and monitor good moral qualities among their young ones.

Today however, things have changed. Bánjo (2009, p. 139) observes that:

For many, fraud has become the way of life, manifesting itself, for example, in fake drugs and piracy. Some of the perpetrators have even infiltrated foreign countries and are giving the country, a bad name.

The Yorùbá society is aware of this situation and is trying to arrest it. However, it does not appear as if there is any recorded success. The objective of this paper is to identify and analyse those forces militating against the spirit of "*omolúàbí*" as portrayed in the three selected Yorùbá written plays which includes: Omotáyò and Ògúnníran's *Abínúeni* (1997), Sàngótóyè's *Adákédájó* (2007) and Ajíbóyè's *Èéfín Nìwà* (2008) as our reference point, using the archetypal theory as postulated by Carl Jung and Sigmund Freud which state that society's myths have very important roles to play in the people's moral life.

Archetypal theory especially the myth-oriented model states that human beings are the archetypes of all characters found in the myths of a given environment. The terrorising lion we found in the folktale, the crafty and cunning tortoise that is famous in the myths are representations of the character and human beings. Thus, a critical search into the myths of the people could reveal different characters, values, ideas, personality, beliefs and mental state of the people.

The research methodology is descriptive. First we have the archetypal theories as postulated by Carl Jung (1967) and Sigmund Freud (1977). The archetypal theory is adopted to allow for a clear understanding of why people behave the way they do.

Many scholarly works have existed on morality, written plays and even archetypal theory. Aróhunmólàse (1997) works on class struggle in Yorùbá historical and protest plays. He observes that for revolution to be effective, the masses need to be educated and carried along. Olárewájú (1999) examines oracle consultation and the theme of conspiracy in selected Yorùbá written plays. He argues that the practice of consulting the oracle before embarking on any new project by the Yorubá is being ignored and this is doing the society no good.

While Ògúndèjì (2009) examines Yorùbá language as pilot for good character training, Fálétí (2009) examines good character (omolúàbí) as the golden attribute of a Yorùbá man. Also, Adéyemí (2008) discusses the portrayal of moral philosophy in Yorùbá literature. He states that the infiltrations of foreign ideals have tremendous negative effects on the Yorùbá cultural values. All the works cited above agree that Yorùbá morality has been negatively affected by foreign ideals and they all proffer solutions. Again, Afoláyan (2010) uses the archetypal theory to examine aesthetics, myths and social conflict in selected poetry of Wolé Sóyínká. The application of the archetypal theory to examine Yorùbá literary works has not been attempted by any scholar. This makes the difference between this work and the existing ones.

The Archetypal Theory

Adéyemí (2006, p. 4) says: “òtè tí lírésò bá dì, ogbón lámèyító ní tú u” jade sí gbangba” meaning “the secret in a literary work is exposed by a literary critic (a theorist). This implies that the thoughts of a literary artist are best understood through the application of a literary theory. A theory is used to guide the interpretation and analysis of a literary work in order to give the work an associated meaning. It exposes and publicizes the artist and his work.

By archetype we mean the original model of something. Archetypal theory can be seen as a psychological equivalent to the philosophical idea of forms and particulars. The theory believes that human beings have a preconscious psychic disposition that enables man to react in a human manner, while animals also react in an animal manner. The theory believes that when these potentials are actualized, they enter consciousness as images. This may be in myriads of variations.

Archetypal theorists such as Freud and Jung believe that nothing exists in a vacuum but rather, in a continuum of something that had existed somewhere. These theorists believe that the whole essence of life itself is a source of ideology, a source of knowledge and of course, a source of whatever could be imagined.

The proponents of archetypal theory include: Northrop Frye (1937), Carl Jung (1967) and Sigmund Freud (1977), among others, each of them with his own model and approach. For the purpose of this study, we employ the Cognitive and Psychological approaches of Carl Jung and Sigmund Freud respectively.

Sigmund Freud saw personality as comprised of three major systems namely the 'id', the ego and the super ego. Each of this system has its own function, but the three interact to govern behaviour.

The 'id' seeks pleasure and endeavours to avoid pains regardless of any external consideration. It seeks immediate gratification of primitive pleasure-seeking impulse. Once the 'id' dominates a person, he behaves contrary to the values of the society.

The ego operates by secondary process of thinking which is realistic and logical. The ego obeys the reality principle which requires it to test reality and delay discharge of tension until the appropriate environmental conditions are found. The 'id' seeks immediate tension reduction by such primary processes or direct gratification of impulses or wish-fulfilling imagery but the ego takes reward into consideration. It delays gratifications until the conditions are appropriate.

The super-ego is the third party of the personality. The super-ego judges whether an action is right or wrong according to the standard of the society. it is composed of the conscience. The conscience punishes by making the person feel guilty. The super-ego strives for more affection. The Cognitive Approach is Carl Jung's (1967) approach to Archetypal theory. Jung, a disciple of Freud was the first to use the word "archetype". Jung sees the archetype as "the innate universal psychic disposition that forms the substrate from which the basic symbols or representations of the unconscious emerge".

In summary therefore, the major features of archetypal theory include the followings:

- (a). that human behaviour originates from existing societal myths.
- (b). that nothing exists that has not existed before.
- (c). that society dictates how its people should behave. Each society has its laid down principles guiding the behaviour of its people.
- (d). that everybody is aware of what the society approves, however, the 'id' and ego personality in the individual will make a person to allow his/her personal unconscious to prevail over the universal/collective unconscious..
- (e). that anybody with an 'id' personality seeks pleasure, avoids pain and obtains pleasure without any external consideration.
- (f). that the ego decides what actions are appropriate. It mediates between the demands of the 'id', the realities of life and the demands of the super-ego.

- (g). the super-ego is concerned with moral perfection. It deals with individual conscience that makes a person feel guilty while the ego makes a person feel proud of himself.

Our choice of the Archetypal theory is not only because it points to the fact that myths have functional hidden codes, which could be explored, but because Freud's and Jungian theories rest on the fulcrum of the similar characteristic functioning of the human mind. Those characteristics are not docile features of the mind because according to Radcliffe, in Righter (1975, p. 16) they regulate and determine social function in a given community. Righter observes that:

A society depends for its existence on the presence in the mind of its members of a certain (myth) system of sentiments by which the conduct of the individual is regulated in conformity with the need of the society.

The theory will also help us to establish the fact that society's demand controls the people's moral behaviour. However, some factors no doubt militate against strict adherence to this view. These factors are referred to as individual or personal unconscious in man. The next section examines such factors or forces that militate against strict adherence to societal moral values through the literary lens of the selected playwrights.

Archetypal Representation of Factors against the Spirit of 'Omólúàbí' in *Abínúeni*, *Adákédájó* and *Èéfín Nìwà*.

(a) The Demonic Archetype in the Selected Plays

Demons in Yorùbá myths are evil spirits that torment man. They are invisible, they cannot be easily caught physically. They are mobile and can move fast. We are made to believe that because such people possess mythical powers and due to the support they get from the group, they always behave contrary to the spirit of 'omólúàbí'. The irony of it as portrayed in the texts is the fact that some highly placed people in the society are members of these acultic groups.

For instance, in *Adákédájó*, it is evident that Àrè mú's action is based on the support he believes he would get (which he actually gets) from the cult he joins. He kills Kànmí instead of returning he is given to change to new currency notes. Immediately he accomplishes this brutal act, he runs to his group for cover. When the cat is let out of the bag, an emissary is sent to the Police Officer and the Judge in charge of the case who happens to be members of the cult group, exonerates Àrè mú from the case.

The Police officer would have rejected the request but for the oath that exists among the cultists, he could not. The same goes with the Judge who has no option, but to pervert justice. Delivering his judgement, the Judge says:

Màá wò e se. Ìdájó mi ni pé kí o - My judgement is that you go for
two

lọ èwòn odún méjì tàbí kí o san - years imprisonment or pay the
sum of

owóitanràn, egbèrún kan nair. - one thousand naira as an alternative
(p. 84).

The Judge's judgement is against the spirit of omolúàbí as it reiterates a demonic archetype.

Also in *Abínúeni*, Adéjísólá takes Òkánlàwón's case to her cult. The accusations she levies against her husband, Akintáyò, and Òkánlàwón's mother are not genuine enough to destroy or punish any of them. While on one hand, Òkánlàwón's achievements are the handiwork of God, on the other hand, there is no evidence that Adéjísólá and her siblings are bewitched. However, because she is a member of the cult, her request is granted without listening to the other parties. It is evident that Adéjísólá is confident that her cult will support her without hesitating, which is why she seeks their support. The leader of the cult confirms the fact that the cult will always ascent to member's request without listening to the accused. The action of the cult is an archetype of the story of 'edun' and 'àáyá' as reflected by Abimbólá (1977, p. 99) in one of the Yorùbá Ifà myth stories. 'edun' and 'àáyá' are different species of monkey, both of them were arrested for plucking corn in another man's farm. Edun was brought before the 'ògbóní' who were the judges of their time, the 'ògbóní' refused to kill 'edun' because he was Òṣun's son and Òṣun was also a member of the association of divinities. The 'Àáyá' on the other hand, was ordered to be punished because he ran away from the owner of the farmland. This action is likely to encourage 'edun' repeat his anti-social behaviour.

In the present political dispensation in Nigeria, the inclusion of the immunity clause contained in section 308, decree number 24 of the 1999 constitution of the Federal Republic of Nigeria, protecting some class of politicians from being probed or investigated for anti-social behaviours such as embezzlement, money laundering while in office, is not different from what we have analysed earlier. For the fact that they cannot be probed while in office, some governors, legislatures, honorables and other highly placed public officers or political appointees commit acts that are contrary

to “omolúàbí” teachings which are inimical to the development of our society. This accounts for why anti-graft bodies such as the Economic and Financial Crime Commission (EFCC) and the National Drug Law Enforcement Agent (NDLEA) or even the National Agency for Food, Drug Administration and Control (NAFDAC) have not made any noticeable headway in curbing crime in Nigeria.

(b) The Lion Archetype in the Selected Plays

The lion archetype is characterized by selfishness, greed, misuse of power, jealousy and the like. In Yorùbá mythology, the lion is the brute, wicked and merciless king. In *Èḗfín nìwà*, Ajíbóyè makes the readers see the need for cleansing the society of selfish elements. Adékólá, the main character in the play, is selfish and corrupt. As the treasurer of Tèyìnlójù Development Association, he embezzles a large sum of money. Despite his immorality, Adékólá contests and wins the Tèyìnlójù Local Council Chairmanship seat. During his tenure, he embezzles another large sum of money from the council’s purse. His action is the archetype of most public officers today who see their position as an opportunity to loot the public treasury most especially when the constitution provides immunity for them.

Ironically, a society where one is being investigated for a crime wins the Local Government Chairmanship seat, shows high level of immorality and corruption. Definitely, there is no iota of credibility in the election that brings him to power as he (Dékólá) himself confesses to his father when the latter expresses the fear that he may fail in his bid to become the next Akogun of Tèyìnlójù, Adékólá confesses that the election that brought him in as Tèyìnlójù Local Council chairman was rigged. He assures his father of victory.

Just like our politicians of today, Adékólá is not bothered by his actions and the magnitude of the effect of such behaviour on other people notwithstanding, in so far as such actions favour him. Yorùbá people believe that whatever a man sows, so he shall reap and that no sinner will go unpunished. Hence they say “àsegbé kan ò si, àsepamó ló wà”. When Olárógbé, the chairman of Tèyìnlójù Development Association threatens to expose Adékólá at the next council meeting, Adékólá sees it as an empty threat and shuns Olárógbé. In like manner, Dúrótoyè, his friend asks him about the said money, he tells Dúrótoyè to forget the issue as he has a joker to play. He says:

Ohun tó bá wu aláìsàn ó lè fò. Bó sì -

The sick can say whatever
he likes. The mad

wasínwín, ó lè jèwé ilé. Wón jo bí wa - can decide to chew the building plan. We are

ní Tèyìnlójù ni..

-all born here in
Tèyìnlójù. (p. 40).

Instead of being ashamed when his nefarious actions were exposed, Adékóla resulted into confrontational language use and autocracy.

In *Abínúeni*, Akintáyò uses his position as a rich, prosperous and influential figure in his community not only to take Abídákun's fiancée by force, but he also brutalizes Abídákun before handing him over to the police. Akintáyò's action is an archetype of the Obá's position in Yorùbá tradition which gives the Oba, right to everything in his domain. Such things like, women, lands, properties amongst many other things. Olájubù (1978, p. 90) says:

Ní ìlú gbogbo, oba ni ó ni ilẹ̀. Òun - (In every town, the
king owns the land.
ni ó ni gbogbo àṣe àti agbára lórí ibi - He owns all authority
and power on eve
ti ìlú àti ilẹ̀ rẹ̀ bá dé. Ó lè pa, ó sì lè gbàlà.- Every area within
his domain. He can
kill
Oun ni yóó máa se asíwájú ìlú nínú ohun - and he can save
life. He leads his
people
gbogbo, èsìn tàbí ayeye. Bí ó sì kan ogun, -in everything,
religion and all
ceremonies
òun ni yóó fi àṣe sí i. kò sí bí ipò, olá àti - No wars can be
fought without his
appr-
owó enìkan ti lèpò tó ní ìlú kan kí ó ju ti - oval. Nobody's
position or wealth is
oba ibè o. Àti olówó ìlú, àti olólá ìlú, àti - higher than the
king. The rich, the
well-
olóogùn ibè, ti oba ni wón se. - to-do and the diviners
are all for the king

Ọ'motáyò and Ògúnníranare of the view that such tradition has to be discarded as it aids the practice of anti-social behaviours especially by the

rich, the influential and the well-to-do in our society today. Hence, the results of the actions of the aforementioned characters are not favourable. None of them is spared from punishment.

In *Èéfín nìwà*, Adékólá, the lion archetype and Àrè mú in *Adákédájó* use raw power to make life miserable for others which at the end put them to shame and lead them to untimely death. Thus, lack of satisfaction and contentment are among the factors militating against the spirit of “omolúàbí”. It is evidenced that the characters mentioned here are aware that the society does not approve their behavioural patterns. The characters in the text allow their personal unconscious to overshadow the universal unconscious, hence they fail to follow the ideal path.

Jealousy and blind imitation of foreign values are other factors that militate against the spirit of ‘omolúàbí’ in the Yorùbá society. Jealousy can lead a person to commit murder. In *Abínúe+ni, Ọmọtáyò* and *Ọgúnníran* expose those vices believed to be common in polygamous families. Soon after Akíntáyò proclaims Òkánlāwón as his heir, Adéjísólá becomes jealous. In her private discussion, Adéjísólá is jealous of her co-wife and plans to kill Òkánlāwón, the son of the co-wife.

Adéjísólá requests that Òkánlāwón should be killed so as to have her own son as the sole heir. She is a lion archetype. The lion is the king of the forest and leaders of all animals. The lion hates any surrogate and always make sure that no one compete with it or else, that animal would die. The impulse to kill is always in the lion either for prey or for pleasure which the playwrights explore in Adéjísólá, as she has the impulse to kill anybody that stands on her way other son’s. Adéjísólá’s action is also an archetype of the senior wife in the Yorùbá folk story titled “ìgbáko orogún mi” meaning “my co-wife’s calabash”. In the story, the senior co-wife is jealous of her co-wife. She went to the stream to wash clothes including the wooden spoon (ìgbáko). God is not for only one person. The calabash did not go with the stream like in her junior wife’s case; she threw the calabash into the water herself and followed it. Contrary to her expectation, her co-wife’s fortune turned to misfortune. Instead of becoming rich, she was bitten to death by snakes. In like manner, Adéjísólá fails in her bid to kill Òkánlāwón and in the words of Akínkúnmi, all Adéjísólá’s children also turn to be ‘good-for-nothing children’.

(c) The ‘id’ and Ego Personalities in the Selected Plays

The trait of ‘id’ and personality development is always seeking for pleasures, wealth and gains. Any character with ‘id’ personality trait will

definitely be interested in accumulating wealth. The authors however make the readers to understand that the end result of such acts is always devastating. In *Adákédájó*, the author presents Àrè mú as a lover of money who is not ready to work, instead, he indulges in criminal activities by coveting the new currency he is asked to change, as he also kills his brother in-law.

In like manner, Adékólá in *Èéfín nìwà*, loves money, wealth and position more than his people. Due to the 'id' and ego personality in him, he tries to obtain pleasure regardless of the consequence of his action on others. Adékólá loves to satisfy his needs by irrational means, hence, he embezzles public fund. The egoistic nature of the chiefs makes them guilty of not being truthful. Thus, they are all corrupt archetypes as found in the Yorùbá mythical lion who wanted all animals in the jungle to give their lives as bribe for safety. Their actions have increased the level of moral decadence in Tèyìnlójù and Ìpò community in general.

Incest and fornication are related. These are vices which Yorùbá people seriously frown at. Incest on the one hand, is a situation where a father has canal knowledge of his daughter or his daughter in-law. Fornication on the other hand, is a situation where a man flirts with another man's wife. This situation gives rise to the use of a potent magical power (*mágùn*) that punishes fornicators in Yorùbá land, on any woman who is suspected to engage in extra-marital affairs with another man outside her matrimonial. In the Yorùbá society, incest is considered a serious crime and anyone who involves himself/herself in it is punished no matter his or her position in the society.

In *Abínúeni*, Akintáyò is married to four women including Adéjísólá his wife's sister who stays with them. Earlier on, Àkintáyò forcefully takes Abídákun's fiancé. As earlier noted, his action is an archetype of the Obá's position in Yorùbá tradition which gave the "Oba" the right over everything in his domain.

In *Èéfín Nìwà*, Adékólá is presented as a womanizer. Adékólá has one wife and three women friends; the most prominent among them is Kòfowórolá who will always advise his man friend (Adékólá) against doing good things. Instead of helping his people, Adékólá prefers to give Kòfowórolá anything she requests for.

For instance, on the suggestion that Adékólá should build a house in his village and also develop his virgin plots of land, Kòfowórolá advises him that:

Èrò tèmi ni pé kí e ní sùúrù fún bí odún - (I think you should

be patient for a while.
 Mèlòókán sí i. Ìdí ni pé tísu eni bá ta, se - This is because it
 is dangerous to wash
 làá dowó bò ó je. Ìlú yín yen ti kéré ju èyí - your linen in
 public. Your village is
 too
 té e máá kó ilé olówóoyebíye; irú èyí té e - small for
 such expensive
 building you
 ní lókàn lásikò tí gbogbo ayé n kéré pé òde - are proposing.
 People do not want
 you
 le yíi o. Omo aráyé ò féní fòrò, àforí eni.-To succeed except for
 - your destiny. (p. 27).

Following this advice, Adékólá uses the money he would have used to complete his abandoned building project in the village and to develop his plots of land to buy a car for Kòfowórolá and when he could not pay the balance, the car seller takes away Adékólá's Mercedes Benz car. Adékólá finds himself in a very serious dilemma. He is almost wrecked financially.

Adékólá's action is an archetype of Àfòn in Odù Ogbèwónrín of the Ifá Corpus as summarized by Èlèbúibon (2004, p. 20). E'lé'búibon narrates that Àfòn married Odíderé despite the several warnings against it. Whenever there is any slight misunderstanding in his home, Àfòn will send the erring wife packing. Odíderé began to pose problems until Àfòn sold all his belongings. He was completely wrecked. Odíderé's attitude also made Àfòn's relations to desert him. Odíderé suggested that Àfòn should sell his fabric of honour to survive. Being the only property left for him, which he cherished so much, Àfòn became annoyed, neither did Odíderé took his refusal kindly. Odíderé eventually deserted Àfòn and anywhere she saw Àfòn in his sober mood, she made jest of him. From then, it became a popular saying that women could remove fabric of honour from man and indeed everything a man has.

In *Abínúeni*, Akíntáyò exhibits the 'id' and ego personality of pride. The Yorùbá say: "bísu eni bá ta, a máa fí owó bò ó je ní" meaning "you should not expose your achievements in life to the public". This warning is created from the Yorùbá belief that the entire human race is in a world where evil co-exists with the good. Awólàlú (1979, p. 69) sees that such evils could be natural, mysterious or supernatural whereby all bad

happenings are attributed to the handwork of these evils. It is believed that they can change man's destiny.

In the play, the 'id' and ego personality in Akintáyò does not allow him to see reason why he should yield the several advise he is given over the future of Òkánlàwón. Akintáyò's action is an evidence of his pride. The writer portrays Akintáyò as someone who lacks knowledge. His actions lead to the distortion of Òkánlàwón's destiny by the wicked one. Akintáyò's action is an archetype of Àkèré in the folk story of the tortoise (ìjàpá) and the frog (àkèré). The frog (àkèré) told the tortoise (ìjàpá) everything about himself boasting that he is more hardworking. When they were sent to go and harvest yam in the farm, the frog (àkèré) proved his strength. The tortoise (ìjàpá) was aware of the punishment awaiting him, he tricked the frog and carried the frog's yam which he presented as his own to the king. Àkèré was heavily punished and banished from the town just as Akintáyò is made to suffer for his lack of knowledge and obedience.

Conclusion

The three selected texts are didactic in nature and in content. All the selected authors trace the factors against the spirit of 'omolúàbí' to selfishness, misuse of power, jealousy and even the 'id' and ego personality traits in the individual which heed pride, pleasure and lack of self-control.

They all agree that contrary to the belief in some quarters, the society is not closing its eyes to any form of immoral behaviours of their people and that no such behaviour would go unpunished. While they used to discourage such behaviours in the society, they applaud behaviours approved by the society. There is no doubt therefore that their works contribute to the moral upliftment of the Yorùbá society in particular and the Nigerian society in general.

From the foregoing, it is evident that Yorùbá playwrights are aware and conscious of the happenings around them and they address them in their works. The authors make their readers to understand that a number of factors are responsible for moral perversion. These factors are analyzed and discussed. This paper engages in some unspeakable things and immoral behaviours because they belong to a cult or group of influential people who are said to be immuned against punishment no matter the magnitude of their offence (demonic archetype). Politicians are not ready to play the game according to the rules for selfish reasons. They believe they must get whatever they need at any cost even if it involves terminating another man's life.

People now lobby for political appointments and their success depends on how much money they are able to splash. The choice of a king or baálè is no more based on the voice of the oracle but on the extent of his influence in the society. These account for why the position of the king (oba) is no more relevant. People nowadays result to distorting history, hence, the simultaneous emergence of two or three kings (obas) in a village or town. This development certainly cannot bring peace. However, this situation according to the authors, account for why it has been very difficult to revive the society from its present situation of moral degeneration and moral deterioration.

Literary artists need to be more engaged in the overlapping use of African oral forms to generate new aesthetics. They can be used to correct the moral decadence and attack the factors against the spirit of “omolúàbí” not only in Yorùbá society but also in Nigeria and other African countries. African artists in general and the Yorùbá artists in particular who wish to use them in their works should seek universal relevance for them. Parents and families in general have very important roles to play in the process of bringing the moral posture of the society back on track.

In conclusion, the representation of the factors against the spirit of “omolúàbí” in the selected texts is realistic enough. The authors probe into the psychology of man’s morality. Through the archetypal theory of Sigmund Freud and Carl Jung, the reader is made to know that the level of morality or behaviour of man is determined by the trait(s) of personality that is dominant in the person. If a person is dominated by ‘id’ and ego personality traits, he or she will love pleasure, money, sex, accumulation of wealth and be boastful, but if the super-ego dominates, he or she will live by conscience and always respect the societal moral values. Also, human actions are determined by the pre-existing moral archetypes in the society or culture of the person.

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An Appraisal of *Facekuerade* Theatre and Technical Aesthetics of *Ebira-Ekuechi* Festival in Nigeria

By

Cyrus Damisa Suru*

Abstract

The *facekuerade* theatre evolved from the customary and conventional masquerade theatre model. The theory identifies the place of one, the 'face' and two, the 'mask' in 'camouflage effect', in an African festival theatre practice on the first hand; and on the other, the technical theatre and theatre in general which stands as a theory to consider. An appraisal of S. E. Ododo's thesis facilitated our understanding of the place of a scholar's domicile projection of his or her society. This article takes the secondary approach method of research to appraise the thesis. And, this is added to other scholars' views. This article holds that the indigenous theatre aesthetics of the Ebira people is well articulated by Ododo's *facekuerade* model, a similitude of *Ekue'rahu's* performance in *Ekuechi* festival which has illuminated the possibility of expanding, discovering, theorising and practicing new modern forms of theatre from Nigeria and Africa in general. The article, therefore, suggested that the incorporation of this model into the folds of contemporary theatre is imperative and germane to cushion the effect of neo-colonialism on the African theatre. Other models of this nature should be discovered, explored and encouraged to evolve with a view to filling the vacuum created by the dearth of African theatre theories.

Keywords: *Facekuerade* Theatre, *Ebira-Ekuechi* Festival, Technical Aesthetics, Model.

Introduction

The hallmark of a doctoral thesis is its contribution to knowledge, particularly in one's own discipline, and the general well-being of the society. Philip and Pugh (2005, p. 59) put it across that:

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You are not doing some research for its own sake; you are doing it in order to demonstrate that you are a fully professional researcher, with a good grasp of what is happening in your field and capable of evaluating the impact of new contribution to it – your own as well as others. That is what you get the doctorate for.

Therefore, S. E. Ododo in his thesis makes attempt to improve the general well-being of the Ebira people through literary writings; to add to the existing literature on Ebira and theatre and to exhume theatre from *Ekuechi* festival. Further still, he is impelled by the need to demystify and correct the Western notion of the place of literature on Africa traditional tenacity of trust and believe in ones society and life expression among others. In addition, is his ability to theorize a new theatre paradigm from a festival performance which is a “new contribution” to scholarship and “what you get the doctorate for”

The desire by Ododo to write in this manner about his society, under the umbrella of academic avowal, is borne from the need to address and to fill the vacuum of Ebira cultural status. This is analysed by Oyegoke (2006, pp. 11-12) that “the transnational, continental and intercontinental cultural spaces of African writing seem to be under attack by post-colonialism which, is effectively a theory of pre-colonial, colonial, neo-colonial and post-colonial cultural productions”. Sunday Enessi Ododo (2004) thesis is an attempt to challenge post-colonial theories on theatre productions, particularly, the masquerade theatre, using his people, the Ebira, the society and its festival as source of paradigm. But could he have gone elsewhere to display his academic *savoir faire* other than his home town? Ogunba (2006, p.11) statement answers this rhetorical question:

Just imagine how much one gets to know about the Igbo people by reading Achebe’s *Things Fall Apart* or *Arrow of God*, or about Indians by going through R.K.Narayan’s *Waiting for the Mahatma*, or about the now seemingly insoluble India/Pakistan conflict by reading Khushwant Singh’s *Train to Pakistan* or about the ordinary life of Trinidadians by going through Naipaul’s *The Mystic Masseur*. In each case, the details of the life and thought of the people are laid out in a palatable manner. No philosophical, sociological or political treatise can teach one so well as a good creative piece.

Thus, Ododo's thesis is not just an intellectual piece, but an expository research into the life and worldview of the Ebira society. As a theatre scholar, he is compelled to take something from his people and give to theatre and, the academic world in general, which molded him. The *facekuerade* model did not evolve over-night, but from a careful study of the Ebira masquerade practice over time. For instance, after a careful observation of the *Ekuechi* festival, Ododo (2004, pp. 391-392) writes that:

The star masquerade performer at *Ekuechi* festival, *Ekue'rahu* (night singing masquerade), does not wear mask as well as *Akatapa* (Jester) and *Ekue'ahete* (feet stamping masquerade). The *Ekue'echichi* (rubbish heap masquerade) and *Ekue'Okise* (soothsaying masquerade) that perform during the day fully masked in *Echane* festival also participate in *Ekuechi* maskless festival...this is precisely what has informed our own term and concept of '*Facekuerade*'. The words Face, Masquerade and *Ekuechi*, all contribute to the formation of the Face – Eku – rade...facekuerade therefore refers to a performance masquerade character without mask.

From a first hand, participatory and observatory assessment of the Ebira *Ekuechi* festival, Ododo developed for the theatre a new performance model. This article, like the beautician's shop and the human hair, appraises the thesis in a summary layout.

The Overview of S. E. Ododo's Thesis

A new theatre paradigm is the thrust of the thesis. It postulates *Ekuechi* festival as a theatrical form which S. E. Ododo refers to as "*Facekuerade* Theatre Model". The thesis adopted the primary and secondary sources of information for its data collection. The supervision was by Olu Obafemi and Samson O. O. Amali, two theatre luminaries. As we observed in Ugolo (2002) thesis on "Hubert Ogunde's National Choreographic style", in which he asserts the need to have a Nigerian choreographic style to unite the Nigerian citizens, Suru (2012) thesis theory, the *Sociospatial* Action Code System (SACS) which deals with dance systemic interaction with Ososo culture using *sociospatial* dialogue performance and its significance to the life of a society. Ododo's theory on *Facekuerade* performance model is geared towards refocusing the masquerade theatre in Nigeria and the World over. How? This question will be explained through the thesis analysis, better still, an appraisal which is structured in the following order: From Masquerade to *Facekuerade*: A

Transition; the Nigerian Theatrical/Performance Traditions; the Ebira and *Ekuechi Facekuerade* Performance; the Playing and Technical Aesthetics of *Ekuechi Facekuerade* Ensemble and *Facekuerade* Theatre; and, A Performance Theory and Model.

A Transition from Masquerade to *Facekuerade*

Masquerade is an art. It is an important cultural event in Africa according to Ododo (2004, p.18) “perceived as an entity that embodies the spirit of the ancestors”, the gods and spirit beings. Albeit, the West by definition simply see it as a form of disguise through the use of mask, to the Africans it is a significant part of the “circle of life”, the bond between the living and the dead and the unborn and a link to the “extra-mundane universe” Ododo (2004, p. 18). In Nigeria, masquerade performance is a cultural and religions event amongst the Igbo, Yoruba and many other tribes. As Damisa (2010, p. 1) identifies that “Masquerade art is not new to the Africans, it is prominent in most cultures as an aspect of their festivals and as a means of communication, information, education and entertainment”. In Ododo’s thesis, however, a particular reference is made to the Ebira *Ekuechi* masquerade performance from where the *facekuerade* transition is identified. According to Ododo (2004, p. 19) “there are some performance characters without masks that are still perceived as masquerades in Nigeria”. Through his research however, he discovered that in many societies, some masquerades do not use mask. For example, Oloolu of Ibadan, Jenju of Abeokuta, Okelekele of Ekin-Ade, Melemuku of Oyo town, Ayaka in Iboland, Ogbugburu of Ososo in Akoko Edo area of Edo state among many others. Based on these findings, he (2004, p. 19) states that “we believe that the use of the term masquerade for a performer without a mask has to be revisited”. To revisit the term, he came up with a new concept ‘Facekuerade’ (2004, p. 21). The transition is obvious in the character representation through the use of mask. With mask it is *mask-querade* and without mask it is *face-kuerade* because the faces are not covered.

The Nigerian Theatrical/Performance Traditions

To foreground and position the *facekuerade* concept as a new theatre model, Ododo considers the attempt made by several scholars in theatre to evolve concept that have become functional in theatre today. Some of the conventions as it were are; Naturalism, Realism, Brecht’s Epic theatre, the Avant-garde, Synthetic theatre, Theatre of cruelty, Poor theatre and so on.

He further explains to us the various experimental trends in modern theatre development forms in Nigeria: Folk Popular Theatre, Ritual Theatre, Marketplace Theatre, Restorative Theatre, and Theatre for Development (TFD) etc. Added to these examples is the *Facekuerade*. The Folk Popular Theatre is being used to advance the Yoruba ‘folk opera’ and the cultural resources of the Yoruba. For example, it is used to project the contributions of the Alarinjo theatre tradition to theatre development in Nigeria.

The Ritual Theatre expresses the phenomenal of mans interaction with nature which informs “rituals and festivities for spiritual and mental respite” (Ododo, 2004, p.31). This theatre form mirrors the life of the community in trading, farming, and social governance and so on, and the role of indigenous worship rituals in these activities; and it is usually articulated in plays. Playwrights like Wole Soyinka, J. P. Clark-Bekederemo, Ebun Clark, Oyin Ogunba and others, through their numerous plays and critical works, underline the significance of ritual and worship in the African life. The *facekuerade* theatre as Ododo enumerates is to bring to light an existing theatre form, particularly, among the Ebira Tao. The *facekuerade* performance model is designed to add to the existing Nigerian theatre forms a precursor in the conscious search for a national theatre, Ododo concludes.

The Ebira and Ekuechi Facekuerade Performance

The location of Ebira is central to *facekuerade* practice. Ebiraland occupies a fully sketch area surrounded by tribes like the Yoruba, Ososo and Igala where masquerade/*facekuerade* practice is noticeable. This location as Ododo observes is more than a land in a territory, it is also a metaphysical or mystical entity capable of having an effect on people’s lives and receiving sacrifice. Ebiras’ origin is traced to several places however the AGIDIGBO among others is used to trace the origin of the Ebiras vis-à-vis the ancestral worship. The *Agidigbo*, a musical instrument has a familiar tune “*Idoko Voza, Idoko Veku*” “*Idoko* is human and also ancestral (masquerade)”. This sound according to Ododo constantly reminds the Ebira Tao, Igu, Mozum Opanda, Oje, Agatu and Etuno that they are descendants of Idoko the third Atta of Idah town in the present day Kogi State where the art of masquerade is predominated.

Ebira worldview, on the circle of life, necessitates the constant visits of the ancestors in masquerade form. They frown at injustice among the populace because they are peace loving. In actual fact, the word ‘*ebira*’ means ‘peace’. Thus, the masquerades usually visit to unite the people. The

above is also borne from the Ebira philosophy of life. The unborn, the living and the dead are constantly united together in every activity. The dead as an ancestor watches over the living. This is because the living is the door or an outlet for the newly born (an ancestor) to come to this world. According to Ododo (2007) they transmigrate into the land of the living through *Ekuechi facekuerade* that features in *Ekuechi* festival. During the festival, they move from one home-stead to the other admonishing, warning, taking request and blessing the people. The Ebiras believe in the spirits, (*Ori*) and God (*Ohomorihi*) the Almighty and *Ekuechi* (Masquerade). The *Ekuechi* phenomenon is the epicentre of Ebira culture.

The Playing and Technical Aesthetics of *Ekuechi Facekuerade* Ensemble

Ekuechi is seen as theatre that satisfies/represents the very existence of the Ebiras. It is a theatre because it possesses some aesthetic theatrical elements. Therefore, the playing and technical aesthetics of the Festival is considered here by Ododo (2004). The elements share similarities with the Western model, but differ through the conventions of utilization. The difference for example, as Ododo observes, could be noticed in the light and costume usage. Like the Tiv Kwagh-hir, the *Ekuechi facekuerade* theatre is an indigenous theatre with unique performative style. This uniqueness is identified in the significant use of icons, codes and kin spoken conventions. Furthermore, there are the technical positions of accessories – *Ekuechi* uses *Izenyin* and *Ireha* for music production, stenography, lighting, make-up and the kikes in the ensemble.

The availability of space allows for playing aesthetics. The space is vital because it creates avenue for the dexterity of the players to be expressed, the art of singing, dancing and dramatization to have aesthetics value. Ododo (2004, p. 153) points out that “space scarcely manifests ideas on its own other than that ascribed to it by the people”. He affirms that human beings generate ideas to rule the space or relate with it. The aesthetics of staging or playing is demonstrated in the mass dance movements in which processions and booth staging are examples. Movement starts from the home of the custodian to the *Ori* shrine through to the village/market square (*Orere*) and also to the neighbourhood and back to *Idoji* after the grand finale. As performances are going on in the booth stage, people sit on rooftops, upstairs and trees and this forms aesthetics in auditoria elements/layer formation in sitting arrangement. Music, songs, and invocative voice form a part in the playing and technical arrangement.

Apart from the socio-political significance to the people, this facilitates communal participation and the beauty recorded from the group and communal responsibility is in the area of call and response and variation in rhythm generation. Added to the above are, decorated musical instruments; props, costumes and accessories. For example, *Ugogoyin* (talking drum) is decorated with balls (*izenyin*), so is the *facekuerade* (*Ekur'rahu*) costume. Ododo concludes that the Facekuerade performances are artistically vibrant and technically compelling. With *Ekur'rahu* as the chief actor and other participant members as actors or *Ekuechi* cast, the festival always has an overall aesthetic outlook.

Performance Theory and Model of *Facekuerade* Theatre

A proposal for a new performance model, the '*Facekuerade* Theatre', and a theory of performance is being propounded here. The "theory is advanced using the transformational process of 'self' in Ebira 'masking' tradition", that is, the *Ekur* and *Ekur'rahu* performance. The former being masked and the latter unmasked. This theory considers the place of man in the world of the living and the dead as provided for in the Ebira culture. The dead (*an'ekur*) and the living (*an'eche*) meet through the masquerade (*Ekur*). This link as Ododo (2004, pp. 237-238) expatiates "is determined by the 'self' in temporal existence and dissolution of the being as *Okur* ...but moved to *Ekur*". The 'self' can transform into dual existence using creative and re-creative force or enterprise as being experienced in the theatre. It is further observed that in most masquerade festivals, for example in the *Ekuechi*, the living and spirit beings intermingle. Therefore, it is conceived that during the masquerading activities, the *Ekur* as masked performer, physical manifestation of the domain of the dead, interacts with *Ehe* (domain of the living) whereby the living who is transformed spiritually as a metaphysical entity appears in '*facekuerade* model'. Thus the living essence and the dead essence meet at the realm of *facekuerade* essence. Ododo therefore adds that once one transmigrates into *Ekur*, he transforms into an ancestral figure (*ohiku*). He states further that "through this exchange, a constant flow of interaction is ensured.

This is demonstrated in the performance of the *Ekur'rahu*. With the absence of the mask, and possessed by the ancestors, he performs exceptionally and beyond ordinary human capacity. The *Facekuerade* performance model is therefore a combination of the Face - absence of mask, *Ekur* - the domain of the dead, and Raid-the action of raiding the community with warnings, sanctions, healing, renewal and prophetic

utterances backed by powers from in 'Eku. The dual role of the performer is visible in the theatre whereby the actor takes on the personality of another in a performance. While still retaining his identity, the technicality and performance model of the *facekuerade* finds itself in the genre of the modern theatre form.

***Facekurade* in Current Nigeria Situation**

The Nigeria (Africa) masquerade festival has lots of untapped theories that are begging for attention. Masquerade itself has both connotative and denotative meaning. It is also with *facekurade*. Thus, our appreciation of them to suit scholastic imperatives and to facilitate the well being of the society is germane. Thus they demand the attention of theatre and performance arts scholars. The approach to the African festival performance is usually dramatic and expressive. A performer, for instance, can seize the opportunity offered by 'darkness' to take off the mask (as permitted culturally) to externalise himself. The character without mask here, according to Ododo is a *Facekurade*. Hence, the previous inclusive notion of performers with or without mask as *masquerades* is in the thesis debunked as observed earlier. Similarly, some performers, especially in dance expression, may be possessed or carried away by the mood of the festival to undress, partially or fully with only the mask on to add aesthetics to the festival. It is the opinion of this article that such be regarded as '*Bodyquerade*' or '*Bodykurade*', a situation whereby only the face and sometimes the pubic region is covered making the performer to be recognised only by the body, another theatre model that is predominant in our society today and yet to be recognised or not given thought to by scholars.

The masquerade cultural practice of the Ebira society in Nigerian as pointed out by Ododo is encouraged by its 'nocturnal nature' and aesthetics permitted by day and night practices. However, the modern fashion in which the face is well made-up to 'beautify' or to 'conceal' the face, while the body is exposed could be termed '*Bodyquerade*' or '*Bodykurade*'. This is another research area that deserves our attention. The trendy fashion tradition by modern Nigerians has become quizzical that one wonders under which performance model they should be grouped. As the naked mad man or woman on the street, with spiritual or mystical garb, is 'oblivious' to the people, ditto the mad, that he/she is naked. We can refer to them as '*Bodyquerade*' or '*Bodykurade*'. These set of Nigerians parade themselves in this model of theatre unknowingly.

Mention must be made also, of the evil-doers in our societies whose good and beautiful faces are exposed but their evil bodies and minds are clothed and concealed in wickedness, hatred, bitterness and the likes. They are, in the shared thinking of Ododo, *Facekurades*.

Conclusion

Ododo's thesis has popularized the indigenous theatre form within the context of modern theatre practice and, created a paradigm shift from the known masquerade performance model to a new model called *facekurade* theatre. *Ekuechi* festival playing and technical aesthetic is advanced in the thesis to situate the significant contribution of Africans to the development of theatre vis-à-vis the imposition of the Western theatre culture. Ododo in his research, however, observes among other things that; one, the mask in masquerading is not only physical, that it includes "darkness, voice, disguise, pseudonyms and fear", two, that the Nigerian experimental theatre at present shares similarity in "the use of language, festival and narrative theatre forms. He sees that masquerade aesthetic format in Nigeria has not received definitive expression; that while *Ekuechi* shares some aesthetic similarities with the Western model, and has some unique characteristic features; the *Ekue'rahu*, the protagonist in the festival, has his action guided by the Ebira worldview. Also, that space is an organizing force in the festival which helps the technical thrust of the festival to be both functionally and aesthetically accomplished. This allows the ancient art form of *Ekuechi* to find a new ground via this study in the contemporary theatrical and performative tradition.

While the resourcefulness of the indigenous theatre aesthetics is well articulated, the need for the incorporation of these models into the folds of contemporary theatre is called for. Ododo's *facekurade* model, a similitude of *Ekue'rahu*'s performance in *Ekuechi* festival has illuminated the possibility of expanding, discovering, theorizing and practicing new modern forms of theatre particularly from Africa.

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Aesthetics of Costume and Colour in Idoma Masquerade Performance

By

Adakole Abdulmalik Amali *

Abstract

The culture of a people emanates from the belief in their world which is woven round the natural factors and the imaginary make believe to form the basis of their existence. In most African societies, these beliefs are accompanied by catharsis, be it religious, social or political to serve the need of the people or to achieve societal goals. Hence, cultural performances provide core explanations for man/spirit relationships. This principle also applies to Idoma people of Benue State, Nigeria. Through artisanal means, in the words of Anyebe (2012, p. 453), the physical and the metaphysical componential parts of Idoma universe mesh together and the reasonable definiteness sought after in the pantheon is the fulfillment of man's wellbeing. These performances involve the people to invoke and achieve believability through the use of elements such as music, dance, drama, makeup, costumes, colours and props. This in turn gives the Idoma masquerade performance a total perception on how it is aesthetically seen, interpreted and understood. In this discourse, we examine the functions that costumes and colours play; its meaning and how it has been used to enhance Idoma masquerade performance as it gives identity and better understanding to the people.

Keywords: Aesthetics, Masquerade, Costume, Colour.

Introduction

Among the Idoma people, masquerades are made for specific purposes with emphasis on the use of costumes materials embellished with traditional colours to establish a chosen identity. This is done with underline meaning in the choice of colours and materials. It is important to note that designs and colours are done with precise specification. The designer is

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trammelled by tradition according to the masquerade type and design. Obadiwegwu (2003, p. 40) reiterates this that:

The incongruous nature of the costumes and make up and mask of the performer are the performative means by which social order or disorder are coded and decoded for the socio-political, religious and the economic structure of the society.

Importantly, this paper discusses the essence of costumes and colour in relation to their meaning and significance as applicable in the masquerade performances of Idoma-Otukpo society of Benue State of Nigeria.

Idoma Wordview in Relation to Masquerade

African performances are inspired by their life styles and the ways it affects their lives.. Metuh in Obeta (2003, p. 39) observes that a people's worldview includes "the complex of their beliefs and attitudes concerning the origin, nature and structure of the universe, the interaction of its beings. This is very true among the Idomas because they believe that the past and the present, the spirit and human world are interwoven. The people see masquerades as the root of their existence and the medium interwoven that breaks that barrier between the ancestral world and the interpretation of the world of the spirit, bringing together man spirit relationship in physical form. Adeoye (2012, p. 47) could not have agreed more when he said that this advance the people's way of life and bring back lost glories.

To the idoma people, masquerades performances can be categorised in to two. These are the socio-cultural and religious. The socio-cultural performances are those which define their existence and the way they are seen and perceived by neighbours and the larger world. These performances give the people their chasm and it is completely *idoma* and as chattel to them. In the Idoma world, masquerades are never seen as human. No matter the category of the masquerade, it is believed that once the abdomen of costume is realised, the individual is automatically transformed and the human identity of the performer ceases to exist. He becomes a spirit being among humans. It is on this ground that a masquerade cannot be addressed individually or in any case be dealt with without the involvement of a recognised human mediator, which is usually an appointed or inherited spiritual leader for the masquerade. This is because masquerades are placed above human realm. It is important to also know that because of the value attached to masquerades; their appearance must be heralded.

To the Idoma people, masquerades cannot be individually owned in the society but are owned by the community and are treated as avatars and

as communal guests. While females may belong as members of the socio-cultural type of masquerades known as the *Enekwu* (the mother of the masquerade) who is a strong female member and ushers in the masquerade to the performance arena, it is however a great taboo for women to wear a masquerade costume or partake in the process of making a masquerade. It is believed that the Idoma female has no idea whom the performer (masquerade) is once they are in their costumes. The *Enekwu* who forms part of the team, is disallowed by tradition from entering into the Iga, a place where the masquerades are transformed to spiritual beings. In Idoma, masquerading and its secrets are considered and taken as men's business as mirrored by Nzekwe (1981, p. 132) that masquerading and its secrets are the prerogatives of the men.

The masquerade system in Idoma land has an organised performance system and is accompanied by music and dance in conjuncture with costumes, use of colours and other related elements, with the aim and objectives to serve the people in meeting their religion and entertainment needs. This has helped to form the integral part of the cultural heritage of the people and to control their environment in achieving their goals of bringing about social order and rule of law.

The Relationship between Colours and Costumes in Idoma Masquerade Performance

Colour plays a very significant role in our daily lives. It contributes to giving final judgment of how we see a work of art. This is because it also helps in the recognition, understanding, importance and value of the work of art. Colour serves as the major source of identity as the texture and style of material used for costume may change with time according to dictates of technology. Though, sometimes, colours and the material texture must be harmonised to give the art work the needed meaning, identity and significance.

In Yoruba land, for instance, blue, red, green, white and black colours represent a variety of symbols and are used for different purposes at any given point in time. An Igbo man may see the same colour differently and use them for purposes that are also different. . This perception varies from culture to culture. Likewise, to an Idoma man, red and yellow symbolise royalty; white for peace, black for solemnity, uncertainty, evil. In as much as colours have their defined general meanings, these meanings can also be circumstantial depending on the occasion and the message intended to be passed across. White in some instance can stand for evil. This

therefore means that colours can be codify to send the desired message. It however, suffices to say, in agreement with Lawal, (2012, p. 528) that proper application of colours according to their connotation communicates. This further gives physical and visual meaning to our creativity as Adegbite (2002, p.106) concludes that, creative application of colour to our lives, craft and design works adds value to our existence.

On the other hand, costumes are the major transformative medium of giving new identities to the character on how he or she should be perceived. This could be with physical or make believe which transforms that character into a new role. Therefore it is the causation which gives the audience believability in the enacted make believe world. This is very correct in the African masquerade performance as costumes are usually what transform the masquerade or the physical bridge between human and spirit. Nevertheless, colours and costumes enhance and give new meanings to the concept of masquerading and how it is viewed.

A man becomes a spiritual entity immediately he adorns a masquerade costume. This can come in different ways or styles depending on the culture. In most instances, costume makes a masquerade in Idoma culture. The costume of each masquerade in Idoma land is designed with specific materials and colours in mind. The colour varies according to the masquerade. Certain colours and materials which form the basic elements of the costume cannot be used indiscriminately for other masquerades.

When we talk of costume and colours, these two are inseparable as there cannot be a costume without its own colours. It is colour that becomes the trade mark of the given costume. Some of these colours are natural to the material used for the production of the costume. This therefore, becomes its traditional colours and is permanently patented to it while others can be generated with available materials to give its meaning. These colours become rooted to the people with its meaning and name as part of the life of the people. Traditional colours are usually generated from materials within the environment from substances like trees, clay, animal and burnt substances and as a result of this, they directly have traditional names. For example, colours like red (onowa), yellow (odo), green (uwoho), black (onobi) and white (enehe) have customary names. Other colours not in this category do not have customary names even though they may be used as a latter introduction to make it more appealing and attractive to the eyes.

Costumes and Colours in Idoma Masquerade Performance

The appearance of a masquerade is the affirmation of the dead among the living. This establishes the way of life that maintains the people's culture and the communal life style typical to the African setting. In Idoma, masquerade serves more than one function while it is a representation of the spirit world, it also serves as an interpreter of messages between the living and the spirit world. This invariably helps to sustain people's culture. For better understanding of how colours and costume are generally used on masquerades in Idoma, we shall group them in to three categories. They are:

- The Religious masquerades
- The Law Enforcers/Security Masquerades
- The Social/Entertaining Masquerades

The Religious Masquerades are regarded as major masquerades that come out on special occasions such as the installation or burial of a king and death of elderly people of the land whom a masquerade is to be buried along with. Their appearances may also be at the special approval of the elders of the land; and on fixed annual festivals. They also appear on '*Ikwu*' periods when new masquerades are to be introduced into the human world. They are specifically male oriented and do not have female initiates. Thus, some of these masquerades cannot be watched by women; and the few that could, are seen from a distance. They come out as a mark of honour and, are perceived as incarnated ancestors who have been dispatched to the general conflation of the ancestral spirit world. They manifest as a guest to their living community within which they must be treated with regulated awe, respect and other reverent attitude, as opined from Okoye (2000, p. 74) perspective.

As earlier stated, colours and costumes are used for specification of identity and communicative purposes. These masquerades, who are held with great respect are considered to be highly spiritual and very important are adorned in '*Oppa*', a cotton cambric made in an appliqué form dyed in traditional cerulean or black. These materials and colours are only used for burial of kings and elders, who in most cases are expected to transit and come back in masquerade/spirit form. This blue-black material which symbolises transformation; that is from the state of 'physicality' to the 'esoteric'. It is also sometimes known as the 'cloth of the dead'. In this contest, black symbolises solemnity and sobriety. Examples of such masquerades are *Alekwu* and *Achukwu*. It of importance to note here that the Idoma king has the same attributes as a masquerade as he is assume to have been dead on the day he is installed with all the right of the dead

performed for him. He therefore becomes a being with the attributes of religious masquerades as he has the same powers of invocation.

The Law Enforcers/Security Masquerades category is also a male oriented masquerade which has no female member. They serve as the traditional police by maintaining law and order, settling disputes, imposing sanctions on defaulters as well as punishing offenders. These masquerades serve as the check and balance of the society and equally help to protect the community from external aggressions. Its members are usually active youths of the community, while its spiritual head must be a man who has shown his warrior prowess on the battle field. They are usually 'no-nonsense' in approach whenever they appear they are usually associated with their strict way of handling issues in the community. Examples of this type of masquerades are *Ikpokwu* and *Ikpokwuachi*. For instance, the *Ikpokwu* is costumed in hand-woven banana stem fibres, dyed in bright multi-coloured camouflage style with long strand of white hair covering their heads to the neck region, as well as on the ankles. The essence of this costume coupled with their aggressive actions is to instill fear in the on-lookers, while *Ikpokwuachi*, (*achi*: meaning grass) got its name from its abode and the costume which is primarily made of grass straws enables it to blend with the grass where it stays.



Ikpokwuachi masquerades



Ikpokwu masquerades

The Social/Entertaining Masquerades have female as members, although not in the inner caucus, as it is generally forbidden for a woman to know the identity of the masquerader, no matter how social the masquerade may be. These masquerades are basically for entertainment purposes and their appearance is not restrictive but must be permitted by the leaders/elders in charge of the masquerades. They usually appear in flamboyant, bright-

coloured costumes for beauty and attraction. These costumes comprise of clothing materials, mask, horse tail and other props as Jonathan and Shaddrack (2002, p. 637) agree that they “have different forms and use materials based on the imaginations of their creators and their beliefs that necessitated them”. Ododo, (2008, p. 208) supports this by concluding that most of the costumes are “very colourful, vibrant, full of pomp and pageantry, vigorous, invigorating, and has great capacity to induce audience participation. Their masks and headgears are painted in attractive red or white; and they usually appear in pairs of a male and a female”. The colour of the mask differentiates the sex of each one. Materials of various bright colours called *ajanja* are tightened into a ring around the waists of the masquerades for aesthetic purpose. This in turn enhances the waist region by providing a kind of robustness with gives a majestic movement around the waist during performances. This combination of colourful materials attracts the onlookers to the performing masquerade. These masquerades can be invited to perform at the death of a prominent person/member or a celebration of success by a member within and outside the community. Most Idoma masquerades are made of beautiful traditional fabrics usually hand woven, this could be with cotton tread or they are made with straw or spear grasses or a combination of the both. The social masquerades are mainly for entertainment and are usually believed to be a means of showcasing creativity through the overall appearance in the way the costumes are made. This masquerade are adorn with materials of malty colours with elaborate makeup on the mask of the masquerade. Be it Ibo (the stilt stick masquerade), Odumu or Ichahoho, the masquerades are adorn with beautiful material that gives a wholistic pleasant colourful picture when view from all angles. The artistic creator adds designs that suits the groups since the masquerade varies from clan to clan with the drumming been the same and the overall appearance similar, each group trying to make its own masquerade more attractive to enhance performance.



Ibo stilt Masquerades



Ichahoho masquerades



Odumu masquerades

Conclusion

Although settlement may be close and activities similar, every society produces its own culture no matter the influence. The Idoma people are not different. Having been fringed by major tribes and cultures; that is the Igala, Igbo and Tiv people, it still has its own unique culture and performances which is rooted to its people.

The environment, believe, perception, functions and the availability of raw materials help in a long way on how the costumes and colours of masquerades are achieved. It is, therefore, important that aesthetic elements are considered in costuming masquerade performance. Costumes and colours also help in giving visual appeal to the audience. The combination of the two phenomena helps to bring out symbolism in the masquerades. Therefore, it can be said that costumes and colours are the vehicles through which the aesthetics of masquerading is brought to life. This is because both add more meanings to the performance as lots of artistry are put in place to help generate new concepts, perceptions and enhancement.

Masquerade performances in Idoma are not done for catching attention but basically observed in commemoration of the bonds between the living and the ancestors on the one hand, and between the divinities and the people on the other. This helps them to achieve self-actualisation and also as an identity of a people using their culture as a voice to prevent them from marginalisation and oppression from their neighbours.

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An Analysis of the Structure of Music History in Ekiti Culture

By

Femi Abiodun*

Abstract

The need to construct the history of music in different regions of Africa has become necessary now that issues of theory, analysis, musicianship, composition, musicology, ethnomusicology and discography in Africa have attained a reasonable accomplishment. This musicological task will go a long way in correcting Euro- American misrepresentations and controversies on African music. The aim of this study is also to construct history of music in Ekiti and determine the origin of two musical genres- Apiiri and Ijebu music. Data was collected from the musicians in the five geo-musical regions of Ekiti. The geo-musical zone is patterned in consonance with the geographical layout of the State via-vis the North (Ikole-Ekiti), East (Omuo-Ekiti), West (Ijero-Ekiti), South (Ikere-Ekiti) and the Central (Ado-Ekiti). The historical facts are constructed and determined through a historical analysis of musical and non-musical events over a period of time within the Lee's theory of Migration. Findings show that history of music in Ekiti relies on immigration facts. The paper argues that the musical events, techniques, styles, instruments and instrumentation materials constitute the music history. The paper concludes that when histories of musical events are compiled, the records of musical elements, styles, techniques, musical isms and icons become a heritage.

Keywords: Music Structure, Ethnomusicology, Apiiri Music, Ijebu Music.

Introduction

Historiographic analysis of music history in Ekiti is the focus of the study. This is with a view to determining the origin of two musical genres in Ekiti: *Apiiri* and *Ijebu* music. Discussion in this study is premised within

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an assumption that musical traditions in Ekiti can provide a historical fact about Ekiti people and that the history of a people is the history of their musical culture. This is because no history of music will be told outside the cultural and social history. Constructing the history of music in Ekiti will, therefore, explore its cultural, social, economic and war history of the Ekiti people. This we did in this study by collecting oral tradition data based facts from the practitioners and selected stakeholders of the music across the musico-geographical areas in Ekiti which in this study is the operational definition of the geo-political division of the state. More importantly, the individual musician; his style and creativity, have always played important roles in the construction of music history. Analysis of oral history recordings collected during the years of this researcher's Ph.D. field work formed the basic research method adopted in this study. This thus provides tools to a clear research approach for the formation of hypothesis as evident in the theoretical framework adopted in this study. There is a long-standing quasi- musical history in the mouths and memory of the musicians and music enthusiasts in Ekiti. From the oral data, inferences are drawn to determine the history of two musical genres in Ekiti.

The Conceptual Framework and Context of Apiiri and Ijebu Music of Ekiti

This study is a historical survey of Apiiri and Ijebu music from Ekiti in South-western Nigeria. These musical genres constitute two of the major musical traditions that are predominantly practiced in Ekiti community. The primary aim of this work is to provide historical data in an analytical format examining the migration accounts of the musical traditions of the Ekiti people. This work is premised within two migration theories:

1. The Lee's theory of migration which is based on three elements:

- a) Place of origin
- b) Place of destination
- c) Intervening obstacles

Discussion in this study establishes the place of origin of the music and Musicians, place of destination and the intervening obstacle which in this case is the music. The world system migration theory is also used to explain the interaction between the musicians and the community.

2. Push and Pull theory of migration

Analysis of the historical facts is presented within the framework of the Push-Pull theory of migration which states that Push factors at a place

of origin compel migrants to emigrate and Pull factors at the place of destination are attractive to immigrants.

Musical traditions in Ekiti are several. They include *Ogbele*, *Ayu*, *Alakutu*, *Apiiri*, *Ijebu* and others. Each is unique and none is superior to another. Each of the musical traditions has its own exponents who participate actively in the performance of the music as a performer, dancer, singer, drummer or an observer. On the one hand, some of the musical traditions according to Nketia (1974, p. 77) exhibit certain common characteristics which may suggest a "cross-cultural theory of such music." Such music exhibits sameness because of geographical factors and exchange of cultural denominators. On the other hand, every musical tradition has its own traditions and conventions with outstanding peculiarity which according to Omojola (2006, p. 65) consists of "individual ethnic bond idioms which suggests distinguished characteristics of each of the musical traditions". This study analysed the various historical facts of the two musical traditions in order to determine the origin of *Apiiri* and *Ijebu* through the analysis of their historical concept, context and content of the musical traditions.

With civilisation, proliferation, acculturation, enculturation and recent musical trends like change in taste and usage of music in Yorubaland, musical traditions in Ekiti are liable to exhibit change in their usage, musical structure, content, context and concept. Agawu (2003, p. 12) notes that:

The colonial moment introduces rapid, far-reaching change which has led to a dramatic reconfiguring of the earlier stability. In the last one hundred years, some aspects of tradition have remained intact, some have even intensified their traditional authenticity while others have metamorphosed into new tradition.

The basic assumptions under which the work proceeds are that;

1. Musical traditions in Ekiti can provide a historical fact about Ekiti people and that the socio-cultural value of a people can determine their musical value. Music as a cultural art is always used as synonym of culture. Culture is dynamic and can be viewed as a historical evidence of a people living or dead. Musical tradition as an expressive art is closely related and inter-linked with other cultural activities in Ekiti land. Music is an important aspect of Ekiti culture that tends to depict and give a true representation of who the Ekiti people are, what they believe in and what they share in common.

2. Music as a cultural art is also generally viewed as integral to the total culture. To Chernoff (1979, p. 45) “music of all arts gives a vivid expression of what culture is.” To Omojola (1989, p. 35) “Yoruba musical traditions represent a mirror through which the Yoruba culture in its totality can be understood;” and to Stone (1998, p. 64) “African performance is tightly wrapped bundle of arts that are sometimes difficult to separate”.

Apiiri and *Ijebu* music which are social and ritualistic contextualised, are widely performed in Ekiti land. They are vocal genres with identifiable melody and instrumental accompaniment. While *Ijebu* music is all pot-drum ensemble, *Apiiri* has a variation of

- (a) Gourd rattles only
- (b) Gourd rattles and gong
- (c) Gourd rattles gong and pot drums in some instances.

In *Apiiri* music, the first and only outstanding musical instrument used in the ensemble is *Apiiri* which is the smallest gourd rattle and from where the ensemble derives its name. The sound of the musical instruments suggests its name. While playing the instrument, the right hand holds the gourd at the neck and striking it on the other hand produces “pi” sound. A slight roll after hitting produces “rii” sound. These two morphemes put together form the word “*piiri*” sounds and *a-pii-ri* means to play the instrument in the manner discussed above.

Apart from the general and most popular explanation given above, other plausible explanations are given below. Ikoro-Ekiti is one of the earliest towns to start *Apiiri* music in Ekiti land and there, the smallest gourd rattle is called *pipiri*, a suggestive explanation of how the name was derived. This small gourd rattle is called *apu* in Ise-Ekiti which is another indicative explanation of how the ensemble derived its name. From the above information, two things are clear:

- (a) The principal musical instruments used in *Apiiri* music are gourd rattles. There may be variations in different forms as to the selection of musical instruments,
- (b) The ensemble is known as *Apiiri* in all Ekiti towns and villages.

Ijebu is the name of an ensemble in Ekiti. There is no detailed etymology to suggest how the name of the ensemble was derived. The explanation is that the name was derived from the sound of the musical instrument. In *Ijebu* music, the sound of the pot drums “*Ijebu*” pronounced within this rhythmic pattern³₈ gives its name. It is not truncated combination of letters like *Apiiri*. It has no pre-fixal element. That is, there is no infixing,

no pre-fixing and it is not a borrowing or adaptation of words. Significantly, it has nothing to do with the name of a town in Ogun State, Nigeria (*Ijebu*). There is no biological, social, psychological and philosophical relationship between *Ijebu* (name of an ensemble in Ekiti) and *Ijebu* (name of a town in Ogun state) even though the intonation is the same.

The two ensembles are vocal genres with instrumental accompaniment. The vocal lines have relatively stable pitches with a scalic system, meaning that they are songs. Each ensemble has distinguished musical instruments attached to it. The totality of each musical ensemble depends on the total and full package of the vocal and instrumental entities. The two sections (vocal and instrumental) complement each other. They are not performed separately.

Ekiti musical traditions are entrenched and established in fortified ways within the religious and non-religious events. Musical repertoire comprises the ritual and ceremonial types. The non-religious musical traditions include the social activities where *Apiiri* and *Ijebu* musical ensembles are used. While *Apiiri* and *Ijebu* music provide the socio-musical services, some other musical genres like *Ipesi* (Araromi-Ekiti), *Agere* (Igbimo-Ekiti), *Alayere* (Igbara-Odo-Ekiti), *Agba* (Ikere-Ekiti), *Opeere* (Awo-Ekiti), *Sabarikolu* (Okemesi-Ekiti), *Gberegudu* (Emure-Ekiti) *Obalifon* (Ido-Ekiti) provide the musico-religious services.

Most Ekiti towns and villages have at least one principal festival that is celebrated annually for peace, welfare, amusement, entertainment and recreational activities. The festivals have historical antecedent in the cultural values of the people. They do what their fore-fathers did to keep the cultural heritages. In all these festivals, music plays significant roles. These roles are musical and non-musical. Researchers and scholars in Yoruba music - Laoye (1959), Euba (1967), Omibiyi (1979), Adegbite (1988), Vidal (1989), Olaniyan (2001) and Omojola (2006) have highlighted, described and discussed the various roles and functions of music in Yoruba land. Of note is Vidal (1989, p. 12) who describes such roles and functions as referential or symbolic. He reiterates that “music is used to give signal and announcement of different messages.” and he cites the use of music in Ido-Ekiti to announce the beginning of *Obalifon* festival.

Origin of Apiiri Music

To our knowledge, there are no written accounts of the history of *Apiiri* Music in Ekiti. Oral accounts therefore, remain the only source of information of the accounts given below. The oral historical accounts were

collected from five sampled towns representing West, North, South, East and Central of Ekiti.

From the data gathered from Pa Joseph Ogundele aged 69 years, a leader of *Apiiri* ensemble in Ise-Ekiti, *Apiiri* music stated from a moon-light play by middle aged adults who after daily work gathered together to entertain themselves with *Apiiri* songs. The ensemble was known as *Apu*, which is the name of the first instrument used to accompany the songs. Later the group led by Pa Joseph Ogundele opted to perform during *Airegbe* festival in Ise-Ekiti and that was the first exposure the group had. This exposure thrilled the community and subsequently the group developed to a popular genre. The name was changed to *Apiiri* when in 1969, the group travelled to Ikere-Ekiti to perform and discovered that the same type of music was performed by a group (the informant could not recollect the name of the group) who was introduced as *Apiiri* music ensemble group. This according to the leader changed the name of the music from *Apu* to *Apiiri* music. No other reason was given. This ensemble is the oldest and most popular in Ise-Ekiti.

Oral account got from Emure-Ekiti said that *Apiiri* music started in Emure-Ekiti in 1940. Late Mr. Sunday Olosi who was the first leader of the first *Apiiri* music ensemble when it finally developed to a familiar musical group in 1942 led this group. According to this informant, the first notable outdoor performance was in 1947 when the group performed in the funeral ceremony of one of its members who was burying his mother. In that performance, broken bottles were the improvised musical instruments and a gourd rattle called *Apiiri*. People received and applauded the performance, even though the standard was low. This gave the band a wide publicity that later enhanced the popularity of the group.

The late Sunday Olosi, who was the lead vocalist won the heart of their fans through his fascinated voice and his leadership quality. Among the earliest member of the group is Chief Peter Asae who today is a leader of *Apiiri* musical group too. Other earliest prominent members of *Apiiri* ensemble according to Peter Asae were Pa Adenusi Olijoka, Ajayi Aruaji, Omotayo Elemo, Emmanuel Ige and Peter Olija. While Peter Asae is the bandleader, Abani Aiyelogba is the lead vocalist.

Ikoro-Ekiti is a kolanut town. The first attraction when we visited the town was the colanut market where people arriving from different farms settled to sell their kolanut to the Hausa buyers. The town is about three kilometers from Ijero-Ekiti. We had wanted to stop at Ijero-Ekiti but one of the informants in Ijero-ekiti mentioned that there are good *Apiiri* musicians

in Ikoro-Ekiti and that the place is not far. So we were there. When we were driving to Ikoro-Ekiti, we gave a ride to a man of about fifty years old, who made our expedition pleasant. The journey was so short that the only information gotten from him was the name and street of *Apiiri* musician in Ikoro-Ekiti which he simply called Dele. This vital information helped our mission because it did not take time to get to the street and Dele. Since Ikoro-Ekiti was not originally one of the places to visit, the unscheduled visit to Dele did not last more than forty-five minutes. The information gotten was so vital and useful to the research.

In Ikoro-Ekiti, the *Apiiri* music, which formerly featured during the Ogun festival only, came from Ijero Ekiti. Historical evidence confirmed that the first Ajero (the king of Ijero-Ekiti) brought this music from Ile-Ife. The music was called *Pelebe* then. We got two levels of *Pelebe* music performance from the data collected. The first being the performance during the day, which features young men and the female group performing in their best attire. The second is the night performance, that accompanies a wrestling contest at the village square (Atiba, Oba's palace) features older men who performed to cheer up the contestants.

It was also revealed that *Pelebe* music was traditionally forbidden to be performed outside the Ogun festival. The festival along with the music usually lasted seven days. With time, the name of the music has been changed from *Pelebe* music to *Apiiri* music because according to Dele, the musicians of Ijero where the music was known as *Pelebe* have changed from *Pelebe* to *Apiiri*. The meaning of *Pelebe* and reason for change of the name was not given by Dele. A year later, the researcher visited Ikoro to witness the performance of *Apiiri* music during Ogun festival. Other *Apiiri* musicians interviewed confirmed the data we had before.

Ijero was one of the earliest towns founded after the Orita-Ijero conference, which marked the beginning and the process of state formation in Yoruba land. Adediran (1975, p. 126) observed that it was during the "Ita-Ijero phase that the process for the foundation of most of the states whose rulers claimed decent from Oduduwa was initiated". History of *Apiiri* music in Ijero confirmed that the Ajero of Ijero-Ekiti came from Ile-Ife. Oral information ascertained that the Ajero Alakaji came with *Apiiri* music when he was coming from Ile-Ife. The music, which was first known as *Pelebe* music, first developed in Ijero before spreading to other parts of Ekiti towns and villages.

The music was strictly used during the Ogun festival in Ijero-Ekiti. While men performed the music during wrestling contest, female danced to

it. The name *Pelebe* was changed to *Apiiri* in August 1931 during the reign of Oba Alanka Atobatele the 2nd, Ajero of Ijero. During the Ogun festival that year, he said '*mii gbadun ere Apiiri*' (I'm enjoying this *Apiiri* music). The smallest drum of the ensemble till that moment was *Apiiri*. The King's statement was not categorical; it was not clear if the king was referring to the small drum or the totality of the ensemble. Since that day however, the ensemble's name was changed to *Apiiri*. That also marked the beginning of its popularity in Ijero and its use outside Ogun festival. *Apiiri* musical instruments in Ijero include *Iya-Ilu*, *Omele* (small drum) *Apepere* (middle drum) *Agogo* (gong)

The history of Ijurin is narrated based on two historical facts. The first oral tradition of the history confirmed that Ijurin people came from Ile-Ife while the second is a narration of how different streets of Ijurin came to settle in Ijurin one after the other. The second story told of how a group of people left Ile-Ife after a quarrel and together migrated to different settlement around Ijero-Ekiti. The word *Ijurin* (Ekiti dialects) *Anjorin* (Yoruba language) meaning working together in company of others. Other towns in the company are Ijero, Ayetoro, Ajegunle, Ara-ijero and Ijurin.

Oral history from Ijurin revealed that *Apiiri* came from Ijero. On our way to Ijero, we stopped at Ijurin to relax. While we were there, we saw a man about 60 years old who confirmed that *Apiiri* music is a popular musical genre in Ijurin. He however, reiterated that Ijero is the 'home' of *Apiiri* and those who play *Apiiri* in Ijurin learnt it at Ijero – Ekiti.

Oral evidence gathered in Oye-Ekiti indicated that *Apiiri* music was brought from Ijero-Ekiti. Respondents in Oye-Ekiti alluded and confirmed that the first Ajero brought the music along with him when he left Ile-Ife for Ijero. As at the time the music got to Oye- Ekiti, it was called *Pelebe*. This data was cross-checked and confirmed at Ayegbaju, a neighbouring town to Oye-Ekiti where the music was called *Pelebe* before the name changed to *Apiiri*.

Apiiri music in Oye has a regional slight change in the composition of its drums. Pot drums were added to the rattles. This is an outstanding characteristics of the Ekiti Northern region. This musical arrangement was also found in Ayegbaju, Ilupeju and Ire-Ekiti. All these towns are in Ekiti North. That the name of the ensemble at its inception in Oye –Ekiti and Ayegbaju-Ekiti was *Pelebe*, was enough evidence to confirm its migration from Ijero-Ekiti to Oye-Ekiti and its environs.

Pa Ishola Olomola's version of the origin of *Apiiri* music in Ado-Ekiti was a confirmation of the fact that *Apiiri* music was brought to Ado-

Ekiti from Ijero-Ekiti. According to him, cloth male traders came with the music which was first used to accompany wrestling game in Okesha; a popular street in Ado-Ekiti. Oral information from Ijero and its neighbouring towns like Ikoro, Ijurin, Epe-Ijero ascertained that Apiiri was first used for wrestling game. From all the data we had at hand, it is convincing that Apiiri music started in Ijero- Ekiti

Origin of Ijebu Music

From the oral account gotten from Efon – Alaye, Ayelabowo Alao, the Mogaji of Iloja Street in Efon-Alaye was the first to start Ijebu – music. He was a folk singer and was popularly acknowledged as no – nonsense man who used to sing to check evil – doing in the town. He started the music as a solo performance and acapella. Later other friends joined him in his house in the evening to do it and this gave birth to Ijebu – music in Efon – Alaye. Oral evidence confirmed that Ajagbore was the initial name given to the music and had two pot drums and a gong as it's musical instruments. That Efon–Alaye is a neighbour–hood town to Erinmo also pointed to the fact that the music came to Ekiti from that region of the Yoruba land.

The oral account gotten from Ikere Ekiti revealed that Ijebu – music was practiced in many parts of Ikere – Ekiti by different groups. The origin in Ikere could not be traced to any of the different groups that were operating in the early 1950's in Ikere. However, Pa Michel Gboye's name was very prominent as a popular Ijebu – musician then. He was a leader of Ijebu – music ensemble. The claim of one informant that the Ijebu – music came from Ado – Ekiti during the inter – tribal war between Ado and Ikere could not be substantiated by any other fact. So it was dropped. It was true that Ado and Ikere had several inter – tribal wars, there were no written or oral traditional evidences that any drum was brought to Ikere during the war.

Oral tradition evidences in Ado – Ekiti reiterated that Ijebu – music was brought to Ado – Ekiti from Erinmo, a small village in the present Osun – State. The oral tradition traced the movement of Ijebu – music from Erinmo to Arigidi Ekiti (now Ayegbaju) and from there, it went to Oye – Ekiti before it finally got to Ado – Ekiti. The leader of Ijebu music in Ado – Ekiti, Pa Raphael Abe who lived in Odo–Ado Street confirmed that the music came to Ado from Oye – Ekiti. A cross examination of this fact revealed that Ijebu – music is played in Erinmo but its name in Erinmo is Ilu – Ikoko (pot drum). The different name in Erinmo is not enough evidence to drop the fact at hand because one of the drums of Ijebu

ensemble in Ikere – Ekiti is called Ulu – Ukoko. This cross examination brought another point of argument. That the name of the mother – drum in Ikere – Ekiti is Ulu – Ukoko and the name of the ensemble in Erinmo is Ilu – Ikoko is a confirmation of other oral evidences that the ensemble might have come from Erinmo through Oye to Ado – Ekiti. The resemblance in nomenclature is also a pointer that the ensemble might have come to Ikere from Erinmo via Ado – Ekiti. Ado – Ekiti is 7km from Ikere – Ekiti.

The account of the origin of Ijebu music in Ido – Ekiti was traced to Baba Isale living in Inisa Street in Ido – Ekiti. He was the first leader of Ijebu music in Ido – Ekiti. The account stated that Ijebu – music was brought to Ido – Ekiti during the 18th century inter – tribal wars. The eighteen century inter – tribal wars were between Ido – Ekiti and Ibadan warriors. Johnson’s (2005, p. 145) account of the war states that the war was the Ekiti parapo war. Prominent warriors in the war were Ogedengbe of Ilesa and Fabunmi of Okemesi – Ekiti who came to join hands with the Ekitis to fight the war. That the Ekiti warriors encamped in Ipole via Igbajo—which is one of the towns in Ijesa region also pointed out to the fact that they had had encounter with the music while they were in camp. Apart, Johnson (2005, p. 147) points out that “Igbajo is a boader town and as its name implies, contains a mixed population of Oyos, Ijesas, Ekitis and other clans”. The evidence of Ijebu – music in Ijesa area of Osun State is a pointer confirming the fact that Ijebu – music might have migrated to Ido – Ekiti during the 18th century inter – tribal wars. It is also true that Faboro of Ido – Ekiti was one of the prominent warriors during the Ekiti Parapo wars.

Account of the origin of Ijebu – music in Omuo – Ekiti stated that the music came from Oye-Ekiti. The account said, the music left Oye-Ekiti for Ijesa – Isu Ekiti, Ayedun-Ekiti and Ikole-Ekiti before it got to Omuo– Ekiti. All these towns are in Ekiti North and the movement is stepwise in that the towns follow one another. Oye – Ijesa Isu, Ayedun, Ikole and Omuo are on the same route if one is travelling from Ifaki–Ekiti to Omuo. That the music left Oye-Ekiti to Omuo-Ekiti, confirms the account of it in Ado–Ekiti.

Ijebu music is a social event music. It is never used for sacred or ritual purpose. Its functions within the society at its early stage as oral evidences confirmed, were for entertainment and recreation after a day’s work. Its functions later included control of social ills in the community. Its use today includes performance at all social events. Oral evidence confirmed that Ijebu music uses pot drums only. It’s name is derived from the sound of the music – a low pitched sound – ‘bu’ pronounced // bu :// a

long “ u ” sound. While Apiiri music has ritual origin and attached to the cult of Ogun, oral evidences account confirmed that Ijebu music has social origin embedded in folk tradition.

The analysis given shows the spread of the two musical genres analysed. The performance of the two music in all Ekiti towns and villages is a substantial proof of the theory that migration of musical styles also carries with high level of social interaction. The similarity in style, technique, shapes of musical instrument, melody, rhythmic pattern and form in almost Ekiti land is a proof of the historical facts that the music is of the same origin. Cultural evidences show that the practitioners are Ekiti indigenes who probably migrated from Ile-Ife. A cross-examination of social history and musical history of Ekiti people validates Ile-Ife as the point of dispersal. Population shift and flights from disaster (war) are also found to be true and paramount in this analytical study.

Conclusion

The history of music is the history of all musical events and activities- the styles, techniques, compositional techniques, performance practices, musical elements, instruments and instrumentation and so on. This has been established in this study. Inferences drawn show that migration of the people enhances the migration of music in Ekiti as shown in the historical analysis of the origin of Apiiri and Ijebu music. This study concludes that as long as people and their activities are transient, music will continue to migrate from one place to another.

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The Content and Context of Tundé Awósanmí's Directorial Style of Theatrical Space Animation

By

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Abstract

Various directorial styles have emerged in the Nigerian theatre. However, very few of the new directorial styles have Nigerian identity because they are combined with existing western theories and styles. Consequently, this paper examines Tunde Awosanmi's "theatrical space animation", a directorial style the Nigerian theatre can boast of. Adopting the participant-observation and deductive research methods, this study reflects the creative invention of a determined play director who succeeded through continuous artistic experiments. The work employs the theory of 'constructionism' as its theoretical framework. This paper argues that if the art of play directing must be developed in Nigeria, borrowed culture must be done away with and there must be continuous vigorous artistic experiments from directors. This paper concludes by calling on Nigerian play directors to rekindle and renew their art with incessant artistic experimentation and proper documentation of the art.

Keywords: Directorial Style, Theatrical Space Animation, Play Directing, Theatre Director.

Introduction

The art of play directing in Nigeria traversed different epochs and has come a long way. Ever since the indigenous theatre tradition to the present literary theatre tradition, play directing has taken the forefront of play production while other art forms follow. Therefore, the success of a production solely depends on the director's work. The director must be creative, intelligent and productive. For a play director to be referred to as productive, he must have had a load of experience in the art of play

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directing. One of the results of his long time experience is the making of a directorial style. Interestingly, the Nigerian theatre can today, boast of various directorial styles created and propounded by seasoned theatre directors. One of these styles is Tunde Awosanmi's 'theatrical space animation'

Tunde Awosanmi and the Nigerian theatre

Túndé Awósanmí bagged a Bachelor of Arts degree in Dramatic Arts from University of Ife (now Obafemi Awolowo University, Ile Ife) in 1991, Master Degree and Ph.D in Theatre Arts in the years 1995 and 2003 respectively from University of Ibadan. Currently, Awósanmí is a Lecturer at the Department of Theatre Arts, University of Ibadan. His areas of specialisation include: Dramatic Theory and Criticism, and Play Directing. He has become a Personal Assistant to Wolé Sáyíńká as far back as 1999 and he is still working in that capacity to date. He also works with Chuck Mike as Assistant Theatre Director and Fémi Òsófísán on several occasions.

As a productive play director, Túndé Awósanmí has directed so many plays for the national and the international audience. As a Lecturer in the Department of Theatre Arts, University of Ibadan, Awósanmí directed six or more convocation plays of the school such as Wolé Sáyíńká's *King Babu* (2006), Olá Rótímí's *Kurunmi* (2007), Wolé Sáyíńká's *Kongi's Harvest* (2008) and so on. He also directs plays for other functions of the University, corporate organisations, religions and political groups. Examples of such are Chams Plc and Jos Repertory Theatre's, "MTwa", "Ngema", "Simon's Piece" and *Woza Albert*. The plays were staged at the French Cultural Centre, Lagos.

As a theatre director, Awósanmí is a good interpreter. He takes every word in the play script with all seriousness. He interprets each word to the last letter. He believes words should be interpreted beyond its surface meaning, if a director reads carefully and intelligently, there are deeper meanings to every word. So, he digs deep to unearth meaning for ensuring clarity and the audience's understanding of the production.

Thought on Directorial Style in the Nigerian Theatre

Directorial styles are the unique attributes of a theatre director while directing plays. These styles vary from director to director. Style, according to Quirk et al (1999, p. 1653) is defined as "a particular way of doing, designing or producing something, especially one that is typical of a particular place, period of time or group of people". Therefore, directorial

style is the particular way a theatre director directs the play. A unique way that he is later identified with. Musa (2007, p. 42) says

style is an affectionate and emotional mode and method of doing things by the designers in the theatre. Consistently, however, is the dominant key to style. Once a theatre director has consistently used a method of directing, that directing method then becomes his own directing style. A directing style, however, is also an identity...

The Nigerian theatre can boast of numerous directorial styles today which were propounded by various theatre directors as their own contributions to the art of play directing. One of the most effective production styles is the 'Theatre-in-the Round' (also known as Central Staging or Arena Stage), a directorial style which Olá Rótímí, the late sage of the Nigerian theatre is prominently known for. It is a directorial style that has to do with how the space of the performance is conceived. The stage is circular in structure and it has members of the audience sitting around the performance arena. . Sam Ukala's 'Folkism', Ayò Akínwálé's 'Straight-Take-Theory', AbdulRasheed A. Adéoyè's 'Neo-Alienation' style are some of the recently celebrated directorial styles that have redefined the Nigerian theatre.

The Content of Túndé Awósanmí's Directorial Style of 'Theatrical Space Animation'

The director is a load of experience from over time... he comes across a lot, a time element, a space element, he moves in time and space and that forms him, develops him and that is what he brings out when he has the opportunity to do so. The case of style... is a complex strife – so far as he is moving he is keeping up a profile. Each work he does is a landmark in his style. Style therefore, has to do with the consistency of a director's work. (Awósanmí in Adumati, 2012, p. 83)

Túndé Awósanmí's description of how a director comes about his directorial style above is fact that cannot be jettison by any play director who wants to be productive in the art of play directing. The elements listed in his explanation are uncompromising elements that build up a professional and experienced play director. It is therefore, expedient to mention that the experience gathered by Awósanmí in his years of directing plays has shaped and build him to become what he is today. His directorial style: 'theatrical

space animation' is the result of his incessant hard-work on the Nigerian Stage.

Awósanmí is an experimentalist, a perfectionist and a restless theatre director who is never satisfied until the play is near perfection. His 'theatrical space animation' states that a stage becomes dead at the end of a performance. Therefore, the intention of the director is to animate the space that is dead to resurrect. The moment the director moves on stage, the performance space resurrects and it becomes lively again. The director needs certain 'Signpost of Indexes' which are the elements of the theatre: actors, property, set, make-up, dance, music, costume and so on within the concept of directorial space animation to accord liveliness to all the elements of the theatre. According to him, the following are the notable features of Túndé Awósanmí's "theatrical space animation":

- Animation of dead space and play script to resurrection by according liveliness to all the signpost of indexes. It is part of the hypothesis that not only the stage is dead but all the elements of the theatre are dead.
- Approaching the animation of space in a symbolic manner.
- Invocation of the words for dramatic effect. The director must always read the play beyond the dialogue or beyond the written context. The belief is that there is always an extra meaning to a particular word, thus generating an extension of meaning within semiotic interpretation.
- The signpost of indexes must be made to be in special interaction within the space. When the director fixes all the interaction within the theatrical signs and indexes, what he derives from that would be the establishment of inter-correspondence. It will be a kind of multiplicity of lives in action.
- Creation of multiple "narrational" characters. During an interactive section, Awósanmí explained this. He says that "I discovered that if narration is not properly handled in a play, it will give the play an interpretation on the negative side. So, I resolve that I will find a solution to the problem by doubling the narrator. Two people or more people would act as 'a narrator'."

The Context of Túndé Awósanmí's Directorial Style of 'Theatrical Space Animation'

Túndé Awósanmí says in an interview that “when I am confronted with long lines of narration like in “The Fabulous Adventures of a Sugarcane Man”, an adaptation of D.O Fagunwa’s *Ìrèké Oníbùdó* which was performed at Adégbémilé Cultural Centre, Àkúré between the 23rd and 30th November, 2009; and even in *Ògbójú Ode*, I give it more power, more interpretation which gives it deeper meaning – this I do by giving three or more actors the role of one Narrator, I explore the “Àse”, “Òrò”, the power of speech and words...”Awósanmí explored stage spectacles for dramatic communication.

In ‘The Fabulous Adventures of a Sugarcane Man’, as directed by Awosanmi, the Narrators came in between scenes, rendering their lines into rhythm with a leap from slow music to high and fast tempo music. This helped in sustaining the audience while the performance lasted. The tempo of the play was sustained from the beginning of the performance to the end. In essence, there was no dull moment throughout the performance as one scene runs into another with a lot of songs to bridge the scene that might have caused break in transmission. Therefore, there was no blackout throughout the performance.

The appropriate application of make-up, props and costumes into the “The Fabulous Adventures of a Sugarcane Man”, an adaptation of D.O. Fagunwa’s *Ìrèké Oníbudó* is another aesthetics which is worth applauding. The costumes worn by the characters matched the scenes and period. They depicted the situation in the play. In Èrò Èhìn village, where *Ìrèké Oníbùdó* was beaten mercilessly, he wore a torn Yorùbá garment (agbádá) to depict the situation. His mother’s Aso Òkè (Ìró and Bùbá) were covered with white net, which depicted a ghost when she appeared to *Ìrèké* under the sea. There were costumes that you think are unrealisable in “The Fabulous Adventures....” Awósanmí went the extra mile to make sure that all the costumes were real. For example, he made the costumier design a kind of costume that reflected the marine world for Àrògìdìgbà, the Queen of the Coast. Also in the scenes where there are ghosts from the world of the dead, (the ghosts that are supposed to help *Ìrèké* start and finish the building of a house, and also start and finish the cultivation and harvesting yam produce. He gave props characteristics that made them props in motion, in dramatic action.

The ghost workers were made to wear masquerade costumes rather than the typical stereotype white gown ghost costumes. He also did the

same thing on the costumes worn by Ìrèké's mother, when she appears as a ghost. He asked the costumier to give Ìrèké's mother the Yorùbá's Aso Òkè (Ìró and Bùbá) and cover her with a white net which created an illusion of a larger than life person. This separated her from her own world and our own world. The ghost workers' Egúngún costumes were also interpreted on the basis of the Yorùbá belief that masquerades are "Ará Òrun Kínkin" (ghost of our dead relatives, visiting from heaven). Here, Awósanmí informed us that he brought the costumes nearer to the imagination of the audience in the images, symbols and colour that the audience will be familiar with. Hear him: "I did away with stereotype and I decided to create my own symbol...". The Àrògìdìgbà (Queen of the Coast) and her acolytes wore silky, beautiful, shinny, stunning and shimmering costumes to complement the belief that the marine queen is an epitome of beauty.

The actors were ushered to the stage in the performance by the drummers with music, dance and songs. These left no audience in doubt that the setting of the play was Yorùbá. The Bàtá and Dùndún ensembles also accompanied the songs. The Masquerade dances in the performance were beautiful and the audience reminded of the richness of the Yorùbá culture. In fact, the performance was a blend of songs, drama, chants, dances and so on. The sound effects were creatively employed to intensify the reality of the setting. The effects brought life to the performance. Sounds of birds' chirpings in the forest, and sounds of the marine world were generated. Sound effects were also used to create an atmosphere of fear, pity and anxiety. There were scenes where spirits of the dead came back to life and supernatural beings were conjured from the spirit world. In those scenes, the technical effects (stage smoke, fire and so on) employed elevated the play beyond the ordinary to an extra-ordinary performance.

The most interesting aspect of the performance was a scene where members of the audience were reminded about the beautiful "Ekún Ìyàwó" (bridal poetry) rendered by the bride on the eve of her marriage, which is one of the final rites of marriage ceremony in traditional Yorùbá society. Ifèpàdé, Ìrèké's wife whom he eventually finds as a life companion, rendered the bridal poetry with zeal. Awósanmí explored the oral performative aesthetics of the culture of where the performance is located, and composed some songs too. In fact, Awósanmí incorporated Ìjèsa praise songs towards the end of the play. He also engaged professional Choreographers for the dances in the play. No wonder the dances in the play were performed perfectly and beautifully.

Kongi's Harvest (1965) is another play directed by Tundé Awósanmí, it was performed on April 24th, 2008 for the sixtieth anniversary of University of Ibadan. Tundé Awósanmí also directed the play for Ogun State Government as a gift presented to the Playwright, Wolé Soyínká on his seventy fifth birthdays on July 13th, 2008. Directing the play was a bit tasking and challenging for him because there are two worlds of tradition and modernism that must be enacted and it took a dualist mode of interpretation. However, with the application of his 'Theatrical Space Animation', especially the 'animation of words', which means looking at the words beyond the ordinary meaning, he was able to interpret the play even beyond his own imagination. Awósanmí says in an interview that "the fact that the play is written by a master-artist made it more challenging especially when I directed it for Ogun State Government as Soyinka's birthday gift. It was more tasking because the audiences are not people in the academics

The symbolic interpretation of all the 'signpost of indexes' in the play helped the audience to fully understand and enjoy the performance. Awósanmí captured the struggle for supremacy in the play just as the playwright intended. He interpreted the role of Kongi through his directing using Kunle Agboola who in return acted the role so convincingly. Kongi was metaphorically portrayed as a vampire who was ready to suck every one's blood dry.

Tundé Awósanmí knows that a performance is not complete without the application of all the elements of the theatre which he refers to as 'signposts of indexes'. This is why he held his actors in high esteem because actors are very important to the theatre production. While casting for the play, *Kongi's Harvest*, He skillfully sought for the best actors among his students and made good actors out of the interested ones who are yet to be skilled. Tundé Awósanmí also employed a professional choreographer for the dances which explained why the dances in the performance were perfectly enacted.

Properties also helped the performance a lot (both the movable and immovable) set properties. These include the chairs, tables and so on. Just like make-up and costume, props in a performance

indicate ones ethnic, political, economic, and social standing, properties also shows a character's status and affinities. You will easily identify a king by the staff and the horse-tail he carries about. The social standing of an

individual in the play will be indicated by the type of property that he or she has in his house (Arinde, 2009, p. 10).

In *Kongi's Harvest*, the cultural dimension is based on the principle of agriculture. It is a fertility rite. What Awósanmí did, therefore, was to explore the agricultural potential of those fertility rites, which necessitated his choice of props and costumes. This he did by applying his 'Theatrical Space Animation'. For instance, the props were all symbolic while farm products, such as hoes and cutlasses were all made used of in the performance.

Costumes are another element of the theatre which Awósanmí used so well in the performance of *Kongi's Harvest*. This is because in a play performance, costumes are worn to indicate status and sociological milieu of the production. In fact, (Arinde, 2009, p. 9) says that "costume...states the importance of a character in a scene, depicts stages of dramatic action-from moody mood to joyous mood. Costume may even be used to pump-up or deflate an actor". Therefore, the theatre director is not burdened with the thought of directing the play alone, but also the thought of fixing all the elements of the theatre appropriately into the performance.

Due to the nature of the play, both modern and traditional costumes were given to the characters. For instance, Segilola and Daodu wore modern attires while Oba Danlola and his retinue wore Yorùbá traditional attires. Outside the prison, and when in prison, they were disrobed. The King only wore the Yorùbá's Sòkòtò (Aso Òkè). His chiefs also wore Sòkòtò alone while in Kongi's prison. Kongi and some of his followers wore military costumes. In fact, all the costumes of the play were mixture of modern and traditional attires and they depicted the situation in which the artistes were at a particular point in time. Lights, songs and dances were used as transitional guide to seamlessly link the scenes. In fact, the play was a perfect example of an African total theatre performance.

Just like costumes, make-up is also an important element of the theatre that Awósanmí applied in the performance of Wolé Sóyínká's *Kongi's Harvest*. (Arinde, 2009, p. 9) describes make-up as an element of the theatre "that makes a character to fit into the intended age, status, event and physique". In the production of Wolé Sóyínká's *Kongi's Harvest* as directed by Túndé Awósanmí, make-up was creatively applied. In fact, some of the young actors that played the roles of aged men and women were never recognised as the young men and ladies they really are. Their make-up had turned them into the old men and women they are supposed to be on stage.

The director used sound effects, comic relief, folk songs, suspense, chants, different dances and generous use of light to create a holistic theatre performance and entertainment. With the use of sound effects, the director created fear where necessary. The good interpretation of the play by the director made the performance an exemplary one.

Awósanmí worked hard on every casts of the play, bringing out the best creativity in them during the rehearsal. This he did by allowing the actors interpret their roles on their own before he added his own interpretations. Therefore, the blend of the two interpretations (inner resources and outer technique) gave the play the beauty that was well applauded by the audience, crew and the critics that were present in the theatre. This notable experimental theory which later became a directorial style has brought Awósanmí into limelight and it has made him generally accepted both in the Nigerian theatre and African theatre, as a seasoned, vibrant and well-grounded theatre director and artistic scholar which prospective directors can learn from.

Conclusion

This paper examines and chronicles the directorial style of a Nigerian theatre director, Tundé Awósanmí. The research was carried out by reviewing two works of Awósanmí and the application of his directorial style in the plays –Wolé Sóyínká’s *Kongi’s Harvest* and Fémi Òsófísán’s “The Fabulous Adventures of a Sugarcane Man” while directing them. Awósanmí’s interpretation of the two selected plays discussed earlier in this paper illustrates how directorial styles are shaped by an underlying conceptual and a very good theoretical approach. In interpreting Wolé Sóyínká’s *Kongi’s Harvest* and Fémi Òsófísán’s “The Fabulous Adventures of a Sugarcane Man” Awósanmí adopts a directorial approach that derives from his “Theatrical Space Animation.” It is a directorial style that guides how he interprets and deploys key artistic elements like characterisation, costume, use of music, dialogical narratives and all the other elements that help shape a theatrical production.

Observations and Recommendations

Our deductions in the course of this research include the fact that one of the important achievements of a theatre director is his ability to evolve a directorial style which can be achieved through consistent play production. Interestingly, we discovered during the course of this research that Tundé Awósanmí has been experimenting with different plays over the

years. This experimentation has given birth to his directorial style which he tagged 'Theatrical Space Animation'.

It is also observed in the course of this work that Tundé Awósanmí's "theatrical space animation" is a directorial style that is very good for Nigerian theatre stage. If applied to a play, it will enhance the performance by adding beauty and giving detailed interpretation to the audience. It will help the audience to relax and enjoy the performance because of the richness of the signpost of indexes embedded in it. The paper recommends that there must be continuous vigorous artistic experiments from page-to-stage. The Nigerian theatre director must also be zealous in bringing about sustainable development into their art by revitalization and rejuvenation of the art with incessant artistic experimentation.

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Playing the Medley Game: Training and Practice of Dance in Nigeria

By

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Abstract

Dance training and practice constitute a significant part of Arts and Education in Nigeria. Consequently, this study, through Jacqueline Smith-Artaud's midway theory, examines dance training and practice in Nigeria, with focus on the Performing Arts Department, University of Ilorin and Ijodee Dance Company, Lagos. It was observed that in the dance art, those who yearn for professionalism preferred the town to gown, owing to its practicability and experience in terms of performances. It was also noted that fewer universities lay much emphasis on the dance aspect like University of Ilorin does. This is because of the multiple sections that other universities have other than the three represented in University of Ilorin. Consequently, students studying dance in these universities, particularly University of Ilorin find time to go to private owned dance companies for practices even with the consent of their lecturers. Similarly, while theory is a basis for practical in the University, derivation of styles and re-arrangements of existing cultural movements and steps have been the basis of practical forms in the private dance companies. It is, therefore, recommended that stern combination of extensive training and practice be designed in the University, while also implementing a strong collaboration of both town and gown in the training and practicing of dance among students and enthusiasts.

Keywords: Dance Training, Dance Practice, Town, Gown.

Introduction

It is sad to note that parent's unacceptability of their wards to study dance is prime in the challenges of dance training and practice in Nigeria. It is heartwarming to know that few parents are always glad to watch their

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children on the television dancing, and even together with other family members who willingly join such children when the requirements of their dance task demands such. While the former holds more percentage than the latter, both when substituted, could be used as an instrument to wedge the interest and qualities of dance training and practice into the hearts of adamant and underestimating parents. From the educational point of view, Kolawole (2009, p. 10) laments that:

It is disheartening to observe that dance has not been given the opportunity in the schools to contribute its own quota to the development of the Nigerian child. The expressive arts of dance, drama and music have been relegated to the play group level and termed recreation by most people because they are used to reduce the rigors of cognitive learning.

In most of these schools, they have limited time for dance rehearsals, instead of an ample, recognised and scheduled time for dance classes. Such rehearsals however, occur only when competitions are drawing nearer or when the schools end of the year party is close by. It is particularly bothering that dance is not given the required attention even in primary school education, given the impact of dance in the transformational growth of a child from his birth to maturity. From the foregoing, the crux of this paper lies in elucidating on the qualities and equally the shortcomings of dance training and practice in Nigeria from the perspectives of the town and gown.

Theoretical Framework

Over the years, several theories have emerged on dance training, practice and dance studies generally. However, the discourse on dance training and practice from the perspective of harnessing the various qualities of the town and gown has not received proper attention in Nigeria. Interestingly, Jacqueline Smith-Artaud's midway theory is an important Scholarly work that addresses this merger.

In 2008, Ashley explored Smith-Artaud's midway model and discovered that the model is situated within a "piagetian developmental framework. Primary school creative dance progressed to more skill based learning of composition and technical skills into secondary and tertiary education". By piagetian developmental framework, Ashley believes Smith- Artaud infuses jean piaget's cognitive developmental Stages into her mid-way model. It is therefore necessary to understand how the piagetian cognitive developmental stages fit into Smith- Artaud's midway theory.

The piagetian Cognitive developmental stages is a four dimensional theory about the nature and development of human intelligence, it deals with the nature of knowledge and how humans come gradually to acquire, construct and use it. Jean Piaget's four aspects of these stages are: the Sensor motor stage, the pre-operational stage, the concrete operational stage and the formal operational stage. Each stage according to piaget, is a fundamental aspect of man from birth to old age. The correlation of jean piaget's stages of development and Smith- Artaud's midway theory lies in its blending of ideas relating to childhood to adulthood.

Smith-Artaud (2002, p. 23) emphasised dance as process and product by suggesting a range of learning experiences. They are

- The Importance of Physically acquiring skills in genres from a variety of other cultures.
- The rich diverse dance cultures brought into schools by students themselves.
- The study of socio-historical context and with it the issue of adequate provision of a range of relevant resources.

From the foregoing, it is evident that Smith-Artaud's range of learning experiences could navigate the town and gown. With adequate consideration of the three points, a well patterned transition of the theory and practice of dance from the nursery, primary, secondary and through university is realisable.

Performing Arts Department, Unilorin (Gown)

The Performing Arts Department is one of the many departments in different universities across the country where theatre is studied and practiced. The study in the Department is a holistic approach to the theatre, and this meant there is a division into parts of the three major aspect of the theatre i.e. music, drama and dance. Students are therefore, given a background in the various areas of the performing arts, before focusing on a desired or preferred section of the performing arts, and with an acceptable understanding of others. Ugolo (2007, p. 211) attests to this when he assert that; "only the university of Ilorin has a fairly comprehensive study of dance because of the nature of its programme which segments performing arts into drama, music and dance". It is a course studied in a unique way. Students in the first and second year take courses in all aspects of the theatre which serves as a background knowledge and then in the third year, students who want to study dance specialize in dance. Even with this in place, there is an attempt at producing an all round graduate in performing arts because dance

students still take courses ranging from music and drama directing, criticism, contemporary African theatre, technical theatre, aesthetics and philosophy of the performing arts etc. Although there is a clamour for more dance courses, this notwithstanding has not reduced their productivity after graduation.

In the four years programme of the Department, the highlights of dance courses are as follow:

100 Level

PFA 101	Introduction to Performing Arts (Dance, drama & music)
PFA 103	History of Performing Arts (Greek, Medieval etc) (Dance, Drama & Music)
PFA 104	Traditional African Festival Theatre
PFA 125	Rudiments of Dance
PFA 126	Dance Studies I

200 Level

PFA 205	History of the Performing Arts I (African) (Dance, Drama, & Music)
PFA 206	History of the Performing Arts II (Western) (Dance, Drama & Music)
PFA 208	Performing Arts workshop II (Drama, Dance & Music)
PFA 209	Departmental Production WorkshopII (Dance, Music Drama)
PFA 225	Basic choreography
PFA 234	Dance Studies II

300 Level (General)

PFA 323	Dance Workshop
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Dance Majors

PFA 321	Dance & The Society: Town- Gown Confluence I
PFA 322	Dance & The Society: Town- Gown Confluence II
PFA 324	Intermediate Modern Dance Techniques
PFA 325	Advanced Choreography I
PFA 326	Dance Analysis and Criticism I
PFA 327	Dance Kinesiology
PFA 328	Trends in African Contemporary Dance Practices
PFA 329	Dance Studies III

400 Level

PFA 421	Dance Analysis and Criticism II
PFA 422	Advanced Choreography II
PFA 423	Advanced Dance Workshop
PFA 424	Twentieth Century Dance
PFA 425	Dance and the Media
PFA 426	Professional Dance Practices
PFA 427	Dance Studies IV
PFA 499	Special Project (in Dance, Music and Drama)

With these courses, and courses in other areas of the performing arts, certificates are given as B.A Performing Arts (without indicating student's specialisation) after the four years of study in the university. However, postgraduate study in dance is also available in the department for students who want to further their studies in dance.

Ijodee Dance Company (Town)

Ijodee Dance Company is an international organisation that is involved in dance in its entirety. It is a contemporary and African dance centre located at an accessible site in Lagos. According to Liadi (2010), "it is a centre that focuses on training, research, talent discovery and promotion of African dance, producing/managing contemporary dance companies".

Ijodee Dance Company is the initiative of Adedayo Liadi, a dancer and choreographer who had the opportunity (together with others) of being trained by the club de promacion and Benjamin lamache led initiative through the efforts of the Lagos state alliance francaise and the French cultural centre. This training and workshop galvanised him into initiating what is now known as the "Ijodee Dance Technique." In an interview, Liadi (2010) explains that:

I discovered Ijodee technique years ago after my dance studies and research in Austria, dance web Europe sponsored by U.N.E.S.C.O where I was given a two years scholarship. I finally discovered the Ijodee technique and I used it to create works for different competitions and all the competitions I went to with Ijodee dance technique, I was always the best.

An evidence of this is Ijodee Dance Company's participation in the 5th African Indian ocean choreography contest in Madagascar 2003 where its performance of "ori" came first. Over the years, ijodee dance company has premised its various dance practices and productions on its derived

“ijodee dance technique”. Emoruwa (2005, p .356) sums up Ijodee dance company presentation style thus:

Dance performances by the Ijodee Dance Company are abstract – formatted dances that are ritually inclined. The plot sequences are always in fragments – gamut of movements – and artistically linked by some innovative theatrical devices to aid the skillful body manipulations, which are synchronized in an expressive manner that is tailored to contain the inner most thoughts, desires and aspirations of the individual dancer, whose movements must constantly fall within and outside the groups designs.

The above indicates that ijodee dance company’s productions are non conventionally fashioned, and are therefore based on experimentations that suits “ijodee dance technique”. Olalusi (2012, p. 105) highlights some identified features of Ijodee dance technique thus:

- Emphasis on the skillful and flexible manipulation of the body in an expressive manner.
- Toning down any paraphernalia of arts that may ward to be more revealing or glamorizing than the body itself.
- Controlled use of music in place of emphasizing the dancer’s inner rhythm and county.
- Character thrifty production where minimum of five characters could be used to depict possibly a whole nation.
- Usage of adornments, properties etc in a manner of simplicity and necessity.
- Use of words as a means of further expression.
- Acrobatic movements of the body in varying degrees.

Ijodee Dance Company represents one of the numerous dance companies who engage in contemporary dance practices everyday and this has become their trademark over a long period of time.

Gown and Town: Millitating Issues

Although our case study as we have discussed above are from two different angle, both are appendages of the dance art, and have over the years formed the nucleus of dance training and practice in Nigeria. However, despite this, we discover that there are contending issues that particularly needs appropriate attention for a holistic and more favorable training and practice of dance in Nigeria. While there are common problems

militating against both, there are different problems too which when tackled would enhance the productivity of dance in Nigeria.

In the dance art, the academic and professional are two enclaves that readily come to mind. Even though they are often viewed from different perspectives, they are apostles of practices when it comes to dance. However, the degree in which this is done vary between the two. Because the professional world (town) is a constantly practicing one from a holistic point of view, the extent at which they practice far outweighs that of the academic (gown) where a combination of theory and practice of dance is compulsorily considered. However, the challenge of the professionals is lack of education. F. A. Akinsipe (2011) in an interview expresses that:

The town especially has been able to take care of the area of practice which the gown lacks. Unfortunately, many of the practitioners in the town do not come to the university to back it up; they remain fully in practice without the theory. Unfortunately, without the theory they can't develop a technique.

This is why most of the practices in the town are entertainment based, with education, information and other aspects given very little or no consideration at all, this perhaps is due to the audience category that has come to identify with their style and the contemporary dance.

From an experience and situation this writer witnessed in 2003 at the University of Ilorin, Department of the Performing Art, Miss Nneka Umeigbo a very good professional dancer in Lagos and equally an astute member of ijodee dance company got admission into the University of Ilorin and not long afterwards decided to renounce the admission when Ijodee dance company had to tour Europe and America. This exemplifies our earlier submission that those who yearn for professionalism in dance have constantly preferred the town to the gown. This is a lack of foresight on their part as there are alternatives and options that could enable such dancers enjoy the luxury and experience of travelling abroad and equally give them the opportunity to study and become learned in the same art.

Another situation that struck our mind in this same issue was during ijodee Dance Company's annual "Trufesta Dance Festival" when the company scheduled University of Ilorin as one of the universities it visited. As it is the trend in the department of the Performing Arts, University of Ilorin for questions to be asked (in a viva session) after performances, students and lecturers were sited, soon a question was raised by a lecturer in the department concerning the performance style of the Ijodee Dance

company tending towards the Avant Gardist theory. In his response after a brief silence, Mr. Liadi said “I don’t know any Avant Gardist theory; all I do is contemporary African dance”. From this indication, his practical abilities lack theoretical basis which therefore stood as hindrance in encapsulating what the performance itself really meant.

The above is a pointer to the commercialisation of dance and its fast increasing embrace even in the growing importance of education in the world. From the theoretical and practical angle also, University of Ilorin (and many others) cannot claim to be perfect as there are several loosed ends to be tied. The University is the home of amateurs, a group of individuals whose artistic and creative knowledge is still within the grooming stage and who are constantly tutored in the Arts. However, such training and practice has so far being slow due to certain issues constituting hindrance which seems to contend with the desired output required. The Government itself cannot be exonerated as its attention towards theatre based education is still not encouraging. The facilities that are very important for study and practices of dance are not available in the Performing Arts department and other theatre departments across the nation. F. D. Emoruwa (2011) in an interview comments that;

There are no standard facilities and equipments that are required to train and teach a dancer. For instance, the dance studio is to be fully equipped with mirrors, bars etc and then the swimming pool which is meant to train the dancer for flexibility, speed and fluidity is essential. A couple of other essential instruments are also important in training a dancer.

Apart from the above which is not limited to University of Ilorin alone, there are a few other challenges. We discovered that the time for real study and practice of dance is not there due to the requirements of other courses, this in turn limits the time for practical which should even be more than theory. The case of university of Ilorin seems to be better, as F. A. Akinsipe (2011) relays his experience thus;

At A.B.U, we only have three dance courses throughout the four year program and we manage to squeeze a lot of things. So some of the things in a semester here, we just mention in 2 to 3 topics over there.

This is below par and needs urgent consideration in the harmonization of curriculum and syllabuses of theatre schools in the country. Akinsipe (1999, p. 38) laments further that also the omission of the

study of dance in the primary and secondary school is prime to the problem of dance training in the university. He enthused that;

In most western countries, dance is thought in the primary elementary school, most of these dance schools therefore admit pupils between the age of 7 and 11. The modern dancer, for example, begins training at age eight or nine, which is (also) mandatory

This becomes a biting issue as student's first taste of proper dance training and practice is when they are admitted into the University from the age of 16. Thus, their bones are stiff and almost too rigid to satisfy the expected level of flexibility required. While the above can be evidently experienced in the professional world, it is still a frightening process because some of these young lads eventually forsake education in place of professional dance practice.

Playing the Medley Game: A Necessity

In the world today, particularly professional, there are not many fields that enjoy participation in the town and gown like Theatre\Performing Arts related courses do. Its diversity, creative exploration, various demands in entertainment, information, traditional and cultural exhibition and so on has allowed for a constant participation of both.

Although their medium and purpose seems different at some point, their filial relationship cannot be questioned. Beyond pontification, the town and gown represent a nucleus of theatre /Performing Arts in its totality. However, considering some issues that seem to be germane, it is thought-wise that a medley would contribute better to the development of dance from a general outlook.

In contemporary world, Education and practice are viewed differently. However, in the Arts/Performing Arts, one may not be conveniently divulged from the other and it is this unexplored or rather seemingly inconvenient union that we feel should take pre-eminence. The town and gown in the training and practice of dance enjoy very different successes, hence what one has in abundance, the other lacks and equally vice-versa. Our focus on Performing Arts department, University of Ilorin and ijodee Dance Company has revealed some of that. However, there are some other areas which reveal these differences more. They are reflected below;

S/N	Town	Gown
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1	Admits trainees from the age of 6 and 7 years old	Admits students not younger than 16 years old
2	Enjoys at least 8 hours of practice daily	Enjoys at least 8 hours of theory daily
3	Rehearse/practice solely for entertainment purposes	Rehearse/practice mainly for educational purposes
4	Focus on re-arrangement of existing cultural dances and derivation of new styles	Focus on curriculum, research, training/theory and practice
5	Profit making	Certificate awarding
6	Non-fixed duration of practices	Four years of theory and practice with a higher percentage of theory
7	Can practice extensively without theorizing	Can theorize and practice, but not extensively
8	Training basically in dance practices	Training in several aspects of the arts, including writing.

The above identified is a pointer to the differences that permeate the town and gown. While we experience a few problems here and there, it is considered prerogative that a medley of the town and gown will do the training and practice of dance in Nigeria a lot of good. Here, we are confident that there would be a unified and a more holistic approach to the training and practice of dance in Nigeria. The dance training and practice atmosphere would then not be a bidding war between the academics and professionals when both are considered children of the same parents who should work together to achieve great and enviable results. Therefore, to bring this to actualization, a lot of measures need to be taken.

- The Federal Government of Nigeria needs to support the training and practice of dance in Nigeria. The responsiveness of the government to dance in Nigeria must be reflected in the budget of the nation and the allocations to the theatre arts department in each university should be seriously considered. Equally, the professional dance outfits should be structuralized and given government backing in terms of some allocations. Also, laws that are binding must be created and implemented towards the standardization of dance art\artists and education in Nigeria. This would help solidify the medley initiative we propose.

- Nigerians, particularly parents should not debar their children from studying and practicing dance because of their frail and inexplicable excuses about dance, rather they should support them and see dance as part of education and national development. Hence, they should let them study dance in the university or allow them practice and train in professional dance companies without affecting their education.
- More companies in Nigeria, in conjunction with the theatre arts department in Nigerian universities should join others in the discovery of talents in the dance field through the annual sponsored television reality shows, where scholarships to further in dance in any Nigerian university would be part of the prizes to be won. This would create a balance in practice and training\education which should be the focal point in dance.
- The Federal Government of Nigeria needs to sponsor the exchange of dance troupes from different states on tour of Nigerian traditional dances to grant the dancers more experience and exposure outside their domain. This however should include the students and lecturers in the university too, as the two dimensions of theory and practice would be properly exemplified through research, notation, documentation. e.t.c
- The dancers within the town and gown or better, the authorities involved should design a process of collaboration among each other. Here, the tertiary institutions can design special certificate courses that would be available for these professionals during the institutions long break where they would learn theoretical basis on which they can premise their practical, they would also have opportunity to read and learn more than they know. Dance practitioners should not be carried away by the glamour of local, national and international experiences; they should give themselves the required education by enrolling for fulltime or part-time courses in higher institutions of learning where certificates will serve as proof of their education. This will give them advantage over other uneducated dance artists when national and international dance jobs open up.
- Sequel to the above, students of dance in the Nigerian tertiary institution should also be sent to the private or Government dance companies in form of a practical (industrial training) to cushion

their theoretical and practical knowledge of the arts. Preferably, each theatre department in the Nigerian tertiary institution should create an artist village where the collaboration and medley would be fortified with daily and consistent dance practices

Conclusion

The quality and acceptance of dance in Nigeria is still below par when compared with our counterparts in European countries. This has been a challenge among dance practitioners across the country. Despite growing influence in its practice nationwide, its casual essence has been played beyond the borders of reasoning and its valuable, profitable influence and impact on the lives of an individual and the nation at large is underestimated. Thus, many have ignorantly substituted the training of a dancer for the identification of his so called "*God given talent*", while the glamour of modern education has suddenly meant studying dance in a formal school (Primary, secondary or tertiary institution) is invariably defeating the objectives of modern education. The issues discussed in this essay become biting and crucial as it holds the key to unlocking the various potentials of dance in art and education. It is believed that the various points used as parameters of discourse in this paper and the useful realizable prospects identified, will help in attaining the numerous but achievable objectives of dance in Nigerian Art and Education.

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Strategies for a Valuable Theatre Production: The Case of Theatre Workshop in Ahmadu Bello University, Zaria

By

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Abstract

Certainly, quality theatre production emphasises the importance of theatre practice as an area worthy of both academic study and career path. A quality production process which focuses on providing students with valuable knowledge, is therefore, essential to contemporary theatre practice. Within the last several years many observers have lamented and even questioned the quality of theatre productions in higher institutions in Nigeria. This can be tied to several factors which include accessibility, funding and low morale. However, the present situation unfortunately reflects the quality of theatre practitioners, the students they are supposed to impact and the industry as a whole. Considering all these, how can the theatre teacher support the contention that the processes of theatre production advance student learning? Indeed, how can a teacher-director create a positive rapport, nurture confidence, creativity and critical thinking amongst students during a creative process? Based on the experience of Ahmadu Bello University Studio Theatre productions, this paper examines the comprehensive aspects of stage production. The paper will also explain the nature of play production processes of a 100 Level production workshop class and how this initial theatre experience can make or mar the teacher-director's efficiency, as well as the student's self-efficacy.

Keywords: Theatre Production, Theatre Practice, Strategy, Creative.

Introduction

Certainly, most students in theatre and performing arts departments in Nigeria enroll in introduction classes in order to satisfy the basic general knowledge requirement. Teachers of these introductory classes often face multiple challenges. These include the need to meet the “curricular expectations of their department and institution; need to present material in ways that engage often-reluctant students; and of course the need to advance their own scholarly interests” (Downs et al, 2012, p. 4). When teaching theatre, teachers often attempt to balance practical performance and reading assignments while also trying to select plays and textbooks in some ways that suit educational needs, values and cultural backgrounds of students. But we must also ask ourselves the following questions: what do we want our students to know at the end of the semester? What theatre skills should they acquire right from an introduction class? And, perhaps most importantly, how can the student of theatre be beneficial to society by studying theatre?

The Theatre and Performing Arts Department in Ahmadu Bello University, Zaria, operates with particular learning objectives. These are to provide students with the most comprehensive theatre skills and to develop them into well rounded graduates who will fit into the Nigerian society. The programme “grounds the students in the theoretical basis of theatre and performance as they relate to Nigeria and Africa as well as in performance aesthetics and techniques with a comparative exploration of practices all over the world” (Handbook, 2010). The programme is designed to graduate students who can earn a living on their own and to be flexible and dexterous enough to adapt and work in a range of fields and areas. In this regard, students are enabled to use theatre as a methodology of communication and as a tool for addressing the problems of the society.

THAP 103 is exemplary of efforts at A.B.U Studio Theatre to give first year students the foundation in both critical thinking and creativity. The course attempts to give students an overview of theatrical literature and practice. At the same time, it helps them to develop competencies in resourcefulness and productivity; factors which are critical to their success in the university and

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beyond. This, of course, cannot be effectively achieved if a teacher-centered pedagogy is used. Over the past thirty years, pedagogical theorists and practitioners have analysed and assessed the potential of critical thinking and transformative learning (Johnson and Smith, 2001, p. 4). It is critical thinking in education that Freire seeks when he called for the deconstruction of the “Banking System of Education”.

Subsequently, we will explain how and why emphasis on quality pedagogical performance and production at student’s first year is important. However, the 2010 Theatre Workshop Performance titled, *Our Time Has Come* will be used as frame of reference in this paper. As stated earlier, THAP 103 is a practical workshop class. The class in 2010 had 112 students registered. About 83 were core/major students while the rest were non-theatre students taking the course as elective. What is really unique about this process is that students at the end of the day perform non-scripted plays but stories about their individual or group experiences as first year students on campus. They are introduced to play creating, music, dance, make-up and costume, acting and stage direction. They are also expected to incorporate all these technicalities into the performance of their experiences as fresh university students.

A Summary of Theatre Workshop (THAP 103) of the 2010/2011

The students were divided into 6 groups and each group comprised of 18 to 20 students. Over the course of 7 weeks. The teacher/director introduced the students to various exercises, games and theatre discourses and ensured that the students have a clear understanding of basic theatre concepts such as actor, character, plot, conflict, characterisation, stage, properties, make-up and costume, stage lighting, line, improvisation, mime, non-verbal communication, etc. The students were then given two to three weeks to work on their own as a group using stories of their various experiences. Each group was expected to create a drama around their own stories.

From the 2010 experience, each of the 6 groups was ready with a play sketch within 3 weeks and they all performed their plays for the class in turn. This period is very vital to the student’s development process because the teacher/director allows them to share their knowledge and cultural/traditional backgrounds. This, according to the transformative learning theorist, will tremendously help to develop the critical thinking faculty of the learner in a

learning process. The role of the teacher according to the transformative theorists is that of the facilitator. His role is basically “to aid the students when it comes to their own understanding of issues and processes involved in the production of their own drama” (Krischer 2006, p. 15). Teachers/directors wanting to impact their students positively must rigorously challenge the abilities of the students in order to transform them into effective critical thinkers.

The next process is to start proper rehearsals. At this point, the teacher/director comes fully on board. This is imperative because the students were given the chance to work on their own; they had earlier assigned roles and duties to themselves within their performance. This, therefore, makes it easy to identify and incorporate student choreographers, dancers, costumier and make-up artists, etc. into the larger performance unit. The students are also given room to volunteer as stage managers, stagehands, lighting persons, drummers and singers. Although the department has teachers and technicians in all of these areas but the students are given the unique opportunity of trying out all these functions by themselves. In the process, they are also demonstrating to both their colleagues and the teacher/director some of the knowledge they already have or have gained. This creates room for participation in the manner of what Freire refers to as a “dialogic pedagogy”, a situation, which emphasises “teacher as learner” and the “learner as teacher”, both learning in a mutually transformative process (Freire, 1973, p. 47).

The rehearsal went on for 7 weeks, 2 to 3 times a week, 2 hours per rehearsal. During the rehearsal process, the teacher/director ensured strict theatre ethics and discipline by asking the student stage-manager to “book” erring students. Whenever students engaged in acts of indiscipline they were marked-down with either 1 or 2 points. These points would be added up at the end of the production and subtracted from their total assignment and examination scores.

Before the students perform for paying audiences, their production is usually subjected to dress and technical rehearsal where members of staff and students are invited to watch and make comments that will improve the production. The next step is getting the students back together to effect the corrections and suggestions noted during the dress and technical rehearsal. Afterwards, the students get their posters and handbills designed either by themselves or pay a technician to do it. In the case of the 2010 Workshop, the students collectively decided on the title of the production, designed the poster and handbills. A day before, the performance the students had a carnival on campus to advertise their

production to fellow students and members of the university community. This is a very important aspect of the production because the students also learn to “market” their product by explaining and sometimes cajoling people to come and watch the production. Although the performance and production is academic, members of the audience are charged a little amount of money as entrance fee. The money collected at the gate is used to subsidize the cost of production.

The 2010 THAP 103 Production titled, *Our Time Has Come* ran for four nights. The production was very successful, the story line was compelling and unique and the students were dedicated and committed. At the end of each performance, a short post-performance discussion was held to commend, encourage and correct lapses. This was followed by a more elaborate post-performance discussion where detailed assessment is made. According to King (2005, p. 23), “learners need to be assisted to participate effectively in discourse. Discourse is necessary to validate what and how one understands, or arrived at the best judgment regarding actions. In this regard, learning is a social process where discourse becomes very central to meaning making”. The post-performance discussion usually give the students the chance to evaluate their contribution, reassess certain stage direction or lighting design and discuss audience turnout and reaction; how they managed challenges and what they think can be done to enhance future productions.

The discussion that usually follow at the end of the production eventually necessitates going into the analysis of the significance of Transformative learning theory to especially theatre workshop students, facilitators and practitioners. Theorists like Mezirow (1978), Mayer (2004) Krischner (2006), Boyd (1998), and Freire (1976), have argued for a situation where learners experience change directly themselves without the much intrusion of external agency. In the process, they “learn to negotiate and act on [their] own purposes, values, feelings, and meanings rather than those they have uncritically assimilated from others. To gain greater control over (their) lives as socially responsible, clear thinking decision makers” (Mayer, 2004, p. 15), the educator (Teacher/director) in this situation is supposed to function only as a facilitator who fosters peer collaboration and provides equal opportunity for participation.

Although the transformative learning theorists share a lot in common conceptually and methodologically, there is, however, a number of critical responses which emerged against Mezirow’s own theory of transformative

learning. One criticism is from Robert Boyd who claims that Mezirow's theory grants rational critical reflection too much importance. Boyd et al (1998) advocates for a framework of transformation learning that moves beyond the emphasis on reason and logic to a transformation learning that is more psychosocial in nature. According to Boyd:

Transformation should be a fundamental change in one's personality involving the resolution of a personal dilemma and the expansion of consciousness resulting in greater personality integration. This calls upon extra-rational sources such as images, symbols to assist in creating a personal vision or meaning of what it means to be human (Boyd, 1998, p. 13).

Despite the criticism generated by Mezirow's theory, in our opinion, his position is not really contradictory or mutually exclusive of the other transformative learning theorists. On the whole, one position advocates a rational approach, which depends primarily on critical reflection and the other relies more on intuition and emotion in learning and both utilize rational processes and imagination as part of a critical and creative process. All these are necessary qualities in transformative learning theory and very crucial to the procedures employed by theatre workshop for beginners and practitioners alike.

Physical Exercises, Vocals and Games

It is essential for a theatre class to be conversant with both physical and vocal exercises. Not only will it prepare students for the physical energy, audibility and flexibility needed for the stage, it is also an important bonding opportunity for students who may be virtual strangers and are required to collaborate and function as a unit. The Ahmadu Bello University Theatre is an open air round theatre, so students often exercise inside and around the "well". The well is the center point of the open air round theatre called *Drama Village* because of its peculiar traditional Northern village architecture. The first step during the exercise is to do the following:

- Gather the cast in a circle
- Drum energetic tunes during warm-ups and energy movements
- Join in the physical exercise and instruct every student to follow your lead

- Have different students lead the physical warm up
- Introduce the students to breathe exercise - particularly the breathe control technique
- Run diction and enunciation exercises

It is advisable to take note of students with ill health and caution them not to push themselves farther than their strengths will allow. While most of the students during the workshop were eager to participate fully, we had to excuse some that were visibly weak due to one form of illness or the other.

According to Spolin (1986, p. 2) "Theatre games help students in developing performance skills and lead them to an understanding of what it is to be an artist". She explains further,

Theatre games will make students more knowledgeable about themselves. Students will learn not only a variety of performance skills but also the basic rules of storytelling, literacy criticism and character analysis. Through play, they will develop imagination and intuition.... These games, in short, go beyond the theatrical to nurture skills and attitudes that are useful in every aspect of learning and life (Spolin 1986, p. 13).

Games generally are useful in theatre and drama because they help to increase students' performance or creative skills. Icebreaker games are particularly important because they are useful in getting everybody relaxed and acquainted. The games described below are ones that we have learnt and used in THAP 103 class.

Theatre Ethics

Part of the tradition of theatre is code of ethics, which every teacher/director and students should adhere to. Within the process of THAP 103, all the students were encouraged to know and understand the importance of adhering strictly to performance and stage ethics. This becomes necessary in order to foster discipline amongst the students. According to Stanislavski (1989, p. 12), "theatre ethics is neither superstitious, nor dogma, nor a status forced by law. It is an attitude towards craftsmanship, a respect for associates and a dedication toward the audience. This code outlines a self-discipline, which, far from robbing one of individuality, increases personal esteem and dignity through cooperation and common purpose". It is also important to note that, "a true priest is

aware of the presence of the altar during every moment that he is conducting a service. It is exactly the same way that a true artist should react to the stage all the time he is in the theatre. An actor who is incapable of this feeling will never be a true artist!” (Stanislavski, 1989, p. 34). Some of the ethics that are non negotiable during THAP 103 Workshop with the students of Theatre and Performing Arts, Ahmadu Bello University Zaria are:

- Respect for time and colleagues
- (The show must go on) Unforeseen circumstances such as low audience turn out, weather, stage mishap etc. will not stop the performance.
- Eating and drinking is prohibited on stage unless it is part of the performance.
- Stage properties and Costume are tools of our craft and vital to all productions. They therefore must be used with care.
- Respect for cues (Being out of place and disorderly can do irreparable harm to a performance)
- Group work, collaboration and participation
- Audibility and improvisation
- No backing of the stage except for effect (also called 360)
- Accepting constructive criticism (This is from both the teacher/director and students)
- Costume and Make-up are not allowed outside the theatre
- There are no small or big roles. Every role is vital and must be seen as such.

Stage Direction/Blocking

Although some people may argue that first year students should not be burdened with stage procedure in an introductory class. This aspect is however fundamental because understanding stage directions and blocking is central to acting and performance in general. Students at this point are also taught the five basic stage directions to help guide their movements on stage. Moreover, the teacher/director’s responsibility is to broaden creativity, critical thinking, resourcefulness and productivity of the students whether their approach is Stanislavski’s realism or Bertolt Brecht’s alienation effect. Before the group performance in THAP 103 all the students are taught that,

- Upstage is the portion of the stage farthest away from the audience

- Downstage is the portion of the stage that is closest to the audience
- Stage right and stage left refer to the actors' right and left (This part from my experience is sometimes confusing for students)
- Center stage is the middle portion of the stage
- In the case of Drama Village in Ahmadu Bello University "inside the wall" is the center point of the theatre.

When teaching about stage direction it is also important to discuss how gestures can be used to signify various emotions and how movements on stage can build characterizations. For example, how can posture denote status? How would a prince's posture be different from a peasant's posture? How can the speed of movement denote power, age or health of a character? These are some of the fundamentals that students should learn in any introductory class of theatre or drama.

Limitations of THAP 103 (Theatre Workshop)

Most collaborative endeavours demand knowing and understanding individual capacity and limitations. This situation is truer for theatre and performance. The 2010 THAP 103 was a large class. So the first limitation as a teacher/director was our inability to remember the names of some students' in spite of my employing name games. During the process, we tried to give each student space to fully participate but the level of participation was not adequate because some students were naturally more eager and active than others. The other limitation of THAP 103 as a Workshop class was that students often resist written assignments because they may have become too comfortable with games/exercises and stage performance only. We had to guide them to the concept that knowing how to perform on stage is as important as knowing the theories, discourses and histories of theatre.

Conclusion

A quality production process, which focuses on providing students with valuable knowledge, is essential to contemporary theatre practice and the positive development of students. The need for teachers/directors to create positive rapport, nurture confidence, creativity and critical thinking amongst students particularly from the first year in the university or college cannot be over emphasised. The primary objective of THAP 103 (Theatre Workshop) is to create the space and

foundation for students to grow as theatre artists, having been grounded in skills of performance and theatre ethics from the early stages of their career development as theatre practitioners. Fortunately, other first year courses such as Introduction to Theatre, Dramatic Text and Basic Theatre Design etc. would go a long way in complimenting THAP 103 as mechanisms of broadening students' knowledge.

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Aesthetics, Change and Continuity in Olosunta Festival of Ikere-Ekiti, Nigeria

By

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Abstract

Festivals in African have become a way of life to the people of Africa. In fact, some festivals are performed to appease ancestors and gods to wipe away the troubles in the land that are caused by man's disobedience. Consequently, Olosunta festival is an accepted custom by the Ikere-Ekiti citizens. The festival is a tradition, a rite and a ritual that takes place every year in honour of Olosunta. The festival has an age-long benefit and the style of worshipping Olosunta which is known as "Orun Ikere" means "Ikere's heaven", a critical metaphor that re-echoes the saving of the lives of Ikere people during war time. However, modernisation creeps into the festival, thereby changing some aspects of its worship. Also, some aesthetics have been added to rebuild and fortify the festival. Civilisation has brought more colours into the festival which makes it more fantastic among other festivals being performed in Ikere-Ekiti. The paper concludes that in spite of the interconnection between aesthetics, continuity and change witnessed in the Olosunta festival, it is expedient that Ikere people continue to embark on plans to sustain the festival. This is because it is believed that Olosunta is an intercessor between the earthly man and the religious world of spirituality where God presides.

Keywords: Olosunta Festival, Aesthetics, Change, Continuity.

Introduction

Our culture is our heritage. Festivals are therefore, made up of the celebrations of the African myths and legends. They are also built around social observations. For the African people every event has its unique significance in the cosmology of the African worldview. Examples of such are natural circle of seasons related with natural circle of life and thus the

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beginning and the end of this circle are observed through some kind of celebration which involved the performances of dance, music and drama. Another circle of life attached to festival is the birth of a new baby. It is regarded as the joyous occasion because of the importance that Africans attached to human lives. Some festivals are done because of natural calamities like thunder storm, rain storm and famine. To prevent this negative occurrence, there is always ritual designed to prevent them.

In festival, the people of a community worship the gods of their land from time to time for protection and praises to their ancestors and gods. To this end, Awolalu and Dopamu (2005, p. 70) assert that “Among the Yoruba for instance, each divinity has an annual festival that is associated with its worship, and this is called “Odun” some festivals are celebrated in honour of the ancestors by the name “Egungun” which is a kind of physicalisation of the ancestral presence of the people’s forebears, or masked spirits, among the Yoruba people”. Festivals in honour of the ancestors have their basis in the belief that life does not end in this physical world, and that life continues in the spirit world after death.

Olosunta festival is an annual religious festival, held in honour of a powerful and mighty figure, which is considered as the “Heavens of Ikere” that dwells in the rock. When he was alive he performed a remarkable feat to the end. The deity is credited so much because of provision of children to barren women and protection of Ikere people from external attack.

At his demise, he was fondly remembered on annual basis in their attempt to reserve his blessings and guidance individually and collectively. As an ancestor, he is believed to serve as a direct link between the earth and the spiritual world. This festival also marks the beginning of a new season in Ikere-Ekiti community



A close-up view of Olosuta Hill

There are series of traditional festivals and rituals in Ikere-Ekiti. Among the notable festivals are: Ogoga yam festival. Orisa Ologido and Orisa Ooya among the Odo-Oja people, Oloba and Orisa Lofin, peculiar to Ujao and Osolo house of Okekere people; Orisa Oba and Olua are performed in Uro part of Ikere. While Oliki is common among the Ilumoba people of Ikere. But the most important one is Olosunta as observed festival among the Ikere indigenes. The Olosunta festival has been able to capture how people come from different part of the country to watch the ceremony. The festival brings sons and daughters home to celebrate together and also to embark on projects that will develop the town.

The festival preserves the culture of the people of Ikere-Ekiti. It can be seen as a significant event in the lives of the people which gives them a unique identity. In spite of the foreign religions such as Islam and Christianity, the people of Ikere-Ekiti still have some inclination towards their source of origin which make Olosunta festival still a veritable festival which attract the people from far and near.

It is within the context of traditional festivals in West Africa that a careful study of Olosunta festival is carried out. The study looks critically into its inherent performance aesthetics, the prospects of the festival in general, the extent of the growth and continuity of the festival is examine.

Theatrical Aesthetics in Olosunta Festival

Aesthetics is a philosophy that is concerned with beauty and the beautiful (Arinde, 2005, p. 156). More broadly, aesthetic is a critical reflection on art, culture and nature. Aesthetics is concerned with beauty, and beauty is the combination of qualities that makes something pleasing and impressive to look at, listen to, touch, smell or taste. Some scholar's belief aesthetics is a science of beauty while others sees it as what is pleasant to the eye of the beholder. Aesthetics as beauty has proved itself in different areas of art forms like theatrical performances, musical art, dance performances and festivals.

Therefore, the following are the theatrical aesthetics in Olosunta festival:

Ritual

Rites

Costumes

Songs

Performance

Performers

Ritual is a series of actions used in a religion or other ceremony. Ibrahim (2005, p. 83) explains that “rituals are belief, culture and religion put into practice for the purpose of ensuring some control over the ancestors that determined the circumstances that led to the people existence”. With what Ibrahim said, ritual is the key reason in any festival, it is a way to appease the gods to cleanse, transform and seek for blessings. The important ritual which is involved in the festival is incantations. These are the spiritual sayings during the process of the festival. It’s commonly said and rendered by the priest of the festival or the initiates. These incantations are also used to invoke the spirit of the occasion. It is important to consider the following:

Olosunta O

Asasimi agbara

Akonuko ona ujoka

Enikolere meta oridan

O mudi ajoji bale

Olurete, onamorin mola

Umole kan koju kete e o

Kopairenilukure

Oju olorire e erubi

Olosunta, powerful flowing erosion

Man of Ijoka road he made

The visitor stand firm in the

Town, the man that made

One wealthy, a powerful deity

that everyone is looking

Up to because of the likeness.

The eye of good person

does not witness evil.

Rites are series of actions used in religions or other ceremonies such as initiation, chieftaincy, burial, installation or induction or naming ceremonies. Ray (1976, p.14) remarks that:

The rite of passage creates a bond between temporal processes and archetypal patterns in order to give meaning to human events. And this is usually done in accordance with three-fold ritual pattern consisting of rites of separation, transition and reincarnation. The specific object of ritual of passage is to create fixed and meaningful transformations in

the life cycle (birth, naming, puberty, age, marriage, death and funeral ceremonies.

In any kind of festival there must be a rite of passage that starts and ends the festival because it has a process which must be adhere to. The rites performed in Olosunta festival are the life wire that gives meaning to the festival. The beauty of the rites of Olosunta of festival lies in the traditional drum called “Agba” the symbol of unity the drum is taken up to the Olosunta mountain every year. When the traditional drum is brought back from the mountain, people dance round drum. The rites of Olosunta festival is done within nine days. The first and second day is “Ogunoye” it involves mimicry of male and female private parts. Here, the participants move from one street to the other for these mimicry rites. The third day of the rite is “Upekele”. It involves the harvest of new yams and after the display of “Agba” traditional drum at the market square people can start to eat the yams .The Olosunta festival is attached to the celebration and harvesting of new yams. The fourth day is “Ukale” this is the fire eve at Owa’s house Owa is the Olukere the priest of Olosunta. On the fifth day, the drum is taken up to the mountain and sacrifices are offered there. At the arrival of the drum, the wives in Olukere family “Obinrin Ile” will welcome Olukere with songs and different types of dances. Some men even flog themselves with canes to test their strength and level of endurance as a mark of manhood. Immediately, Olukere will dance to Ogogas palace to pay homage for the year. And then retires to his domain at Odo- Oja. “Inasu” comes up on the eight day where wives of Ogoga and Olukere meet to compare yams. And on the ninth day Ogun carnival comes up to round up the festival for that year. Olosunta festival is a spectacular festival that also has similarity with Oke-Okeban festival because they perform the same function of saving lives during war. During the war, people of the town would run up the highest hill in the town when enemies begin to charge the city of Ibadan. When the danger is over the citizens finally returned to their homes, they celebrate and make a big feast to enjoy themselves.



The Drum “Agba” a symbol of unity on display after the arrival of Olukere from the mountain in 2009 festival

The use of costume is important in any festival or performance. Lyndersay (2011, p. 2) explains that “costumes for any kind of presentation contribute to the outward and visible appearance of the performer actor, dancer or musician”. The participants in Olosunta festival dress gorgeously for the occasion. There are different types of costumes used in Olosunta festival; the villagers would have chosen clothes to be worn for the day to make them be in uniform for the festival. The most common costume is “Ankara” that we be sewed to desired styles. Also the masquerades known as “Egungun” dress in green leaves and palm fronds together with mask to cover their faces. For this occasion, the Olukere dresses in full Yoruba Agbada regalia together with his crown, while his wives dress in Iro and Buba (Yoruba female attire). They also make use of beads by using it to decorate their hair do, and also wearing on their necks, wrist and ankle.



Olukere wives preparing to welcome Olukere from the mountain during 2009 festival.



Olukere and his Chiefs in a celebration mood during Olosunta festival of 1965.

There some set of acolytes called “Ihoro”. They escort Olukere to the mountain for worship and sacrifice to Olosunta mountain. Their regalia are white wrapper which signifies purity.

Series of Change in Olosunta Festival

The series of change in Olosunta festival are seen as the new things that are introduced which are contrary to the formal traditional practices. When it started, it usually takes duration of three months in the olden days but now it has reduced to nine days. This is a fact that changes can take place in festivals. It can never be static as long as civilization improves every day. Ododo (2004, p. 130) asserts that:

We should however remind ourselves that culture is dynamic. It is not static or fossilized in time. It is perceptive to the current of change that manifests in society. To survive and fit into the ever-changing social order, it has to continuously re-invest itself (Ododo130).

Thus, the following changes have taken place in Olosunta festival, modernization has taken over most of the participation in the festival. During this modern festival, people tend to have their own different groups thereby employing the efforts of brigade drummers to come and play for them. The festival is becoming increasingly out of mode, especially among the educated elites, since they have been privileged to be exposed to foreign religious culture such as Christianity and Islam. They now consider the celebration for Olosunta festival as primitive, and reason that it should not be encouraged. They even contend that the festival is full of barbaric acts and practices which should not have been allowed to remain on the face of the earth.

Now, there are concerted efforts of using radio and television as well as other media organisations in helping to promote and preserve the festival through life coverage and documentary programmes where worshippers are interviewed about the importance of the festival. In some cases, the works are kept in the archives, libraries for posterity and academic purposes. The festival has also served as a means of tourist attraction for people. The festival at times made some people that are traveling through the major roads that link Ikere and other towns together to wait and witness occasion.

Continuity in Olosunta Festival

The fact still remains that Olosunta festival is still recognized as a great communal event in which all must take part. Olosunta festival commands great respect among the people to the fact that most of the activities connected with the festival are capable of bringing happiness to the people's lives. This encourages a wide acceptance of Olosunta festival and even those who openly denounce the festival still worship in proxy. In as much as the king and chiefs are still regarded as paramount in Ikere people's lives, whether they are Muslims or Christians; they are still duty bound or expected to observe all the traditional rites that are connected with the cult of Olosunta. By doing this, it enhances the continuity of the festival. The quest for cultural revival everywhere in Nigeria by the government is meant to create new awareness in the people on the need to reawaken the almost paralysed spirit of the cultural legacy left by their forebears. This has

made the people start to gear up the neglected parts of the festival so that it can continue.

The Olosunta festival is used as an avenue to make new friends, with new relationship established. Marriage proposals are made. The period of the celebration serves as a local calendar to the people, because it ends the old year and ushers in the New Year. The old times songs are still intact and full of its cultural values and more new songs have been composing to enhance the festival. The songs serve as means of communication between the people and their ancestors. The songs are merged with different dance steps with the use of costumes. One of such song goes thus:

Amosoro, amekuoo

Ekoamodun ,arirao

Pepere o kooko

We have done this year's festival

We are alive, by this time next year,

We shall witness it again

Conclusion

It is expedient that people should embark on plans that could help to sustain the Olosunta festival. Olosunta is believed to be an intercessor between the earthly world of man and the religious world of spirituality where God or Olodumare presides. He is taken to represent the veritable channel through which people communicate with the ultimate throne. In Ikere-Ekiti, Ekiti State, Nigeria, Olosunta is the most renowned festival, judging from the amount of acceptance and participation it enjoys. Its tradition of origin, preparation, celebration, attendance as well as spiritual significance are further areas of interest to all sons and daughters of Ikere-Ekiti. The festival has fosters solidarity, identity and promotes high sense of belonging within the community, especially to the King as a leader. As long as traditional festival existed, the worship of Olosunta will be in existence and Its continuity will be strong. More so, in as much as Nigeria remains a secular state, which allows for freedom of worship, the traditional religions worshippers will do everything humanly possible to preserve the very rich cultural practices of their forebears. By this, the aesthetics of Olosunta festival like dance, music, chants, rites, ritual etc. will be retained and this will enhance the continuity of the festival and disallow it form dying a premature death from the origin of its culture.

Religion and culture are two strong issues in the life of any community; culture is imbibed into religion which involves rituals, festivals, feasts and initiation ceremony. For this religions to be well established it is celebrated alongside with culture to bring out the aesthetics values in the religion.

Therefore, the culture of Ikere people is shared by everybody that resides in the community because they inherited the culture of the land socially. In celebrating Olosunta festival, the community has been able to blend culture and religion together to provide values and common goals that are intended to help Ikere town function orderly. This has been accomplished through the worship of the deity, Olosunta, and as long as a tribute of remembrance continues, the town's culture and religion will continue to blossom aesthetically.

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Political Rhetoric in African Films

By

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Abstract

This essay is concerned with the influence of political rhetoric in African films, and it will serve as part of the ongoing discourse of transformational and political rhetorical in Nigeria with reference to one of the political films of Tunde Kelani: *Kosegbe*. An attempt is made to examine the concept of the African Rhetoric Project and the significant need to move beyond mere intellectual exegesis that are familiar to a large number of rhetoricians, by evolving avenues of integrating itself into the mainstream of Africa's millennium agenda. With reference to our case study, we shall take a cursory look at the use and misuse of rhetoric, in relation to political integrity and deceptive tendencies respectively, of Nigerian politicians and political leaders. The rhetorical theories as propounded by some ancient philosophers and recent theorists in the field will be applied to explicate the film text. At the end of the study, we posited that there is a significant need to constantly produce political works that will engender appropriate persuasive and strategic rhetoric, which will instigate our leaders, to transform the political culture and practice, for a more progressive democracy.

Keywords: African Film, Political Rhetoric, Rhetorician, Politics.

Introduction

Without seeing the pictures or the moving images, and listening to sounds in a "film text" (Stam, 2000, p. 187) we would never come to terms with the meaning of its content. Without the use of a video camera, and their micro-phone audio pickup, one would never make a film. In essence, what the two critical statements of fact above imply is clear enough: film rhetoric exists and it can only be teased out through a thorough reading of a film text

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when we acknowledge the various rhetorical elements that grants us that opportunity to come to terms with it subtexts.

But for clarity and coherence and in the context of the paper we will give preference to one of the political films of Tunde Kelani and, that is *Kosegbe*, as far as the subtext of this essay evolves. Our interest is not on those primary rhetorical elements of film, but mainly on the secondary elements, which is more embedded in the story. The thematic preoccupation of the film centres around Mako (Kola Oyewo) and the pressures he faces and has to overcome as a good leader, and how to get rid of corrupt leaders within the nation. Since the agenda of Tunde Kelani is well understand, the crux of the paper will concern itself with the prospect of political rhetoric as a thriving culture (through film) in Nigeria, and indeed Africa at large. Therefore, as a secondary element we shall take a cursory look at and analyze the political rhetoric in form of public speech, dialogues and conversations of both the good and bad leaders, as portrayed by characters in the film. These forms of political rhetoric that are formerly uttered directly or indirectly by political leaders, one way or another affect how we will progress as a nation or not. And this specifically depends on the deliberately good intensions of a leader in practice of his political duties, or deliberately bad intensions of another leader through the abuse of the practice of his political duties as well.

On the Concept of Rhetoric

Rhetoric can be seen as a strategy “or any device used to analyse the interplay between a writer and speaker, a specific audience and a particular purpose”. Usually, whatever word that is spoken or writing that is written to serve a rhetorical purpose will only function to persuade it listener or a reader. In other words what this means is that rhetorical styles “are strong instruments of sustaining the attention of people in such gatherings. Such styles sometimes involve invoking emotions and audience empathy to the cause of the speakers in such gatherings and often, this stimulates the audience into predictable actions” (Isola and Babatunde, 2009, p. 52). Rhetoric is derived from a political perspective because it is a feature that is specifically shared by modern mass media, whose power to stimulate the masses into negative and positive actions have been recognised. The subject of rhetoric is extremely relevant now because of the important role rhetoric is playing in the area of politics, and the influence of this on the lives of the people in political contexts. The rise of mass communication and the pervasiveness of the kind of media in the lives of the people currently have

created discourses about political rhetoric as a growing interest in public sphere.

Rhetoric more importantly may appear to mean different things to different people, it has however given the present conditions of man, assumed negative connotations among people when the message the rhetorician is trying to pass across is politically inclined. The argument is that the term rhetoric 'gets used when people are upset with forms of human communication with which they disagree or disapprove' which quite often is the case in most public narratives (Pierce, 2003, p. 4). Such situations give impressions that when rhetoric is perceived to be powerful, the audience will assume some kind of resistance in order to resist such rhetoric. At other instances they also perceive rhetoric as a means to encumber them from certain things by the rhetorician and so they put up a front against such messages. It is negative perceptions like these that have stimulated debates on the appropriateness of the term when it is adopted for developmental issues.

The concept of rhetoric is extremely dynamic. The dictionary meanings are very interesting to explore, and have quite an array of meanings that rely on backdrops of the parts of speeches. As noun, it is described as 'a speech or writing that communicates its points persuasively;' as ability to use language effectively, especially to persuade or influence people;' as 'the study of methods employed to write or speak effectively and persuasively.' As an adjective the dictionary also describes rhetoric as 'relating to or using language that is elaborate or fine-sounding but insincere;' 'of effective use of language: relating to the skill of using language effectively and persuasively.' The significant aspect to be considered in the context of the definitions given are some key words that should not be ignored because they are more than anything, associated with the term itself whether in theory or in practice. The words are: (i) Effectively, (ii) Persuasively and (iii) Pretentious. It is of a fact that the various textbooks that one is likely to come across that would deal with the discipline of Public Speaking, Rhetoric or Speech and Speech Writing, will most certainly have these words in them. At least the first two, because they enhance the profession of the rhetorician who expertly knows how to adopt the principles well enough.

A rhetorician trying to convey his message to the audience effectively and persuasively does not conjure any negative intention. Rather, it is a skill that is worked on and that takes time to perfect. Since the purpose of any writing is to

persuade the audience to view the subject from the point of view of the writer or speech maker, one could assume these two key words are well in order (Isola and Babatunde, 2009, p. 54).

The third word, pretentious however, has been the defining term for rhetoric in spite of the other positive key defining words. The assumed insincerity involved in crafting the message and the efforts invested in conveying such message are what stimulate the reaction of the audience to the antics of rhetoricians. Apart from such negative connotations, rhetoric has a substantial influence on the daily life of the people in contemporary times and this trend has been enhanced by the emergence of the media, of which film also constitutes in large measure.

A Review of Political Rhetoric and the Nigerian Postcolonial Film

It would be inappropriate for some critiques to argue that within the whole gamut of Nollywood products, themes that centre on the socio-political realities are not illustrated in the scheme of things. But film critics like, Agina Anuli refuted this impression in her essay: 'The Niger Delta in Nigerian Video Films', where she opined that not only have screen makers concerned themselves with the past political and economic situations in Nigeria, but have also shown a level of awareness, with reference to contemporary political/polity issues which is of immense measure, and 'with an increasing number of political satire (Anuli, 2013, p. 2). The present writer criticizes the lack of adequate knowledge of critics and observers of the industry like Jyoti Mistry and Jordache Ellapen in their essay (which was co-written) 'Nollywood Transportability: The Politics and Economics of the Video Films as Cultural Products' (2013, pp. 46-69) and Oliver Barlet's essay: 'Is the Nigerian Model Fit for Export? *Nollywood: The Video Phenomenon*' (2008, pp. 121-129) as they all argue that Nollywood does not offer a politically conscious or empowering agenda (Krings and Okome, 2013, pp. 1-22). These notions are particularly untrue because, this set of "self-nominated cultural interpreters" of African films, are not aware or do not have an active knowledge of the kind of works that have been produced in Nigeria in the last Twenty years, which include both primary and secondary texts. These essays are fraught with a lot of criticisms that lack a measure of objectivities, and inadequate textual sources to account for the number of primary texts that have been produced for quite some time now, and in recent times. Several essays like a whole number of political critiques written by Haynes and Okome, *Cinema and*

Social Change in Africa (1995), Jonathan Haynes, “Mobilising Yoruba Popular Culture: Babangida Must Go”(2003), “Political Critique in Nigerian Video Films”(2006), Biodun Jeyifo, ‘Will Nollywood Get Better: Did Hollywood and Bollywood Get Better’? (2009), Okome, *Postcolonial Texts* (2007), (2008), Austen and Mahir, *Viewing African Cinema in Twentieth Century: Art Films and the Nollywood Video Revolution* (2010), Diawara:2009, Adesokan: 2009 and 2011, and Okome and Krings 2013, to mention a few, all account for the growing number of text that have explicated a great deal on the political subjects in Nigerian films.

The problems that gave rise to such impressions, is due to what has been stated by Okome in his essay; “Nollywood and its Critics”, that these observers fail to realize the essence and significance in interpreting these issues from the ‘cultural and artistic’ perspectives and practices, through which the ‘industry functions as art’ and by default functions as ‘popular culture’ (2013, p, 12). They vehemently refuse to acknowledge the place of popular culture in film studies and see it as a form of the larger discourse of postcolonial studies. While it is true that Nollywood is produced within the atmosphere of the “postcolonial condition”, these conditions are experienced in diverse ways and these experiences are far more of greater concern to the filmmakers than the conditions that influence them (2013, p. 13).

Nigeria has a tremendous culture and reputation for all kinds of debates, whether in conventional territories of politics, or in some other forms of inherited Western constructs of the political arena. African military dictators, in some countries where incessant military juntas have thrived before now did not only enjoy the culture of rhetoric, “but also made it popular through their long stay in power” (Ige, 2009, p. 16). For instance, in Nigeria and during the regime of Ibrahim Badamosi Babagida who ruled as a despot from 1985 to 1994, some political observers and critics whose indiscriminate theoretical resolve veiled the democratic vision of the country came with a concept of military democracy, due to the fact that he put up an appearance of appropriate deliberation. It is from this stand point that political critics like Segun Ige’s observation, of Babagida’s tedious and long stay in power, through what the current researcher describes as ‘persuasive insincerity’ or ‘deception in persuasion’ comes handy:

A renowned historian once likened him to the modern example of the Greek idea of benevolent tyrant. I am sure if he had waited to witness the atrocities he committed in his last days in office, or to see Sanni Abacha, his military

successor, rule the nation with iron rod, he would have called either or both of them malevolent tyrants. The Nigerian situation at this time was at best what one might call pseudo-deliberation (Ige, 2009, p. 16).

This practice which Ige refers to as ‘pseudo-deliberation’ can also be described as ‘pretentious’, which we had earlier dealt with in the preceding section. This is also particularly reflected in Tunde Kelani’s production *Saworoide*, where Lagata, the military dictator uses terrible language in his speeches and dialogues. In fact, it is believed that the film *Saworoide* is a parody of the political situation of Nigeria during the ruler ship of Late Gen.Sani Abacha. During his life time, the late dictator employed pseudo-deliberation in his speeches. This enabled him to employ forceful means to stay in power and rule with a brutish feast, and although this is still being practiced at present in Nigeria, because their civilian counterparts are even worse off. Most African nations have consciously or unconsciously adopted democracy from the colonial masters. The pitfalls and short comings of these democratic nations are enormous, especially, as there is a lack of expertise from proficient and passionate rhetorical scholars (even artists or filmmakers). Another film *Agogo Ewo*, by Tunde Kelani seems to slightly reflect some of the atrocious deeds of the so called civilians in power. But the present researcher sees it more as a critique of the Nigerian political atmosphere, and a form of a prophetic-futuristic idea about Nigeria.

It is a work that serves the right purpose of the *persuasive deliberation*. The story depicts, corrupt figures who campaign and later install their candidate in the name of Bosipo, to do their bidding in the continuation of their shameless decadent ways. It turns out, surprisingly to be a shocking story because; Bosipo emerges as an evolved soul, a no-nonsense leader whose gift as a reflective hardworking farmer, seem to reflect in his impressive attitude towards his duties as expected, as a leader of the people and the nation of Jogbo. Efforts to lead the citizens aright becomes impossible as members of his cabinet try as much as they can to hinder such progress; and also commit various atrocities to discredit his government. When the citizens demand for Bosipo’s head in a charger and also his impeachment having been accused of looting the treasury and dealing insincerely with the entire nation, Bosipo refuses to accept the allegations leveled against him and in order to find out the root cause of the various issues confronting the nation, it is required that all members of the cabinet swear as insisted by the Ifa, with the *Agogo Ewo*. The semiotic meaning of the *Agogo Ewo* is drawn from the knowledge that anyone who

commits any form of abomination shall die. The denouncement is a total result of retribution. The culprits among members of the cabinet die as expected. Bosipo, and the other upright members of cabinet are found innocent and are allowed to run the nation of Jogbo, perfectly.

The character of Bosipo, is the opposite of the kind of figures of leadership that we have in Nigeria at present. From the point of view of the current researcher, it might just be correct to say that the filmmaker, Tunde Kelani has been able to consciously create for the character-leader, Bosipo, speeches, that comes in form of the required 'rhetoric' that is befitting for a good leader. Through his mannerism and behaviours as we see in the film, the visual import indicates a near upright and radical leader, whose interest and yearning for the good of the people, are not marred by the indecent-corrupt practices, of the members of his cabinet. His is a *logos* that strives to create harmony and political stability in the state, rather than *a type of logos* that creates, 'tension between the state and civil society that requires the intervention of professional rhetoricians: in presenting fallacious Presidential inaugural speeches' (Ige, 2009, p. 247). Two categories of rhetoricians exist namely the heritage school and the dialectic school. The heritage school consists of the positivists who consider the 'text' as absolute rhetorical reality, while the dialectic school on the other hand comprises of those who seek to engage in contemporary matters and see a reality beyond the text (Welsh, 1990, pp. 372-376). The book has attracted a lot of debates most especially from Welsh's contemporaries who find her assertions daring, but later conceded to some of her firm arguments. While this makes reference to an American situation it can be useful in understanding the role of the African film rhetor in the new millennium.

The Dialectics usually comprise of those who over the years have employed what Scott (1993) has termed 'Aristotelian Instrumentalism'. This kind of approach pervades rhetorical circles, in which rhetorical analyses are locked, if not in Aristotle's *Rhetorics*, it is Cicero's or Quintilian's views of society. But the Aristotelian genius seems to be more ideal because, he laid the foundation for all modern rhetors. Others like Isocrates, Protagoras, Demosthenes, Longinus, Gorgias Aeschines, Cicero and other ancient orators constitute the rhetorical gang without which anybody's rhetorical scholarship would be mediocre, residual and inactive.

Theoretical Framework

More than twenty centuries, Aristotle examined and explained the dynamics of public speaking in his book, *Rhetoric*. This book has been

considered to be a master piece to which references are often made by philosophers, historians, and communication scholars in the present time. Aristotle's theories constitute a significant foundation within the study of rhetoric and public communication today. Significantly, Aristotle considers rhetoric as any available means of persuasion but that are short of bribery and torture (West and Turner, 2004). As far as he was concerned adequate preparation by the rhetorician is vital before he commences his public speaking. What is important is the relationship between the speaker and his audience, and this factor must be acknowledged by a rhetorician who aspires to create an impression. As a group of individuals with dissimilar motives member of audience has choices and decisions which can filter in any message that appeals to him or repel messages that are distasteful to them when a speaker addresses them. So, it is important to consider audience analysis as the first assumption of the Aristotelian theories.

The next Aristotelian assumption for a successful rhetoric is the preparation put in by the rhetorician before and in the process of speech delivery. Aristotle identifies three kind of proof which are: *Ethos*, *Logos* and *Pathos*.

Ethos has to do with the perceived character, intelligence and the goodwill that a speaker invests into the speaking process. These are important because any critical observer could easily see through them in the speaker while he is making his speech. *Ethos* can also be described as the mutual influence the speakers and listeners have on each others in the communication process. (Ryan, 1984). Aristotle suggests that a speech made by a trustworthy person is likely to be more impressionable and persuasive than the one made by an insincere individual.

Logos, which happens to be the second of Aristotle's proof, is the logical essence that speakers employ in their arguments, rationalisation and discourses. It involves the act of employing logical claims and clear statements in the delivery process to engender persuasion. Debates and discourses in the public arena which the mass media stimulates seem to have lost the quality of being logical, sensible and in-depth in the current times. Political and parochial sentiments seem to have replaced these qualities and intellectual shallowness has become a dominant trend in public debates and in media analysis of issues.

Pathos, according to Aristotle, pathos refers to the emotions that are elicited out of the listener in the rhetorical process. This kind of emotional reaction from the audience ranges from expression of pain, joy, hatred or fear. Perhaps we can also say that he had also stressed something of this in

his theory of tragedy (See *Poetics*, In: Dukore, 1974). Pathos will also include that which elicits empathy, and it is capable through message to stimulate physical reactions from audience that can be very violent.

The Discipline of Rhetoric

The crisis of the discipline of a subject is well known as a universal conundrum. Rhetoric is a representation of the Socratic idea of ironic virtue that centre on all other various virtues in Plato's *Glaucon*. Plato himself may not have realized it when at the time he wrote *The Dialogues* but, his resistance in *Phaedrus* to the constitution of rhetoric as a discipline or vocation however indicates the ubiquitous nature of rhetoric. In our present time it is essential for one to find out the various meanings and how wide the concept of rhetoric is. It is this myriad of anaphoric and genitive usages that has made it unfortunately difficult to constitute rhetoric into a discipline. Wayne Booth has attempted to answer the question as to whether the present rhetorical taxonomy is adequate or not. Because of what he considers to be lacking, he resorts to a productive word building exercise that offers a new set of definitions and classifications (Booth, 2004).

Rhetorical studies have always been multidisciplinary and ubiquitous and that particularly has plagued the discipline and retarded the pace at which it can be universally constituted as a bona-fide discipline. The sophists that popularize rhetoric in the ancient societies even though they were loved by many, they were reviled by those who thought their trade was immoral, but in the middle ages, rhetoric was one of the three key courses that constituted University Curriculum. In some countries the education of rhetoric was prohibited, because the government thought it was a dangerous instrument in the public domain. Apparently, it is not the case in some developed nations where the practice of democracy thrives tremendously:

Synopsis of *Kosegbe*

A film adaptation of a literary source written by Akinwunmi Ishola, Tunde Kelani's *Kosegbe* examines a unit of an entire nation: the problem of corruption within the Custom Service. The newly appointed head Mako (Kole Oyewo) is set to bring back sanity in the affairs of the Service; and entrench law and order. Arowolo (Jide Kosoko) who is the former deputy and considered to be corrupt has been forcefully dismissed and replaced by Ajepe (Tunji Ojeyemi). This development shocks and infuriates Arowolo and his cohorts Maliki (Wole Amele) and Mamu (Jimoh Fakoyejo).

Apart from the fact that he intends to reform the customs, alongside his vice Ajepe he decides to expose the nefarious activities of the impeached Arowolo. So that this should not happen to Arowolo, he (Arowolo), Maliki and Mamu also decide to implicate Mako and his family. First, they employ the services of one prostitute Silifa (Peju Ogunmola) who is paid some huge amount of money alongside with her accomplice, Suwebatu (Toyin Adegbola) to arrange a meeting with Mako. Silifa, pretends to be celebrating her birthday party, of which she deceptively invites Mako to attend by given him an invitation card. Mako, unaware of her insidious plans, agrees to register his presence. On the supposed day of the birthday party he goes to her place but to his surprise there is nobody except him at the house. Thinking that he had arrived earlier, Silifa in her deception explains to him that she had postponed the event to another day, but insisting that he stay to keep her company. Unknown to him she puts a sedative into his glass of wine. The sequences that follow actually show Mako, in a groggy state. To perpetuate her plan, she lures him to accompany her to her room. Mako is seduced and carried away by the amorous behaviours of Silifa as he fondles and caresses her until they fall into her bed.

Still unaware of her schemes a man with a camera comes in takes a few shots of the two of them. Silifa, shouts at the top of her voice, pretending that a thief had entered the house. Instantly, Mako is jolted out of groggy state and chases the man. Though, catches up with him and grabs the camera, but unknown to him the intruder leaves the house earlier, with the genuine camera hands it over to his cyclist and then, returns to the house to pretend that he was still working on the camera, and a bit slow in escaping until Mako catches up with him and collects the camera from him. (This part comes to us as a sequence of flashback much later in the film). Mako attacks Silifa verbally and accusing her of trying to destroy him but Silifa puts up an appearance of an innocent lady denying any allegation leveled against her, and pleads with Mako. Mako annoyingly leaves the house with the camera. Gets home, removed the fake negatives and burns it.

The second scheme was to get at his son Salu (Yemi Shodimu), who falls in love with a lovely school mate Dola (Yetunde Ogunsola). Unknown to Salu, Dola is an accomplice of Suwebatu and Silifa and, well involved in their dealings with the corrupt ones. Dola is instructed to put a portion of Indian hemp enveloped, into Salu's pocket, which she gives to Salu, effortlessly while they were dancing at a night club. A policeman walks in and puts an end to the partying. He informs them that he has information

that someone is dealing with others in the sales of Indian hemp. The policeman conducts a search only to find the envelope in Salu's pocket. Salu tries to explain to the policeman that Dola asks him to keep it on her behalf, but Dola vehemently denies knowing Salu, much to his shock. The policeman had no choice but to arrest Salu.

Mako is informed of his son's arrest and goes to the Police Station. The Police Inspector (Peter Fatomilola) is firm in his discussion with Mako, that as far as the law was concerned his son would be convicted and charged to court, although he was allowed to bail his son. Mako on getting to the office with his son accuses Salu of smoking and dealing in Indian hemp. But Salu explains to his father that he does not and cannot explain why someone had to implicate him. Because his father refuses to believe him he walks out from the office. Though he is advised by his father's driver to return to his father's office and warns Salu never to act in such uncouth and disrespectful manner, no matter the situation.

Ajepe, also has his experiences several times he is visited by an unknown representative of the three criminals Arowolo, Maliki and Mamu. The man comes to induce him with money; asking him to advise his boss to release the good smuggled into the country and the culprit that was caught. Ajepe registered his fright for the life of his boss about the issue. Mako is unhappy and advises him not to relent in his efforts and that he should stand by him to nab these criminals. While Ajepe he is very much behind Mako, he also expresses his fears, and also advises his boss to tread softly on hard grounds so that, things do not get out of hand. Mako expresses dismay at Ajepe's jittery behaviors with regard to the whole situation and he is unlikely to know who to trust.

Furthermore, and still on the subject of visitation and inducement, Mako is also visited by Gbelegbo (Laide Adewale). Gbelegbo's mission is to speak on behalf of Arowolo, Maliki and Mamu. Their request was to negotiate directly, with Mako for the release of the culprit in police custody and, the smuggled goods. True to his praise name Mako, refuses to negotiate even at the expense of his son's court case. Gbelegbo, advises him to agree to the demands of the negotiation to avoid a national embarrassment with regard to his son's plight and also, his reputation.

On getting to his office one morning, he finds a parcel on his desk. They contained pictures of his visit and involvement with Silifa. In his shock he seems to begin to realize that the entire situation, his son's plight and the visit to Silifa's house were all schemes and set ups to discredit his reputation. Instantly he calls his detective friend who arranges to meet him.

After the narration, the detective asks him to call and speak with Gbelegbo and agree to negotiate with the Arowolo, Maliki and Mamu. In the presence of the detective, the Mako calls Gbelegbo and they agree to meet in Gbelegbo's house in the evening of the next day. The detective plan is to tap into the telephones in Gbelegbo's house, as well as put tiny wires of recording potentials to record all forms of dialogue and conversations information that will implicate the criminals.

When they all meet at Gbelegbo's house, Mako is not only shocked to see Silifa and Sewubatu but also, his personal secretary. Each every one of them exchange personal vendettas: Mako accusing his detractors of deliberately implicating him and his son because he is trying to do his job; and the Arowolo, Maliki and Manu though conceding to the allegation, but in turn accuse Mako of his intension to expose them and their dirty works in the service. But Gbelegbo given the fact that he is not only elderly but, also the volunteering intermediary between the two factions, advise them not to express anymore disgust towards themselves, but to get on with the business of the negotiation.

As they begin to dialogue, Arowolo, discovers strange tiny wires under the table and hidden at strategic areas of the carpet. It indicates that that someone somewhere is listening to the conversation among them. In his suspicion Maliki advises that they search the house, and also Mako, whom they suspect has a hand in this exercise. They find a tape recorder on him as he resists search. When Mako tries to escape, he is shot in the arm by Maliki is carrying a magazine pistol on him. The detective arrives with his fellow colleagues right on time at the scene and they arrest everyone, while Mako who is unconscious is kindly helped to the car and taken to the hospital. He, (the detective) personally calls Mako's wife to inform her of her husband's situation. The son and wife are happy to see on arrival at the hospital, that Mako is still alive. While the wife and son are shocked at the incidents and what led to Mako's being hospitalised, the detective insists that in spite of all that Mako has been through he is able to accomplish his mission of bringing to book his culprits, and detractors. The close shot on a smiling Mako, leads to the end of the film, indicating the triumph of good over bad.

An Analysis of Tunde Kelani's *Kosegbe* from the Political Rhetorician's Point of View

Like any of Tunde Kelani's political films *Kosegbe* is a film text that employs rhetoric, to give credibility to the language of people in power, and

illustrate how this rhetoric is used in order to carry out their individual agenda. The use and misuse of political rhetoric can only be identified, when critics and audiences are able to critique, the speeches of our politicians, in relation to their interest for the society. Mako, for one makes a choice to clean up the Customs Service. First, he made sure that Arowolo was dismissed. Secondly, he called for a press briefing where he made his intentions known to the members of the public, and thirdly, sprang into action. Let us consider for instance, his first speech which happens to be his address to the nation.

Mako: ‘Once in a while in one’s life or a nation, there will come a time when he will have to make some choices and promises so that, one is able to do what is ideal in order to move the country forward, or to mingle with those who are evil or corrupt that we might also partake in the decadence. We have resolved to do what is good. We want to reform the Customs’ Service. The government has the responsibility to make a change. I want all of us to pay meticulous attention to what I have to say. We have increased the tariffs on goods that are being imported into the country. Please listen carefully. Arowolo, has been replaced by Ajepe as my deputy. We have some agenda that have been put in place, which we shall in due course let the entire nation know.’

Mako’s address to his audience possesses two qualities. The first is that the speech reflects that of a character that is straightforward in his approach to issues. Secondly, his speech is reflective of a man with a remarkable sand freud and this quality in particular explains why he is able to bring to book the culprits, and it also explains why he is also surrounded by a few ideal and loyal people who are ready to work with him. (i.e. the detective friend and Ajepe, his deputy). One is able to identify from the speech the tenants of Aristotle’s theory of rhetoric *Ethos*, *Logos* and *Pathos*. Because he is also able to carry his audience along, and as earlier stated it is the audience perception of the speaker that is considered paramount. *Logos*, which involves the speaker, employing logical proof in his arguments, rationalization and discourses. His delivery shows evidences of facts for which he has reasons to clean up the mess in the Customs Service, which is because of the corrupt and nefarious practices and activities. *Pathos*, which considers the feeling of the audience towards the speaker and the crux of

his speech. For instance, during his delivery, when he says ‘Arowolo has been dismissed and replaced by Ajepe, as my deputy’, Tola, Arowolo’s wife who is present, is filled with, fear, and hatred, so much that she displayed her unhappiness and shock, at the briefing, and instantly the officials forces her to leave the premises since she constitutes a disturbance to the proceedings.

It seemed that the Ethos which Mako had presented to his members of audience was precisely genuine. Whatever he sets out to do he determines to accomplish it without fear or favour. For example at a party where dignitaries attend and constituted only the customs officers, a certain ex-customs officer Gbelegbo, had the opportunity to speak with Mako.

Gbelegbo: So how do you find the new job

Mako: Very tough. The workers are not dedicated; we do not even know whom to trust.

Gbelegbo: I am not surprised because, I have worked there before. I know that we can never sanitize that place.

Mako: No sir, don’t say that again. We will clean up the place and that we shall do.

Gbelegbo himself was shocked at the kind of front and obstinacy Mako put up. He knew that it would be difficult for anyone to dissuade Mako. This is also what obtains in our postcolonial situation and experiences as a nation. When the citizenry is aware that a competent leader is ready and has the potential to effect change, and wishes to get into power, some unscrupulous element among those in the corridors of power would hinder him. This occurs quite often during elections. A typical example was the case of Late Moshood M.K O Abiola who was elected as president in 1993. But the election was annulled by Ibrahim Babangida, the then president and military dictator of Nigeria.

In trying to understand bad rhetoric or the misuse of rhetoric, a few characters like Arowolo, Maliki and Mamu, are typical examples that would choose to employ bad rhetoric for several reasons. They would employ bad rhetoric because they wish to get into power at all cost. Though the visual representation does not show when people like Arowolo is a customs official, but it is obvious from the film that Arowolo never had good intentions for anyone. Whatever intentions he had before and when he got into power, he was just a pretender, who came into power to serve his own selfish interest. A relevant scene is reflective of this point.

Arowolo: We are struggling to survive, they say we are stealing. Can anyone live on his salary?.....If I help

someone, and they offer me gift, shouldn't I take it?
They call it stealing. I will not destroy anyone, but no
one should hinder me from doing what I have to do
to eat or survive. Let no one cross my path.

Tola: We are ruined: they have taken the position from you
and replaced you with Ajepe

Arowolo: What! They have taken my position? A position
I bought with money?

If we refer to Aristotle's theory of rhetoric, part of it included... 'everything that is available to persuade, but short of bribery'. From Arowolo's speech not only is there pathos elicited, but a reaction towards an intention to torture, as a result of his shock dismissal, and disgrace. Also, since we are not presented with scenes of his days as an official in the Customs, he also violated the precepts of good rhetoric that is partaking in the act of 'bribery' to get to the top. So his hatred for Mako is based on the fact that he no longer would have the opportunity of perpetuating his nefarious activities again for personal aggrandizement. Not only is Arowolo corrupt, but lacked the ethics for good use of rhetoric.

According to Ciceronian theory, the orator should ensure the integrity and stability of the state through his practice, which will produce 'reward' for him and his community (Miller, 1993, pp. 79-94). This quality is what we see in the character of Mako, and not in Arowolo. Arowolo, by all indication, represents part of the crop politicians who, in our present times are 'dispossessed of such ethics' and are thus led by Sallustian duplicity. In this case, his ambition and selfish interest drives him to become insincere; to have one thought locked in his heart, and another ready on the tongue; not to value friendships and enemies based on credibility, but based on standards of self interest. These kinds of politicians put up appearances rather than a good heart, and this engenders inordinate ambition that leads the public speaker/demagogue, to regard the society as a means to an end, there by loosing his integrity and morality. When the climax of the film is revealed, following the implication of Salu and Mako, Gbelegbo was sent as an emissary to plead with Mako for the release of the culprit in the police custody, and the smuggled goods he was bringing into the country. This was the first time that Gbelegbo would speak on behalf of Arowolo and his cohorts, to negotiate with Mako, so that the entire nation would not learn of Salu's disgraceful act (which was schemed by Dola and her accomplices). Gbelegbo's speech an elder-states man is that of a defeatist figure and rhetor who sees nothing wrong with negotiating with corrupt individuals.

Gbelegbo: I have not seen where one man is able to do things alone. I have been in the service before, until I was put into this condition. But what I want to know is this. What is it you want to do, that you will be able to deal with all the culprits, so easily that, you will not get burnt? Your son and your wife are involved too. And how is it possible that they may not suffer for it? I would suggest that you tread softly, and let us settle this issue amicably.

Gbelegbo's opinion is another example of bad rhetoric, and persuasive instance, capable of dissuading anyone that can easily fall for such pranks. If we were to analyze Gbelegbo's speech, we would come to a conclusion that it is simply a 'deceptive persuasion'. Apart from the ethics that it lacked, it is just one of those speeches that Wayne Booth refers to as, *rhetorictery*, which can be defined as "the intentional abuse of rhetoric with the aim of manipulating the audience" (Booth, 2004, p.22). In Gbelegbo's speech there is a deliberate intention to lure and persuade a man considered to be upright, in order to do what is principles detest. Gbelegbo, as far as the plot reveals to us, has been bought, and he in turns wishes to buy Mako through the power of his *rhetorictery* which does not move Mako's deliberate obstinacy. This consistent obstinacy is reflected in his reply to Gbelegbo:

MAKO: I thank you Baba for your advice. I am not surprised at all. But have you forgotten that it is you elders that say self interest impedes right actions. The pseudo-reformer does not want his own house cleaned, but the committed reformer must be prepared to suffer. He will neither think of children, nor the wife he sleeps with. I am prepared to work; I am prepared to be involved in the matter that concerns the progress of this great nation, so that peace might reign.

Mako is that kind of character that has a responsibility of the disciplined rhetor in this dispensation is to seek to restore the ethical profile of the orator especially where there are not only human rights abuses, but also the abuse of space and rhetoric.

Conclusion

So far we have been able to identify and examine the use and misuse of rhetoric in Tunde Kelani's *Kosegbe*, and we have been able to illustrate with the film, how rhetoric can be constructively used to deal with contemporary issues of policies and related matters that can help Nigeria progress as a nation. The discussions in this essay does not provide all the answers to the questions of how the discipline of rhetoric and rhetoric through film can best be allowed to thrive, and be practiced in Nigeria and its Universities or other tertiary institutions, but the present writer is of the opinion that, remarkable ideas starts from small beginnings. This essay, among others in this direction is only an humble step in the inchoate direction of the institutionalization of the discipline, practice, praxis and, the recognition of an interesting field within the broader spectrum of academics and professionalism in Nigeria. While we strive to better our understanding of rhetoric, a few questions must be asked. What can we call African rhetoric? Does it exist and if it does what is it called? In the field of literature, oral tradition, and film, can we draw on them to help define African Rhetoric? As this project develops further, several other questions will emerge that will have to be answered before there can be a rhetorical act/utterance cast as African. An explication of the postcolonial films, are giving part of those answers. Scholars of film and filmmakers should begin to look seriously into the instrumentalisation of rhetoric in order to provide valuable insight to the use, misuse and abuse of rhetoric not only, within and between African countries, but also between African countries and the rest of the world.

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Marxist Ideology and Revolution in Adéníyì Àkàngbé's *Ayégún*.

By

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Abstract

This study is an examination of Marxist ideology and revolution in Àkàngbé's play text, *Ayégún* published in (2007). It concerns itself with the thematic preoccupation of the text by looking into the roles of political leaders in the act of governance in Nigeria. The study adopts Marxism's aspect of economic determinism in which capitalists own the power and the proletariats have only their labour. This results in alienation of the proletariat from their products and societal affairs. The study discovers that some of the leaders (i.e., political, traditional and religious leaders) are insensitive to the plight of the masses. The political leaders, security agents, electoral officers, bank chiefs and some religious leaders collaborate to rig elections and loot treasuries, thereby leaving the masses in perpetual suffering. The study concludes that unless the masses rise up to the challenge posed by the ruling class, oppression and impunity will continue.

Introduction

Leadership is employed in all facets of human endeavour, such as the home, school, church, community or government. Apenda (2007, p. 2) notes that a selfless and acceptable leadership implies efficient and effective public administration, good public policies and optimal management of natural resources for equitable distribution, improved per capital income and overall development. It incorporates the features of accountability of public office holders, transparency in government procedures and process, and adherence to the rule of law. This view has become imperative, taking into cognisance the misdirected vision of most Nigerian leaders in their service to humanity. The absence of true and incorruptible services of Nigerian leaders has distorted the real conception and purpose of

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‘leadership’ through democratic manipulations aimed at personal, primitive accumulation and benefits.

The type of leadership witnessed in Nigeria in recent time is at most disappointing. As a result of poor leadership style, many who aspire to leadership positions no longer do so for the purpose of selfless service and sacrifice, but for the benefits which such positions offer. Power offers them the opportunity of a life time to rise above the general level of poverty and squalor, which pervade the society. It offers them rare opportunities to acquire wealth and prestige, to be able to distribute benefits in form of jobs, contracts, scholarships and gifts of money to relatives and political allies (Dike, 1988, p. 41). Anyam and Adegan (2007, p. 33) also maintain that because of these benefits accruable to leadership positions in Nigeria, prospective leaders utilise different means such as thugs and hooligans, arson, culpable homicide, illicit electoral process and several others to get to the top. The result of which is seen in the economic, social and structural problems in the development of the country. This study, therefore, examines the Marxist ideology and revolution in Adéníyí Àkàngbè’s *Ayégún*.

Literature and Ideology

Eagleton, in his famous work, *Literary Theory: An Introduction* (1988, p. 2) defines literature as a kind of writing which represents an “organised violence committed on ordinary speech”. Literature transforms and intensifies ordinary language, and it deviates systematically from everyday speech. He explains further that “the texture, rhythm and resonance of literary words are in excess of their abstractable meaning – or, as the linguists might more technically put it, there is a disproportion between the signifiers and the signified” (Eagleton, 1988, p. 2).

Finnegan (1977, p. 270) also describes literature as “what people do: the way they act within a literary context, the social conventions connected with literary activity which they observe and manipulate, the different uses to which they can put literary formulations – literature, is in fact, conceived as social action by people rather than as a static entity in its own right”. Eagleton (1988, p. 16) reasons along this line when he says that “literature is vitally engaged with the living situations of men and women: it is concrete rather than abstract, displays life in all its variety, and rejects barren conceptual enquiry for the feel and taste of what it is to be alive”. While distinguishing literary language from other forms of discourse, Eagleton (1988, p. 4) notes that it ‘deforms’ ordinary language in various ways. “Under the pressure of literary devices, ordinary language is intensified,

condensed, twisted, telescoped, drawn out, turned on its head". Literature, according to Mayhead (1981, p. 3), has been found over the centuries to have certain important kinds of value for human beings, one of which has to do with the medium which literature employs: the medium of language. All literature uses language, it helps to preserve the precision and therefore the vitality of language. The reading of good literature can bring a man, more closely into contact with the 'real world' than he could ever have been brought without a degree of personal experience for which the span of most lives is insufficient. Because of this, literature, as noted by Mayhead (1981, p. 3), "far from making a man anti-social, can equip him to lead his life among his fellows with the kind of adequacy, satisfaction, and understanding he would not otherwise have known".

To this end, in literature, how words say what they say is just as important as what they signify. This is why Ngara (1990, p. 4) is of the view that:

The critic is a judge of effective communication and seeks to explore the soundness of the artist's assumptions about the world. In order to perform his or her task satisfactorily, the critic must be in a position not only to tell us what the writer says but also to comment on the value of the writer's message and how effectively it is communicated".

From the foregoing, literature could be described as the mirror of the society which grapple with language in a more strenuous, self-conscious way than usual. The world which that language contains is vividly renewed. On the other hand, the history of literature is the history of literary criticism. The latter as an ally of the former makes creative writing more complementary and helps to conceptualise the pedagogical import of texts of literature into ideological standpoints (Balogun, 2007, p. 197).

Ideology, as observed by Hawkes (1996, p. 55), "originates as a 'meta-science', a science of science. It claims to be able to explain where the other sciences come from, and to give a scientific genealogy of thought. Ideology traces ideas, through sensation, to their material surroundings". The term "ideology" according to Adéyemi (2003, p. 12), is a borrowed word from Greek – "ideos" and "logos". The Greek root of the word indicates that it has to do with the "science of ideas". "Ideos" originally connotes light, that which illuminates, while "logos" connotes unfolding, bringing together and grasping. So, whichever way one looks at it, in the words of Wilmot (1980, p. 15) cited in Adéyemi (2003, pp. 12-13), "ideology should lead to an unfolding of reality and understanding of

reality". The message of Wilmot is that ideology seeks to remove the veils of superstition, ignorance, obscurantism and mystification. It seeks to allow the truth of reality to come forth. Hawkes (1996, p. 56) posits that, ideology achieves a momentous philosophical breakthrough, by transcending the ancient oppositions between matter and spirit, things and concepts. He says "the new discipline of 'ideology', then, claimed to be nothing less than the science to explain all sciences". It had ambitions to establish "a grammar and language modelled after mathematics...in which each idea was assigned its corresponding linguistic sign". According to Joseph (2007, p. 186), "ideology is an act of reasoning by an individual, a group or a class in the society. Literature is a product of series of ideological phenomena in its attempt to rid the society of its several ills across time".

The concept of ideology is succinctly defined by Ngara (1990, p. 11) as that aspect of the human condition under which people operate as conscious actors. Ideology is the medium through which human consciousness works. He says:

Our conception of religion, politics, morality, art and science is deeply influenced by our ideology. In other words, what we see and believe largely depends on our ideology, ideology being the medium through which we comprehend and interpret reality. Reality itself exists objectively outside our consciousness and independently of any particular individual but how one sees and interprets it depends in part on one's level of ideological development.

From Ngara's point of view, ideology serves as the medium through which human consciousness operates. Human beings perceive issues differently as related to their experiences and how well they understand and interpret these experiences into reality. Thus, a writer freely expresses his ideology through his writings.

In this sense, Ngara (1990, p. 11) singles out three categories of ideology which, he says, are crucial in the criticism of African literature: the dominant ideology or ideologies, authorial ideology and aesthetic ideology. By the dominant ideology of an epoch, he means, "the beliefs, assumptions and set of values that inform the thoughts and actions of a people in a particular era". For example, the ideology of a ruling class is projected through ideological state apparatuses (ISAs) such as the religious ISA, the educational ISA, the political ISA and the cultural ISA, which includes literature and the arts. Ngara emphasizes that in colonial Africa the dominant colonial ideology, which was bourgeois, was projected through

the various ISAs, principally the educational, the religious and the cultural ISAs.

Ngara clarifies that in class society the dominant ideologies such as those of colonial rulers will inevitably be threatened by oppositional or competing ideologies such as nationalism. In a situation where conflicting ideologies are symptomatic of a class struggle, a writer will project an ideological stance which may or may not be homologous with one or the other opposing ideology. As part of the African petty bourgeoisie and of an oppressed race, most writers write from nationalist standpoints, but, as is the case in any such situation, the ideological stance of each writer will in part depend on his or her level of political consciousness. A writer may adopt a moderate or radical nationalist standpoint or even display symptoms of what has been called 'the colonial mentality'. Whatever stance the writer takes constitutes his or her authorial ideology. (Ngara, 1990, pp. 11-12).

The second category of Ngara's ideologies is authorial ideology. Authorial ideology is what determines the writer's perception of reality. Whether a writer presents an accurate analysis of social reality or not, whether a writer presents a view of society characterized by false consciousness or not, depends largely on authorial ideology. While the third category, which is called aesthetic ideology, refers to the literary convention and stylistic stances adopted by the writer.

From the foregoing, it could be understood that literature and ideology are intertwined. This is explained in Eagleton's (1988, p. 22) view that to speak of 'literature and ideology' as two separate phenomena which can be interrelated is... in one sense, quite unnecessary. Literature, in the meaning of the word we have inherited is an ideology. It has the most intimate relations to questions of social power. Like religion, literature, as noted by Eagleton, "works primarily by emotion and experience and so was admirably well-fitted to carry through the ideological task which religion left off. Indirectly, literature has been communicating ideological dogmas disguised as *timeless* truths, thus distracting the masses from their immediate commitments, nurturing in them a spirit of tolerance and generosity, and so ensuring the survival of private property" (Eagleton, 1988, p. 22).

Theoretical Framework

Marxism is an ideological theory that was introduced by Karl Marx and Fredrich Engels. Both of them met in September, 1814 and discovered they had similar philosophical ideas on capitalism and agreed to work

together (Joseph, 2007, p. 191). Marx's thesis is dualistic in nature. First and foremost, he highlighted the prominence of economic factors in the functional structure of society and its development. Marx postulated the economic substructure of economy as so strong that it affects virtually all the spheres of life on the one hand, and this economic substructure ensures dangerous orientation and precedence on the other hand. To him, this economic stronghold is the edifice on which the society is hinged. The second postulate relates to change in society through triadic stages: thesis (affirmation), antithesis (negation) and synthesis (reconciliation). This affirms a continuous dialectical process which follows the synthesis (Otitte and Ogionwo, 1979, p. 30). Here, it must be emphasized that Marx parted way with Hegel on the different interpretation of the dialectical synthesis: while Hegel was a bit spiritual and abstract in his interpretation, Marx interpreted his synthesis on the social structure of the society (Alamu, 2010, p. 61). Marx's class theory, according to Otite and Ogionwo (1979, p. 30), hinges on the first postulate with the premise that "the history of all hitherto existing society is the history of class struggles". Ever since human society emerged from the dawn of consciousness, it has remained fundamentally divided into classes which clash in the pursuit of class interest. The pivot of capitalist system is the persistence and dichotomy between the exploiters and the exploited; between the bourgeoisie and proletariat; between buyers and sellers of labour power other than functional collaboration. Coser (1971) opines that class interests and the confrontations of power show that they brought in their wake what Marx referred to as "determinant of social and historical process". Thus, this social and historical process in the hitherto existing human society is inherently "conflictual" because "it breeds class consciousness and militant class conflicts which, with time, will destroy the existing social system and lead to a new social order" (Coser, 1971, p.48).

Karl Marx argued that the mode of production is the economic foundation of any society. It is this mode of production that forms the economic structure which the super-structure rests (Otite, 1971, p. 31). Alamu (2010, p. 61) submits that the mode of production gives rise to bourgeoisie and the proletariat who are the poor, weak and property-less class. The wealthier and more powerful class exploits the relationship between the classes and gets the profits off the labour of the poor. To this end, the bourgeoisie employed all types of ideologies; economic, religious and political as strategies to retain their position as they continue to exploit

the masses. The bourgeoisie also use their economic power to acquire political power.

Karl Marx was primarily challenged with the problem of alienation of man in capitalist society. Coser (1971, p. 51) asserts that “alienation in the domain of work has a fourfold aspect: man is alienated from the object he produces, from the process of production, from himself, and from the community his fellows”. According to Alamu (2010, p. 62), “for Marx, man is denied the reward of his creative power, hence resignation to fate becomes the order of the day. The exploiters enjoy their incumbents while the exploited resign to fate. Thus, the proletarians would hide under the guise of religion to seek for solace in fantasy”. To Marx, the role of religion is to sedate or pacify the masses. He emphasized that religion could be a channel of protest, resignation or acceptance of the suffering and miseries of the capitalist exploitation.

Alamu (2010, p. 62) remarks that Marx is embittered by the social inequality and unfairness in a capitalist society and negates the role religion plays against the interest of proletarians. Marx sees religion as an illusion which eases the pain produced by politico-economic exploitation and oppression. Dzurgba (2000, p. 45) notes that Marx perceives religion as the distortion of reality which provides reasons for the deceptions that form the basis of the exploiters, political or economic ideology and a false class consciousness. Therefore, Marx says that “religion is the moan of the oppressed creature, the heart of a heartless world, the sense of senseless conditions. It is the opium of the people” (Scharf, 1970, p. 82).

Religion does not solve the problem of human suffering, but it is simply a misguided attempt to make life more bearable. For Marx, most religious movements originated from the oppressed classes whose social conditions of poverty provide the most fertile ground for the growth of new religions (Haralambos, 1980, p. 460). Thus, religion makes poverty more tolerable by offering a reward for suffering and promising a justified redress for injustice in the kingdom of God. Religion discourages the masses from making efforts to change their social situations.

Marxist prominent features are therefore, class propaganda, revolutionary didacticism and ideological specifications of the total state. Although formalists believe that literature is a special art that should be separated or distinguished from the socio-political world, Marxists have contrary belief as they specify in what the society wants and what it does not want and that literature cannot be understood without its historical context. Hence, in the words of Àlàbá (1985, p. 19), the point of view of

Marxist literary theory, that the socio-economic conditions prevalent in a society prominently shape the consciousness of the people as often expressed in their art forms (including literature), philosophy and religion, becomes relevant in the interpretation of Àlàgbé's *Ayégún*.

Marxist Ideology and Revolution in Àkàngbé's *Ayégún*

The play text, *Ayégún*, is a representation of Nigerian political milieu. The setting of the play is a town named Ayégún. The story centres on the socio-political activities of the town where governor Kòróláí, is directing its affairs. The play opens with the celebration of Kòróláí, who has just won a gubernatorial election into Ayégún state. The first assignment on assuming office is the deliberation on the sharing formula between the Governor and the members of his cabinet (p.10).

This depicts what Nigerian political class stands for. They go into politics or leadership positions simply to enrich their private purse and thereby widen the horizon of their fortune. It is a reflection of political scenario in Nigeria, both at local, state and national levels, where politicians are only interested in money sharing and neglect people they are representing. In as much as one is not disputing the fact that the politicians should be paid salaries, but the jumbo pay assigned to themselves is what one is concerned about. A leader's perception and preoccupation in governance should be the benefit of the people. Governor Kòróláí and his commissioners go further to discuss on how government infrastructure such as refinery, university, mining industry etc. would be located and built in their respective localities. Aside the governor and his commissioners, the party stalwarts and friends of the governor, including the king, the chairman of electoral commission, an army general, a bank manager and a cleric, also visit the governor in his house to get their own share of contract in the state. These people are involved in rigging the election that brought in Kòróláí as governor of Ayégún. Their discussion on the just concluded election goes thus:

Kábiyèsí: *Şé mo sọ fún ọ pé ọrọ àgbà bí kò şe lówùúró, ó n bọ wá şe lojọ alẹ. Bọmọdé bá ti n gégi nígbó làgbà ti í mọbi tígi ọhún yóò wó sí* (p.18).

Gómìnà: *Ẹ ò parọ baba.*

Kábiyèsí: *Àwọn ti gbà pé báwọn bá ti lára ilú tó pọ leyìn, àwọn yóò gbégbá orókè gege bí òfin şe sọ.*

Jẹnẹrà: *Ìgbàgbé ló şe wọn.*

Kábiyèsí: ...ìgbàgbé náà ló ẹgbẹ Oníyọ tí kò fí mọ pé báwọ̀n kan ti n bẹ lábẹ òfin làwọ̀n miiran wà lókè òfin (p. 19).

Kábiyèsí: (Did I not tell you that if a word spoken by an elder does not come to pass in the morning, it will definitely come to pass later in the day. If a young one is cutting tree in the forest, it is the elder around that knows the direction the tree will fall...

The playwright vividly describes the ugly dimension Nigerian political system has turned in the recent time. Free and fair elections that are devoid of rigging, hooliganism, hired thuggery, killings etc. are rarely conducted. People's votes do not count as evident in Kábiyèsí's and Jẹnẹrà's statements above. These people represent the upper class in the society who use their positions to continually oppress the masses. As the pivot of capitalist system is the persistence and dichotomy between the rulers and the ruled; between the bourgeoisie and proletariat. Some traditional leaders that are supposed to defend the interest of their subjects, are involved in rigging election in their domains. They collaborate with the politicians, electoral officers and security agents to steal people's votes. Hence, the result has always been thieves and rogues occupying exalted positions in Nigeria.

In the text, while the governor is appreciating roles played during the election by some influential and prominent people in the state, he says:

Ta ni kò mọ nínú Ẹgbẹ Onírú pe àtiwólé wa kò ẹyìn Kábiyèsí Oba Amáyégún, Jẹnẹrà ọgá ológun, Abáṛotan Koşofẹ tí ẹ ọga ọlọpáá àti Aríjẹ Alápapín, ọgá àgbà ìgbìmọ olùṣètò idibò (p. 22).

(Who does not know in our party that our victory would not have been possible if not for the involvement of His Majesty, King Amáyégún, the Army General, Abáṛotan Koşofẹ, who is a commissioner of police and Aríjẹ Alápapín, the Electoral Commission chairman).

The writer identifies the accomplices in election rigging as powerful people in the society who see themselves as being above the law of the country. Those identified are traditional rulers, security agents (army and the police) and electoral commission officers. The names given to these characters suggest their roles as dubious government officials. "Abáṛotan Kòşofẹ",

name of the police boss signifies lies and bribery. “Aríjẹ Alápapín” also connotes bribery and sharing. According to the playwright, election rigging would not have been possible if not for the support of these people. At the end of elections, these people are compensated with juicy contracts and appointments. Most times, it is either the contracts are done half way or not done at all. For instance, in awarding contracts to his associates, governor Kòrólárí declares:

Kábíyèsí Amáyégún ni yóò fowọ mú gbogbo kòngilá to jẹmọ ilé kíkọ pátá jákèjádò ilẹ wa, tí ó fí mọ ilé-ìwé Yunifásítì méjì tí a fẹ kọ, ilé-işẹ lóríşiríşì, ilé-itura, àti bẹẹ bẹẹ lọ (pp. 22-23).

(His majesty, Amáyégún will handle all building contracts including two proposed universities, companies, hotels, etc.).

Similar contracts are awarded to other collaborators like the army chief, the police boss and the electoral commission chairman. In order to avert military incursion in their democratic arrangement, an extra assignment is given to General Àlàbí Alápamọpamọ to caution and monitor his boys very well. The governor promises to be ‘settling’ them every month and promises to increase their salaries. This is the representation of Nigerian political system where some traditional rulers have become contractors. Government appointments are given to their children and families, forgetting the downtrodden people in their domains. One wonders how such traditional rulers will be bold to tell the politicians that the people they are governing are suffering. In a capitalist economy like Nigeria, the mode of production gives rise to bourgeoisie and the proletariat who are the poor, weak and property-less class. The wealthier and more powerful class exploits the relationship between the classes and gets the profits off the labour of the poor. To this end, all types of ideologies; economic, religious and political are employed by bourgeoisie as strategies to retain their position as they continue to exploit the masses. The writer equally brings to the fore the strategies employed by the Nigerian political leaders in the present political dispensation to checkmate the military in taking power from them as was being done in the past. Part of such strategies is by increasing their salaries and allowances, upgrading the infrastructures in the barracks, giving out car loans at affordable rates and so on.

Having succeeded in sharing the state's resources and wealth among the ruling class and their cohorts, the proletariats such as the artisans, peasant farmers, teachers, students, etc. are left in abject poverty and suffering. In the text, governor Kòrólárí connives with the bank manager to divert a sum of 2.5 billion naira meant for the procurement of fertilizer for the farmers to his personal account. This money is used to celebrate his grand father's death, who has died thirty-two years ago. It is generally believed that the crops of Nigerian leaders are insensitive to the plight of the people. Nigeria's resources are lavished on frivolities like partying, clothing, buying houses, acquiring private jets and the likes, which ordinarily can not be done with their hard earned money, thereby neglecting the masses. Money that is expected to boost agriculture is diverted to individual purse. That is why in Nigeria today, technological advancement in agricultural sector has remained a mirage.

Moreover, the writer does not seem to exempt religious leaders from the conspiracy against the suffering masses. At the remembrance ceremony of governor's grandfather, prominent people in the society are in attendance including Reverend Obádáyà Mobòlòrundúró Owónikókó, King Adékúnlé Báyèwù mí Afowóşefújà, General Àlàbí Alápamòpamò, Dr. Babalejẹ Àjojẹ (bank manager), commissioners, etc. Their names portray them as oppressors and those at the upper class in a capitalist society like Nigeria. Earlier, governor Kòrólárí has instructed his aides to arrange school girls for his important guests. Each of the guests is attached with a girl in governor's guest house. In Nigeria today, there are cases of the so-called men of God that are accused of adultery, raping, duping people, using human being for money rituals and so on. One wonders if this type of cleric (pastor or imam) could be called a man of God. Reverend Owónikókó exemplifies some clerics who wine and dine with corrupt politicians.

For Marx, religion does not solve the problem of human suffering, but it is simply a misguided attempt to make life more bearable. Religion discourages the masses from making efforts to change their social situations. Abrahamson (1990, p. 58) cited in Adéọşun (2007, p. 504) notes that:

So long as the means of production are owned by one group, there is oppression and estrangement. Recognise its true source. Don't blame it on the stars, and don't look to religion or to science for answers. And when you recognise the true source of your estrangement, act.

This assertion is justified when the play ends with the aggrieved people, comprising of students, women, artisans, farmers and various groups, appearing at the venue of the governor's grandfather's remembrance ceremony and singing revolutionary songs. With them are guns, machetes, charms, and other dangerous weapons. The oppressors are over-powered and killed.

Conclusion

This study has examined Marxist ideology and revolution in Adéníyì Àkàngbè's play text, *Ayégún*. It investigated roles of political leaders in the act of governance in Nigeria as depicted in the text, using Karl Marx theory as a framework. The study delved into the persistent dichotomy between the rulers and the ruled; between the bourgeoisie and proletariat. It established that the ulterior motive of these leaders is to enrich themselves with the common wealth of the people, thereby leaving the people they are governing in perpetual agony and suffering. The reason corruption has become pervasive and endemic in Nigeria is because no serious actions are taken against it. No country can attain greatness or perhaps, even survive, if corruption and criminality have become the order of the day in state polity. Also, it should be the responsibility of the people to checkmate the excesses of the insensitive leaders rather than resulting to silence on the issues that affect their well-being. It has been established in the text that both the political, traditional and religious leaders are enemies of the masses. They collaborate in sharing the wealth that belongs to the generality of the people, thereby leaving the poor in perpetual suffering. Going by the Marxist ideology, these oppressors will never think of better life for the oppressed. Karl Marx realised that there is tendency for oppression from the ruling class that possesses both economic and political powers over the masses, hence, he suggested that the only appropriate strategy for development is revolution. It is the responsibility of the people to liberate themselves from the oppressors. They should not look up to religion for solution. In this study, therefore, the playwright concluded the story on the note that the masses in the State of *Ayégún* take their destiny in their hands by confronting and killing their tormentors.

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The Aesthetics of Print and Electronic Media in the Revitalisation of Indigenous Minority Languages in Nigeria

By

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Abstract

This study examines the roles and aesthetics of the mass media (print and electronic) in improving the linguistic vitality and language engineering of the dying languages in Nigeria. The print and electronic media play vital roles especially those bordering on information and cultural transmission. Apart from entertainment, the media is an effective channel for non-formal education of the populace. It is on this premise that this study examines how the media can function as agents of linguistic re-orientation and language revitalisation. The study is built on the tenets of the social responsibility theory of development media theory. The study concludes that the media has significant roles to play in saving the endangered Nigerian languages from the marauding influence of globalisation.

Introduction

Several research findings have shown that the world languages are facing extinction. Rafiu (2011) identifies some groups of Benue-Congo languages in Niger State, Nigeria that are endangered. Earlier, Dada (2005) and Oyetade (2005) raise alarm on the state of some Nigerian languages. This discovery has led to new field of linguistics like language documentation, language engineering, language revival and revitalisation, among others. For example, Fakuade (2010) examines the revitalisation efforts on Kuteb language in Taraba State, Nigeria. Several other ways of salvaging endangered languages are being put up by linguists, individuals and communities. One of such efforts is premised on how the media can be used to salvage endangered languages.

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The media is one of the revitalisation efforts after several conditions have been met. Fakuade (2010 p.14) says “it is probably wasteful to campaign for the use of the language on television or in the government services if hardly any families are in the habit of using the language”. While this is not to undermine the functional role of the media to spread and revitalise dying languages, it only shows that community of active native speakers is important in any revitalisation effort.

Nevertheless, the media has proven to be a powerful tool in the transmission of cultural values and in the education of the populace. The modern media is broadly categorised into print and electronic. The former involves the newspaper, bulletin, posters and others while the electronic medium includes television, internet, radio, packaged CDs, etc. This is in tune with modern technology as against the old forms of information transmission like beating of drums, sending of symbolic parcels, among others.

The traditional functions of the media which among others include entertainment, information and education have been delimited as well as expanded based on the needs and challenges of the time. One of such functions is education which has been reviewed to include so many other functions. The global challenges have put Nigerian languages under increasing pressure of endangerment resulting to disuse, lack of competence in the native languages and outright abandonment. We examined the roles the media can play to teach the local to the native and non-native alike.

For proper perspective, the study discussed media as an instrument of information, education and entertainment. The media role of informal teaching of the local languages as well general roles such as using them to broadcast news and special announcements are discussed in the next subsection.

Theoretical Framework

This study adopted the social responsibility theory of the media, as explicated in McQuail (1983) and Adeosun (2010). This theory as discussed under development media theory seeks to explain the functions of the press, especially in developing countries where basic infrastructure are lacking. The theory further explains that there are certain roles of the media, which are not being carried out even with the advent of modern technology due to lack of skill, professionals, media-literacy, among others.

The theory, however, opines that the degree of these seeming challenges vary from country to country. However, with improved

technology and training, the role of the media has been simplified and frontiers extended to an appreciative degree. The tenets of this theory, according to McQuail (1983 p. 121), among others include:

1. Media must carry out positive development tasks in line with national policy
2. Media should give priority to the national culture and languages
3. Media should give priority in news and information to link with other developing countries which are close geographically, culturally or politically.
4. Freedom of the media should be open to economic priorities and development needs of the society.
5. In the interest of development ends the state has a right to intervene in, or restrict, media operation; and devices of censorship, subsidy and direct control can be justified.

It is obvious that there is no way we can describe the form and functions of the media without particular reference to language. So if language is a major instrument of the media, the media in a way could function to promote as well as enhance and sustain any language that is endangered. In a developing nation like Nigeria, the educational role of the media is by no means peripheral while that of functional educational responsibility is ignored.

While the social responsibility theory is prescriptive and commendable, the media need only to be enjoined to adopt the tenets of this theory. Strictly commercial and profitable programmes should not be allowed to endanger our value system.

The Mass media in Nigeria

Oxford Advanced Learner's Dictionary describes the mass media as sources of information such as newspapers, magazines, radio and television, that reach and influence large numbers of people. In its modern sense, it refers to methods of communicating with a large audience including books, television, internet, computer, CDs, DVDs, and more recently, new technologies like blogging and podcasting. The component of the mass media today is a total divorce from the old means of disseminating information to people. These modern means as enhanced and facilitated by modern technology have made the media more effective and acceptable to the people.

The major functions of the mass media include entertainment, information and education. The mass media if used effectively and

positively can be used to influence positive changes in the society. Information if not properly disseminated could cause untold problems for the populace. Television, radio and newspaper are the major components of the mass media. Recently, internet joined the fast team of electronic means of communication. All of them put together are powerful modes of information gathering and dissemination. The educational and propagation use of the media is a revival and revitalisation effort to save languages from going moribund or dead.

The Aesthetics of Print and Electronic Media in the Revitalisation of Indigenous Minority Languages in Nigeria

Here, we looked at the major media channels namely, television, radio and newspaper. Their corresponding and respective roles in this regard are also examined. While discussing these roles, examples are drawn from related practices in the literature.

The Television

Television is a visual electronic medium of communication. It is second on the reach scale after the radio. Television has proven to be a powerful medium to such extent that live coverage of events as well as footage of reports can be brought to the living room of viewers courtesy of modern technology.

As part of the extended and expansive role of the television, there is now what is called educational television, which has even given birth to educational channel in some quarters. Since this platform is in place, goodwill through sponsorship is only what is required to incorporate the teaching of indigenous languages on TV. For example, in most Nigerian TV channels (public and private owned), programmes like ‘mind your grammar’ (Kwara State Television), Parler Francais (Let’s Speak French) are aired. These programmes have enhanced the survival, spread and prestige of these exoglossic languages viz., English and French in Nigeria.

The surprising thing about these events on TV is that language teaching programmes are not sponsored. This means that the stations see them as part of their corporate responsibilities to the viewing public. The question that may arise is ‘why should languages being spoken by the people natively be taught on TV?’ the answer to this not farfetched. In the wake of wanton and reckless use of foreign words and expressions in the stream of local or native language use (switching and mixing), where slangs and colloquialism have pushed rich linguistic use to the background, where

old and young have lost touch with our numeral or counting system, where proverbs are hardly used for didactic purposes because they are not understood, there is the need to take the teaching of these languages to another level.

Another reason why media can be a safe haven for our dying languages is by helping to popularise new research findings not only through use but by teaching new discoveries. For examples, the scientific terms whose correlates have been invented in the native languages, the teaching of sciences in native languages could start from the media or complement what is being taught in the classroom. A situation whereby thinking and belief practices are done in foreign languages have not engendered life into, strength, hope and survival of these languages. It is observed that people, especially educated ones fare well spiritually in foreign languages than in the mother tongue. Ironically, the uneducated ones struggle to emulate the lettered people in this linguistic disservice.

In line with the aforesaid, it means the television, because of its visual advantage, can be used to teach the viewers basic things, e.g. numerals, alphabet and naming objects with pictures. The television can also be a rallying point where ideas are opinionated on the prospects of the native language.

In Rafiu (2010), the very many ways the home video productions can be used to propagate our local languages are explored. Though very expensive and may be non-profitable to the sponsors, the long term prospect of it is immeasurable. However, the same cannot be said of TV programmes for teaching languages.

The Radio

The radio is another electronic medium. The radio operates on frequency modulation (fm) and also on short and medium wave (am). It has a wider reach as it is now possible to listen to radio programmes on the internet and mobile phones. The internet has indeed widened the reach of media channels. The only limitation is that the reach is subject to availability of server or network.

The input of the radio in this discourse has been further tested to be possible though the listener is not opportuned to visualise what is being passed across. English language is taught on some radio stations in Nigeria (e.g. University of Ilorin Fm). In the like manner, Nigerian languages can be used to broadcast news so that people can have access to information in

the local languages. These could be in form of news bulletin, 'Request' programmes, announcements as well as news broadcast.

Using this medium, community broadcasting (i.e. community radio) is one way to ensure the use of indigenous languages on radio. This has been spearheaded by the Federal Radio Corporation of Nigeria (FRCN) as substations are established at every nook and cranny of the country.

The Newspaper

The newspaper is an old form of print medium in Nigeria. It dates back to 1859 in Nigeria when the first paper was established. Since then, it has been functioning as an important media tool. Majority of the Newspapers in Nigeria use English as a medium even though print media started in the local language with *Iwe Iroyin fun Awon Ara Egba ati Yoruba* in 1859 (see Adeosun 2010). Since then more newspapers in Yoruba have come on board among which are: *Alaroye* and *Akede Agbaye*. The Yoruba language has witnessed more publications in the print medium than any other Nigerian language, which has enhanced its use, especially in the academic circles. In the Northern part of Nigeria, there are newspapers like *Gaskiya*, *Aminiya*, *Alfijir* and *Leadership Hausa*. All which use the Hausa language as medium.

As observed in some print media namely, The Nigerian Tribune, The Punch, among others, where in addition to using English as a medium of communication, still have a column for teaching English language, especially on the proper use of the language. Many readers including students use it to complement what is taught in schools.

From the foregoing, it is apparent that establishing newspapers that will use the local languages will enhance these languages. Also, the teaching of the language vital components like structure, use, proverbs, in addition to enjoining the speakers to use it in all domains will not only make such languages attract scholarly exercises but make them cope with the current scientific and global challenges.

The establishment of newspaper companies that publish in the local languages should not be restricted to the three major Nigerian languages. Although the fear in this case may be reader width and orthography challenges, all these may have to be de-emphasized in a bid to promote the use of the languages. Another revival and revitalisation effort is reducing the languages to writing through orthography design. This would make the languages have uniform writing system. Indeed, the teaching and use of the

languages in the media can only be made possible if effort is geared in this direction.

Proposed guidelines for choosing a media language

Since it is practically impossible to use all languages in the media because of its cost implication, effort should be made to use a language of wider communication, i.e. a language that is widely spoken in an area. For this purpose, the following are proposed as a guide in choosing a language for use in the media.

1. Population

In a heterolingual community, a language that would be chosen as a language of the media should be a language that is spoken by many people. In other words, it should have large number of speakers having both first and second language speakers and should transcend its native domain.

Related to this point is the relative position of speech communities along an urban-rural continuum. Landweer (2000) reports that the position on the urban-rural continuum covers not only the physical location of a speech community relative to an urban area but also the access speakers of the vernacular have to urban communities, and how many people take advantage of that access.

2. Language Prestige

Prestige manifests in many ways. One way is the expectation that non-native speakers have regarding their own language in relation to a prestigious language. The prestige or standing of a language is closely tied to the prestige of its speakers. If the people who speak a language have power and prestige, the language they speak will enjoy high prestige as well. If the people who speak a language have little power and low prestige, their language is unlikely to be well thought of.

However, enormous reversals in the prestige of a language can take place within a short time span. Commenting on this, Dorian (1999 p. 4) cites Nahuatl spoken by Aztec and Quechual spoken by Inkas, which have enjoyed high prestige in North and South America respectively. The two languages, according to her, expanded rapidly at the expense of neighbouring languages because their speakers held political power. In a short time, the fortunes of these languages changed with the arrival of the Spaniards who were better armed. Though these languages did not die, they were reduced in social status as they became low prestige speech forms within the regions where they are spoken. Access to basic infrastructure is one of the factors why people move from one place to another, which invariably affects their socio-economic base. Amongst many minority languages in an area the one has higher prestige should be favoured as language of the media because many people will identify with it, would want to hear and speak it.

3. Orthography

There is strong evidence that the media can increase the frontier of language in terms of reach, prestige, status and vitality. In Kwara State,

Nigeria, for instance, the five major languages namely, Yoruba, Fulfulde, Hausa, Batonum and Nupe are used to broadcast news. Even though these languages (except Yoruba) do not enjoy all air programme, the bottom line is that they are represented in the media which has enhanced the status of the languages as well as their speakers.

However, the use of a language becomes easier, its teaching simplified if there is a uniform way of writing such a language. Orthography is the art of writing a language using symbols or letters. In the context of media choice, a language which has orthography should be chosen in addition to other criteria.

On the whole, we observed that some languages would still disappear or moribund since languages do not have equal status and they cannot all be used in the media. It therefore becomes what Darwin calls “survival of the fittest” in his evolution theory. Nevertheless, the media has important roles to play in language spread.

Recommendation and Suggestions

This paper, however, suggested that the media can be used in this advocacy to promote Nigerian languages through use and teaching so as to save them from linguistic tsunami ravaging the world languages. The media can be encouraged through sponsors by corporate establishments and willing individuals even though the venture may not be of direct and immediate benefits to them.

Conclusion

This work has shown why and how aesthetics of the media can be used to salvage the endangered Nigerian languages from going into oblivion. Our work is a departure from Adeosun (2010) whose major focus was the celebration of the media and the Yoruba language role in the discharge of the media functions.

While the major Nigerian languages, especially Yoruba and Hausa have shown their vibrancy in the media, the minority languages particularly endangered ones have not been opportuned and empowered hence their non-vitality and disuse in major domains like media, school, recreation centres, etc. The call here is not to slight the achievement of the major languages in the media, rather it is a pointer to what the local languages could do with examples from the three major Nigerian languages.

In conclusion, we want to submit that though the media roles have been addressed, the general public must have a change of attitude towards

use of the indigenous languages in all domains. This, to a large extent, will complement as well as make the media role worthwhile and commendable.

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Performing Artists and Total Theatre Training Acquisition in the Nigerian Theatre

By

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Abstract

Performing Arts Department is a unique academic Department in the University of Ilorin, Ilorin, Nigeria. The uniqueness of the Department lies in the tripartite nature of its main degree programme. Courses in the Department are specially designed to promote and accommodate music, dance and drama, which are piloted by seasoned lecturers. Students and graduates of Performing Arts are also great performers whose unique theatrical performances usually celebrate the total theatre idiom peculiar to the people of Africa. They are also being constantly grounded in the theoretical base of the theatre. Through the deductive method and with particular reference to the Department of the Performing Arts, University of Ilorin, this study examines the practical and theoretical issues involved in total theatre training acquisition. After providing a brief theoretical base to support our illustrations, we also review some unique academic courses, theatrical performances and social programmes of the Department. We conclude the study by emphasising the notion that, the performing artists can only become rounded artists if they acquire and accept the significance of total theatre training acquisition, and that the curriculum of the Department of the Performing Arts can be adopted by other interested theatre related institutions. Some suggestions are also provided as roadmap to this total theatre training acquisition.

Keywords: Total Theatre, Performing Arts, Training, Artist.

Introduction

In any human endeavour, training is the unequivocal pathway to professionalism. It is an important moment of rectitude for future success.

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This is because training, either formal or informal makes a man. Therefore, to acquire training in any field of human endeavour deserves perseverance, endurance, the carrying out of experiments or trials, critical observation, experience and rounded skill acquisition. Though lazy drones may see all these as difficult and unrealisable yet, they are unavoidable in the making of a total man in his chosen career.

In Nigeria today, we have over thirty universities that theatre, performing, dramatic and creative arts courses are being offered. This points to the fact that the theatre is growing and it is a profession that has come to stay in Nigeria. Unfortunately, majority of those who are studying theatre related courses in the Nigerian universities are unwilling theatre artists who found themselves studying the course as a result of their inability to find their ways into the so-called 'lucrative courses' such as Law, Engineering, Accounting, Business Management and so on. Most of these students therefore read and study to get certificates and are thus sacrificing the core of theatrical and practical skills that would have made them better artists.

Though specialisation is highly recognised in the theatre profession, it is, however, unfortunate to hear performing artists (students or graduates) saying that they cannot act, dance, direct plays, sing or even write short plays. This trend has hitherto rubbished and calls to question, the status of the current theatre undergraduates and graduates alike roaming the Nigerian streets. It is even sad to note that higher percentage of undergraduates and graduates cannot compete favourably with performing artists who do not study theatre related courses. Some street and market performing artists are simply better than graduates of theatre arts in Nigeria and elsewhere in Africa.

It is important, however, to state that Performing Arts Department is a unique academic Department in the University of Ilorin, Ilorin, Nigeria. The uniqueness of the Department lies in the tripartite nature of its main degree programme. Consequently, the intention of the founding fathers of the Department is based on the urgent need to produce seasoned and reputable manpower to augment the existing educated and uneducated, professional and semi-professional theatre and dramatic artists scattered all over the country. Courses in the Department are specially designed to promote and accommodate music, dance and drama, which are piloted by seasoned lecturers. Students and graduates of Performing Arts are also great performers whose unique theatrical performances usually celebrate the total theatre idiom peculiar to the people of Africa. They are also being constantly grounded in the theoretical base of the theatre. This study,

through the deductive method, therefore, examines the practical and theoretical issues involved in total theatre training acquisition with particular reference to Performing Arts Department, University of Ilorin. The Department is seen as model whose curriculum can be adopted by other Creative/Theatre/Dramatic Arts Departments scattered all over the country. After providing a brief theoretical base to support our practical illustrations, we also review some unique academic courses, theatrical performances and social programmes of the Department. We conclude the study by emphasising the notion that, the performing artists can become rounded artists if they acquire and accept the significance of total theatre training acquisition. Some suggestions are also provided as roadmap to this total theatre training acquisition. Performing Artists who follow the roadmap, no doubt, will become professional artists as they ply their trades in the Nigerian dynamic creative industry and elsewhere.

Breaking the Barrier of Operational Concepts and Terms

In this study, certain concepts and terms must be understood to avoid misinterpretation or misrepresentation. Such concepts and terms are; performing, performance, performing arts, performer/performing artist and the total theatre idiom. As simple as they look, they can be misrepresented. Hence, the necessity of breaking them into minimal comprehension cannot be overemphasised.

The first is performing. The act or art of doing ostensibly is performing. To engage in certain physical and or, non-physical action is also tailored towards performing. In the simplest term, performing can be the doing of things. At theatre level, the word performing is more engaging, involving, revolving and eclectic. It is the carrying out of dramatic and or, theatrical activities. In fact, Cameron and Gillespie (1996, p. 7) are of the opinion that “to perform means both to do and to render or enact”. The art and act of doing, rendering and enacting, therefore, hang on the inevitable concept of performing.

Closely related to performing is performance. What is being performed is no doubt, the performance itself. However, one important definition of performance is to see “life as performance” (Cameron and Gillespie, 1996, p. 7). Every covert or overt, conscious or unconscious, human or non-human action, freely finds expressions in performance. Yet, the following definitions capture the local or global essence of performance:

- “In life, the execution of an action (or the action executed) or a behaviour taken in response to a stimulus. In art, the action of

representing a character in a play, or more generally, any public presentation” (Cameron and Gillespie, 1996, p. 436).

- “A word used, especially in modern theatre criticism, to describe the whole theatrical event. In environmental theatre, the performance begins as the first spectator enters the performing space and ends when the last spectator leaves” (Barranger, 1995, p. 375).
- “An activity done by an individual or a group in the presence of and for another individual or group” (Schechner, 1988, p. 30).

Certainly, performance is “an essentially contested concept”, and “an extremely difficult concept to define”. It has also come to the fore that performance is a dictionary of, and conglomeration of known and unknown words. We have such nomenclatures as social performance, cultural performance, therapeutic performance, ethnographic performance, anthropological performance, traditional performance, linguistic performance, ritual performance and political performance (Musa, 2002, pp. 116-117).

Due to its centrality and importance in the theatre, performing arts must also be clarified. It is an art that accommodates and incorporates music, dance and drama. It is defined as “the time arts of music, dance, drama and their attendant delivery systems such as theatre, film, video and opera. Performing arts are the only art forms that must be decoded and delivered to the audience by the artists” (Huberman, Pope and Ludwig, 1993, p. 502). Performing arts can also be extended to mean “those arts that depend on a live performer in the presence of a live audience, for example, theatre, dance, opera, musical concerts” (Cameron and Gillespie, 1996, p. 436). Performing arts also savours the spontaneity of naturalness in a physical theatre and under the watchful eyes of members of audience, its final consumers.

The artist who performs and engages in the art of performance is called the performer or performing artist. Some scholars and playwrights such as Soyinka (1988), Yerima (1998) and Akinwale (2001) among others, have even used the word players to represent performers and or performing artists. The people that engage in the art of performance are the performers who are also the human resources wing of theatrical performances. Generally, musicians, singers, dancers, drummers, saxophonist, violinists, guitarists, actors, actresses and others are performers or performing artists.

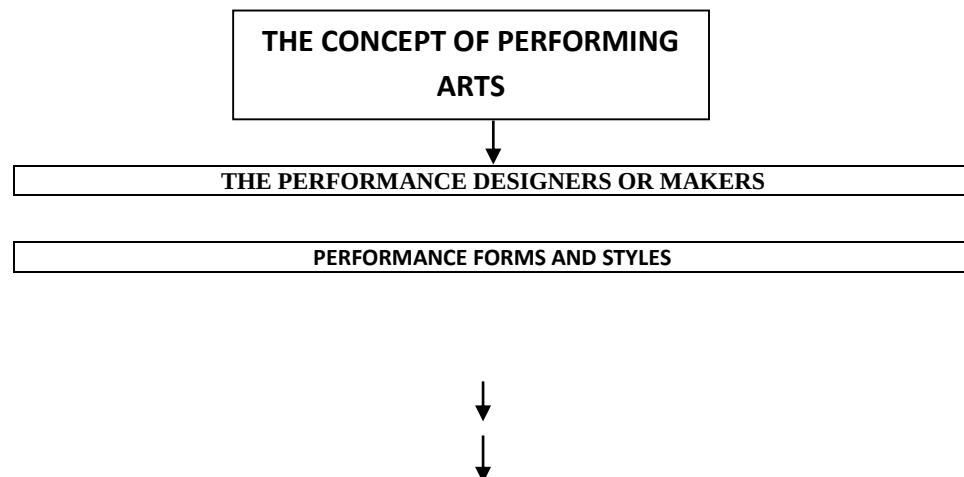
It must also be stated that playwrights, technical directors, costumiers, stage managers, make-up artists, choreographers, music

directors and artistic directors who are coordinators of theatrical cum dramatic activities are not performers but are the brain behind performances or the real makers of performances. However, if any of the above personnel of the theatre decides to act or perform on stage in the presence of a free or a paying audience then, such director (music or artistic) is performing. At this level, he or she is a performer in the creative art of performance.

The core of African theatre is the total theatre idiom. The total theatre performance is a theatre of collective rhythm in all its ramifications. Importantly, the African theatre is highly technophobic and even within its ontology of monologue, the total theatre idiom weds and marries many performance aesthetics into one unique, cumulative, entertaining and educative whole.

Beyond the kaleidoscopic momentum of globalisation in theatricalisation or the various Eurocentric trappings in the postcolonial theories, however, the African theatre holds itself permanently to total theatre aesthetics where dance, music and song, puppetry, acrobatic display, masking and masquerading, incantation and invocation, mime and pantomimic dramatisation and other forms of the theatre have become reoccurring decimal of artistry in the poetic justification of African theatrical aesthetics.

In Ngugi wa Thiong'o's *Decolonising the Mind* which contains, "The Language of African Theatre"; song, dance and mime to him should be "the real language of African theatre" (wa, Thiong'o, 1981, pp. 34-62). All these performance forms wed themselves holistically into one theatrical form and they are central, dominant and totally inclusive in most African play-texts and performances. It is instructive to note that this preliminary conceptual clarification can be represented through the diagram below which is humbly titled, "The Concept of Performing Arts":





PERFORMERS/PERFORMING ARTISTS/PLAYERS							
Actor							
Actress							
Dancer							
Musician							
Singer							
Drummer							
Saxophonist							
Violinist							
Guitarist (etc)							

Initially, the present Department of the Performing Arts, Faculty of Arts, University of Ilorin was known as the Department of the Performing and Fine Arts. However, “Fine Arts” component has been dropped and we now have Department of the Performing Arts, which was established in 1981. Even though “Fine Arts” has been dropped from the discipline linguistically, some important “Fine Arts” designs and works are now accommodated under “Technical Theatre” courses. In the formative year of the Department, the Department has:

Interestingly, seasoned theatre scholars, music and dance experts such as, Atta Mensah, Late Professor (Mrs.) Zulu Sofola, Professor Akanji Nasiru,

Babarinde Hall, Professor Ayo Akinwale, Dr. Bode Omojola, Dr. Segun Oyewo, Sam Amusan, Dr. (now Professor) Sunday Ododo, Felix Akinsipe, Taye Adeola, Ijeoma Akunna and a new group of scholars tagged “the twenty first century jet age scholars” have also joined the Department as academic staff. They are; Dr. AbdulRasheed A. Adeoye (the then Rasheed A. Musa), Dr. Jeleel O. Ojuade, Dr. Solomon Ikibe, Dr. Austin Emielu, Dr. Felix Emoruwa (now lecturing at University of Lagos), Mr. A. G. Adegbite and Mrs. S.O.O. Shuaib. The Department also engages the service of two seasoned theatre scholars in person of Professor Ezekiel O. Kofoworola and Dr. (Mrs.) Ekata Rosemary Isibor who left shortly for Creative Arts Department of the University of Lagos, Nigeria. We also have Mr. Tosho Awogbami who, until his meritorious retirement from the University, assisted in the technical wing of the Department. Ms Ijeoma Akunna, Mr. Sam Amusan and Dr. Bode Omojola have also resigned from the University while Professor S. E. Ododo has relocated to Department of Creative Arts, University of Maiduguri. A founding member of the Department, Professor Akanji Nasiru also retired from the Department in 2013. However, three lecturers, Messers Amali Adakole, Taiwo and Kehinde Olalusi joined the Department in 2011 while three others, Dr. Oludolapo Ojediran, Dr. T. S. Arinde and Mr. Rufai-Ahmed Kazeem joined the Department in 2013.

Since Professor Atta Mensah became the first Head of Department in 1981/82 academic session, the Headship of the Department has always being in rotation with scholars such as Late Professor (Mrs.) Zulu Sofola, Professor Akanji Nasiru, Dr. Bode Omojola, Professor Ayo Akinwale, Dr. Sunday Ododo, Professor E. O. Kofoworola, Dr. AbdulRasheed A. Adeoye and Dr. S. O. Ikibe who have all contributed and are still contributing in no small ways, to the development of the Department.

Much as we reflect on the intellectual wing of the Department, it is incumbent to also comment on the students of the Department. With a humble start of 28 students, the Department now has over 400 students currently studying as performing artists in training while close to 1,500 students have been produced as graduates into the national economy.

Performing Arts Department, through its founding fathers also has a vision. It is a holistic vision of theatricality where dance, music and drama are being creatively taught and wed, imaginatively into one unique performance, no mid-way approach. In fact, the first Head of the Department of the Performing Arts (Professor Atta Anan Mensah) reflects clearly on the undying vision of the Department:

Here, the traditional disciplines of Music, Dance and Drama are taught in one Department where a student specialise in one discipline not only have to take courses in the two other disciplines within the Department, but also sit with colleagues of other specialisations in these arts on courses designed to integrate all three (Mensah, 1983, p.3).

Another philosophical statement sees the Department as the “new life-lines to bring fresh blossoms and new strengths to artistic manifestations which in the continent of Africa (as in Asia) harness good music and good kinaesthetics crafts to deliver the messages to drama” (Mensah, 1983, p. 3). The two statements above are expressed some thirty-three years ago and are statements of artistic excellence which wavelength makes the Performing Arts Department a baker of artistic excellence and a centre of endless creativity.

The Significance of Total Theatre Training to the Performing Artists

There are numerous reasons why total theatre training is significant to the performing artists. The first reason is that it will turn an artist into an all round artist. Such artist will have the theatrical potentials and ability to sing, dance and act. This is a vibrant way that one can become a master artist, a jack of all trades and a master of all.

African theatre is total theatre based. It is, therefore, artistically rewarding for performers and the performing artists to acquire total theatre training skills. Through the skills of total theatre, they will be useful as key participants in the African theatre enterprise. Also, a performer who has acquired total theatre training will have no problem with employment. Such performer can always fit into any production. If it is a pure dance drama of dance theatre, he or she is most qualified. If it is opera or pure musicals, he or she fits in because he can sing. If it is drama, he or she is an actor or actress as such, performer with total theatre training will be able to compete and move through the circle of theatrical activities for rewarding and fulfilling career in the arts.

The nature of competition in the performing arts profession has also makes the acquisition of total theatre training inevitable. The fact is that there is competition between the trained, educated and talented artists and the untrained, uneducated and trial by error artists. Competition, which is a key factor in a capitalist economy, has also makes it incumbent on the part of performing arts students or prospective artists to have good training in total theatre. This is because the market of performing arts is not totally

exclusive for performing arts graduates. It is a market fully saturated with various shades of characters and the simple theory of competition supports the survival of the fittest. Events in the national and global theatre markets have also made it crucial for theatre students in training to be total theatre compliant. Theatre/Creative/Performing Arts students should always have it behind their minds that they can be called upon anytime for national and international assignments. When students also graduate, a corner in New York City or a theatre hall in Washington may be their next performance venue. The ability to be able to meet up with national and international challenges in theatrical performances and presentations make the essence and the need to acquire total theatre skills inevitable.

There is also a common problem that performing, creative, dramatic and theatre arts students and graduates often worry about. It is the problem of employment. Questions such as “where can I work as a graduate of theatre?”, “what can I do after graduation?”, “is it true that there is no work for us after graduation?” and others are frequently asked by performing arts students as a result of intellectual poverty, a frenzy of the mind where certificates, instead of skills are being celebrated.

Perhaps, the above and many more questions necessarily made this researcher to write an article titled; “Career Opportunities for the Performing Artists”. This article opens up on the loaded and constantly increasing career opportunities available to performing artists. The career opportunities that are available to performing artists are divided into three:

The first is the Performing Arts’ paramount fields... directing, acting, stage management, lighting, choreography, costumes and make-up business management, instrumentalist, musicologist, musician, critic scene designer, producer and others. We have performing artists working as: Theatre Directors, Actors, Stage Managers, Technical Directors, Choreographers, Dancers... (Musa, 1995, p. 13).

It has also come to the fore through other researchers that:

Performing Artists can work as... Information Officer, Public Relation Officers, Secretaries of Companies and Government Ministries, Lecturers, Research Fellows, Journalists, Editors, Publishers in Publishing Companies, Producers in Radio and Television houses, Cultural Officers in Council of Arts and Cultures, Script Writers; Presenters... Career Officers in Armed Forces and Para-Military Forces, Social Welfare Officers, Advertisement Agents, Bankers

and can swing into management area (cited in Musa, 1995, p. 13).

Beyond the above, some graduates of Theatre/Creative/Performing Arts are lawyers, accountants, auditors and many more. They can become all these after further training. In all, these career opportunities look attractive most especially the primary career opportunities in the field of performing arts. It can be summarised, therefore, that the power to make it in the field of performing arts is one's ability as student in training or graduate to acquire the inevitable total theatre training skills.

The Roadmap to Total Theatre Training Acquisition

Majority of successful performances, theatre traditions and performance styles that we have in Nigeria today (be it indigenous, traditional, literary or modern) developed through well articulated rehearsals and plans. Importantly, most of these performances especially in the literary tradition started as theories conceptualised by their creators. So, the first roadmap to total theatre training acquisition is for students and prospective performers in training to learn various theatre and performing arts theories. It is most gratifying, therefore, for a committed student who wants to be an all round artist to take and understand very well, some theoretical based courses with the hope of preparing and making him or her to use those theory related courses as background for his or her performance. In the Department of the Performing Arts, for example, students must develop passionate interest in some of the under-listed theory based courses:

- PFA 103: History of the Performing Arts (Greek to Medieval)
- PFA 104: Traditional African Festival Theatre
- PFA 205: History of the Performing Arts II (Colonial to Modern)
- PFA 206: History of the Performing Arts III (Western World)
- PFA 215: Theory of Music I
- PFA 218: African Music
- PFA 235: Dramatic Literature
- PFA 240: Introduction to Play Directing
- PFA 241: Performing Arts and the Print Media
- PFA 304: Traditional Theatre Forms and Production Practices
- PFA 305: Acoustics and Electronics for the Performing Arts
- PFA 307: Theatre Administration
- PFA 308: Research Methods for the Performing Arts
- PFA 314: History of Music

PFA 315:	Harmony and Counterpoint I
PFA 316:	Harmony and Counterpoint II
PFA 327:	Dance Kinesiology
PFA 330:	Dramatic Theory and Criticism
PFA 335:	Performing Arts and Tourism
PFA 401:	Principles and Philosophy of Aesthetics
PFA 403:	Advanced Theatre Management and Administration
PFA 404:	Contemporary African Drama
PFA 416:	Musicology
PFA 417:	Twentieth Century Music
PFA 418:	Afro-American Music
PFA 419:	Contemporary Nigerian Composers of Art Music
PFA 431:	Performance Theory and Criticism
PFA 434:	Twentieth Century Western Drama
PFA 435:	Black American Drama

Most of the theory related courses above designed for 100 and 200 Level's students are compulsory. At 300 Level, students are expected to specialise in any of the three core areas of Drama, Dance and Music as such, some of the courses above may not be compulsory for them but they are compulsory for specialists. The implication of this is that a student of Music, for example, must take almost all the courses in Music at 300 and 400 Levels respectively. Same goes for a Drama or Dance major. An addendum to this is the fact that there are some theory based courses that all 300 and 400 Levels students must take irrespective of their areas of specialisation.

Such core theory courses are; PFA 304, PFA 305, PFA 307, PFA 308 and PFA 401. The wisdom behind this major decision is that theories and their understanding prepare an artist for practice and once a student's theoretical background is weak, this will affect the total theatre output of such a student.

Closely related to the above are some courses that combine theory with practice. Through these courses, students will learn some basic principles in class and then come up with performances which often serve as end products of such courses. The following courses nonetheless, fall into the category of Performing Arts theory/practical related courses:

PFA 101:	Introduction to Performing Arts
PFA 102:	Performing Arts Workshop I
PFA 115:	Fundamentals of Music

PFA 116:	Choral Studies I
PFA 117:	Choral Studies II
PFA 118:	Fundamental of Music II
PFA 125:	Rudiments of Dance
PFA 126:	Dance Studies I
PFA 145:	Introduction to Dramatic Arts
PFA 216:	Choral Studies III
PFA 217:	Choral Studies IV
PFA 225:	Basic Choreography
PFA 234:	Dance Studies II
PFA 236:	Speech and Oral Interpretation
PFA 237:	Introduction to Acting Skills and Techniques
PFA 238:	Technical Theatre
PFA 239:	Introduction to Radio and Television
PFA301:	Children's Theatre
PFA 302:	Performing Arts Workshop III
PFA 303:	Performing Arts and the Media
PFA 313:	Music Ensemble Workshop
PFA 317:	Music Directing
PFA 321:	Dance and the Society: The Town-Gown Confluence in Dance Practice I
PFA 322:	Dance and the Society: The Town-Gown Confluence in Dance Practice II
PFA 323:	Dance Workshop
PFA 325:	Advanced Choreography I
PFA 326:	Dance Analysis and Criticism I
PFA 328:	Trends in African Contemporary Dance Practices
PFA 329:	Dance Studies III
PFA 332:	Directing I
PFA 333:	Advanced Directing
PFA 334:	Introduction to Playwriting
PFA 338:	Studies in Scenography
PFA 339:	Advanced Studies in Costumes and Make-up
PFA 411:	Form and Analysis of Music
PFA 413:	Music Composition
PFA 415:	Orchestration
PFA 421:	Dance Analysis and Criticism II
PFA 422:	Advanced Choreography II
PFA 423:	Advanced Dance Workshop

PFA 424:	Twentieth Century Dance
PFA 425:	Dance and the Media
PFA 426:	Professional Dance Practices
PFA 427:	Dance Studies IV
PFA 432:	Advanced Technical Theatre
PFA 433:	Playwright's Workshop
PFA 436:	Theatre Directing for the Screen
PFA 437:	African Directors and Directing Styles
PFA 499:	Special Project

As earlier observed, some of the courses above are also compulsory for specialists at 300 and 400 Levels and are optional for non-specialists in such specialised areas of study such as Music, Dance and Drama.

The last leg of the undergraduate academic courses for Performing Arts students are purely practical courses which expose students to performances. These courses need little supervision from the lecturers. They are:

PFA 208:	Performing Arts Workshop II
PFA 209:	Departmental Production Workshop
PFA 217:	Choral Studies IV
PFA 306:	Departmental Production Workshop II
PFA 317:	Music Directing
PFA 320:	Music Practicum
PFA 324:	Intermediate Modern Dance Technique

It must also be noted that lecturers teaching these courses can decide to set questions, conduct oral interviews, review rehearsals and make general comments regarding his or her impressions about the manners (negative or positive) that the students are going about these practical courses. Some performing/theatre/creative/dramatic arts students these days are also undoing themselves academically and professionally through the following unfortunate and misleading ways:

- They minor or choose courses in other Departments because they like the face of the lecturer(s) NOT because of the contents of such courses.
- They choose or register for courses simply because of the pattern of marks they will score, preferring A and B scores from lecturers. Complaining also, although quite unjustifiably, that "some lecturers are stingy with marks". Should academic marks

be cheapened? Most lecturers don't think so. Academic marks should be earned.

- There is general apathy towards theory based courses or courses that will make students do frequent assignments or read numerous plays or books. In spite of its uses, the internet has also contributed negatively to the once vibrant reading culture of Nigerian students. Pinging and addiction to timeless use of handset are now affecting reading culture of students.

Students are advised not to consider any of the above inherent unacademic points coloured on the whim of passion and self-indulgence as they run their academic and professional training programmes in the University. Forget how lecturers appear, forget the “stinginess” of a lecturer's mark but be bothered about course contents and as a prospective artist, doing assignments necessarily means the sowing of the seed for intellectual acquisition.

The second roadmap to total theatre skill acquisition is through consistent reading of theatre related books, librettos, play-texts, musical scores and operas. Reading makes an intellectual and assists a performer. Through theatre books on histories, production styles and performance approaches, general yet constant and specific theatre directions will be discovered. For example, there are some books that are quite useful and inevitable in the theatre. They are: Aristotote's *Poetics*, Yemi Ogunbiyi's *Drama and Theatre in Nigeria: A Critical Source Book*, Iyowuse Hagher's *Theatre and Stage-Craft in Nigeria*, Malomo T.O. and Saint Gbilekaa's SONTA edited book, *Theatre and Politics in Nigeria*, Ossie Enekwe's *Theories of Dance in Nigeria*, Sam Akpabot's *Foundation of Nigeria Traditional Music*, Bode Omojola's *Nigerian Art Music*, Biodun Jeyifo's *The Yoruba Popular Traveling Theatre*, Femi Osofisan's *Insidious Treason and Literature and the Pressures of Freedom*, Ebun Clark's *Hubert Ogunde: The Making of the Nigerian Theatre* and others too numerous to mention. Theatre books, dance librettos and operas from Alexander Dean and Lawrence Carra, Hugh Morrison, Francis Hodge, Oscar Brockett, Wole Soyinka, Femi Osofisan, Olu Obafemi, Obi Maduakor, Biodun Jeyifo, Bakare Ojo Rasaki, Chris Ugolo, Ahmed Yerima and Ayo Akinwale, E. O. Kofoworola and Y. Lateef, Abiola Irele, Lanrele Bamidele, Laz Ekwueme, J. Nketia, Steve Abbah, Handel G.F., Debo Akinwumi, Duro Ladipo, Ephraim Amu, Kwabena Nketia, Abel Adeleke, Christopher Ayodele, Ayo Bankole, Akin Euba, Adam Febersima, Okechukwu Ndubuisi, Meki Nzewi, Alphonsus Okosa, and others should also be located and read. Students can

find these books and the works of the listed authors from various libraries or through their lecturers. Some articles are also useful and virtually inevitable to performing arts students, they must be read. Articles in *Theatre Quarterly*, *Theatre Research International*, *Literature Today*, *TDR*, *Comparative Drama*, *SONTA Journals*, Departmental journals and Faculty of Arts journals should also be read.

Any published play-text should magnetise a performer in training. Unpublished ones should entice him for he or she must be interested in their thematic preoccupations and styles. However, plays written by Sophocles, Euripides, Aeschylus, Aristophanes, William Shakespeare, Wole Soyinka, Ola Rotimi, Athol Fugard, Femi Osofisan, Iyoruwuese Harry Hagher, Olu Obafemi, E.O. Kofoworola, Akanji Nasiru, Zulu Sofola, Esiaba Irobi, Bakare Ojo Rasaki, Ahmed Yerima, Tunde Fatunde, Segun Oyekunle, Don Pedro Obaseki and others must also be read. Students are advised to read five plays in a week as some of today's professors have experimented with this proposal before. With five-plays-a week philosophy, students must have read major plays before completing their training.

The performing artists in training should observe life more critically. As such, critical observation of life is the third roadmap to the total theatre acquisition. Drama and theatre are products of life events through man's actions and inactions. As such, artists must look at things that surround them critically. Students in training and prospective performers alike should be interested in the social events at school, national events, domestic cum family events and in these processes, most of what have been observed can be recalled into performances and creative writings. This is what Constantin Stanislavsky called 'emotional recall' in his theatre manifesto which he dubbed, "The System".

Understudying fellow "senior students", lecturers, seasoned artists and choosing a role model from them is the fourth roadmap to the total theatre skill acquisition. Theatre Arts students should not be copycats. However, if experience is the best teacher, then experienced performers should be understudied and a committed student-performer can then rework and re-modified the performing style or artistic mode of such performer that he or she is understudying to form his or her own developing style.

Involvement in performance makes a performer as practice makes perfection. Therefore, the involvement of students in performances is the fifth and most crucial roadmap to total theatre skill acquisition. Recent

events in theatre/drama/creative/performing schools scattered all over Nigerian universities have shown that:

- Most students hate theory based courses yet they are neither here nor there with their practical based courses.
- They specially hate performances.
- They engage in performances simply because of the marks or because such performances in theatre, drama and performing schools are compulsory.
- They cultivate what is now known as “gang of stars” or “we have arrived syndrome”. The constant recycling of few students who are performance freak at the expense of other willing students is not good for the professional development of the theatre profession and this can be counter-productive.

While the above are sad developments in theatre schools, it must be stated that the students cum performers in training must:

- Be interested in all academic courses (theory and practical)
- Be involved in performances especially those performances in the total theatre realm.
- Must be disciplined. Gangsterism, mafia syndrome and constant recycling must also be avoided in the theatre profession.

As a student, if you find yourself becoming “a sudden hero” in the theatre, you are just a starter and you must be able to control your sudden stardom. Paradoxically also, if you are a student-performer who loves crowd roles or who hates the stage then, you must try as much as possible to have a change of attitude. Your being in the theatre school is for training which will make you a profound, disciplined, resourceful and hardworking performer.

In the light of the above, certain performances in the performing/theatre arts schools make a performer. Students should therefore, participate actively in them. They are:

- The foundational yet “beginners” induction or “initiation” ceremonies annually meant for new students who must be inducted before qualifying to be called performing, dramatic, creative or theatre students. Induction or ‘initiation’ ceremonies are mostly rigorous and some students often run away from them. Emoruwa (2003, p. 82) has written on “The Relevance and Prospects of the Induction Ceremony to the Performing Arts Programme” to show the importance of induction ceremony. As a returning student, you must participate directly or indirectly in

the making of the annual induction or “initiation” ceremonies. You should also encourage new performers who are greenhorns in the theatre instead of discouraging them. Findings through discussion with students have shown that “senior students” often discourage albeit psychologically and poisoned the mind of new students especially towards practical courses or performances.

- Performers in training should also engage in constant departmental and or occasional productions such as commissioned plays or performances, university convocation plays or performances, performances handled by lecturers which are mostly initiated as experimental productions or necessitated as a result of new findings or better, to debunk existing theatre traditions or production styles. For examples: Ayo Akinwale’s directorial style in “Mountains of Wealth”, a Department of the Performing Arts production for the International Conference on Religions and Science in year 2001 simply infused the traditional traveling theatre style into the modern and literary production styles; E.O. Kofoworola’s merging of modern and traditional styles of directing in S.E. Ododo’s “To Return From the Void” for the Unilorin’s year 2002 convocation production and this researcher’s neo-alienation directorial style in *The Smart Game (A ‘Neo-alienation’ Script)* which is a Department of the Performing Arts Lunch Time Production in 2002 are worthy examples. All these are good total theatre performances. Committed performers in training will undoubtedly learn greatly from the expertise and artistic ingenuity of their lecturers if they did not run away or participate as unwilling performers.
- Students can learn from students. This implies that fellow performers in training should not treat performances mounted by fellow students with disdain. Nigerian Universities Theatre Arts Festivals (NUTAF) annually organised by Theatre Arts Students and usually hosted by a university is also an avenue for good artistic products. NUTAF has produced seasoned performers, playwrights, choreographers, instrumentalists and directors alike. It will thus be artistically rewarding, if students in training can at least attend two NUTAF fiestas before graduating. This researcher has gained tremendously from NUTAF fiestas. We led the University of Uyo Theatre Arts contingents to NUTAF

1997 at ABU, Zaria and in Year 2001, the Performing Arts Department's contingents to the University of Nigeria Nsuka. Also, performances such as; musicals, operas, short comedies and so on from students must be seen as avenue for total theatre training.

- Holidays are not meant for enjoyment or merry making especially to an artist. Therefore, students in training should get themselves into "outside" the school's productions especially during holidays. This will enable them to be familiar with the demand of professional productions and thus compare the practical experience gained with the rigours and demands of the university theatre academic programme.
- African theatre is a living theatre which is embedded in African man's ways of life. This presupposes that the core of the total theatre performances and traditions are scattered all over African traditional communities through numerous festivals, rites, rituals and occasional celebrations. Students in training must watch, observe and if possible, engage in the festival of their local communities.

Determination, personal commitment, artistic curiosity and constant practice are necessary points that prospective performers should strive to uphold while attempting to acquire total theatre training. Total theatre training acquisition does not call for or discourage specialisation in the theatre. It nonetheless calls students in training to be rounded artists as they market artistic products. The Alarinjo traveling theatre, Osun Osogbo festivals, the Ekpe festival theatre, the Bornu puppet show, the Durbar traditional performance and others are total theatre festivals which students in training can learn greatly from. They should ask questions especially on the performance modes and styles of most of the traditional total theatre performances and festivals from the traditional performers in their local communities. Experience gained through such performances can be used by students in their future performances.

One of the greatest problems facing the performing artists is ignorance. This is extended to include the ego of the artist to think that he or she can do everything. This has great negative impact. Ododo (2014, p. 53) sees this habit as "impact of ignorance" on our education. He sums this up:

An uneducated or ignorant person does not have much with which to work. The things he knows are only those things he

has personally learned through his own experience. Being the prideful creatures that we often are, the ignorant person believes his way is best – mostly because he has nothing else with which to compare... Since ignorance is a disease, the performing Artists should take theory and practical aspect of his education seriously.

Conclusion

What is the use of a performer that cannot perform the basic theatre of this people? What is the essence of a performance that is disrobed of the needed artistic finesse expected from a performer? The answers can be found in total theatre acquisition. The importance of total theatre to the African communities and the need for its acquisition is not only academic but must be given utmost attention by prospective performers and students in training. While a music specialist should love music with passion, he or she should also show remarkable interest in the rhythm of dance and the changing pattern of drama. Same goes for a drama student whose love for music and dance movements must lace up his theatrical and dramatic enactments. The drama or music of dance also calls on dance major to take music and drama seriously. Through this rounded education, we will be able to also “revive dead but desirable aspects of Nigerian traditional culture” (Ukala, 2010, p. 54). If willing performers and willing performing, dramatic, creative and theatre arts students follow in details, our recommendations under the sub-heading of “The Roadmap to Total Theatre Training Acquisition” in this article, they will be good performers who will be able to compete nationally and internationally.

As we draw our conclusion, it is important to acknowledge Umukoro’s (2010) great work, “The Performing Arts in Academia”. This study has also benefited from this insightful and essential work which has enjoined the trainers (lecturers) of the Performing Artists to

serve as a model of intellectual splendor and artistic grandeur to his professional colleagues in the larger society. The freedom to experiment, to break new ground is what places the academic artist at a singular advantage over the full-time perpetually hamstrung by the imperative of economic survival (Umukoro, 2010, p. 140).

Certainly, it is crucial for trainers/lecturers of performing arts to note that as much as theories are important, practical experimentation of new styles

should not be ruled out if total theatre expertise is to be acquired by students that we are training.

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