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Editorial

Although Mukabala was initially conceived as a Journal of Performing Arts, the realities of the changing circumstances of the arts and humanities have made compelling to broaden its scope and to make the outlook more inter-disciplinary. Not only that but also, and strategically too, the journal has gone bilingual, yet in reflection of the globalizing trend in the humanities, the need for inter-lingual exchanges can hardly be overstated.

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SURVIVING MEN: RESENTMENT AND TOXIC MASCULINITY IN IRENE SALAMI-AGUNLOYE'S *SWEET REVENGE*

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Abstract
The marginal place of women in a patriarchal society has been the thematic preoccupation of most Nigerian female playwrights who aim to rewrite the image of women in such male-dominated spaces like Nigeria. In the intersection of cultural identity and gender politics, feminist writers have enunciated sexism as a cultural legacy ranged with economic forces to extenuate male privilege and bias. Modern Nigerian women increasingly evolving from their marginal traditional based identity as domestic, illiterate social personages confronted by powerful traditional-conservatist forces threatening their march to emancipation. Female playwrights through their thematic expositions have creatively modelled a 'new woman' in their literary works. Irene Isoken Salami-Agunloye is one of such female playwrights whose creative works relocate the female folk from the margin to centre. In highlighting elements of toxic masculinity and the problematic role of culture in allocating modicum human rights to the marginalized, Agunloye's drama explores possible ways to make patriarchy more self-conscious. This article analyzes Aisosa's attributes in Sweet Revenge and reinforces the need for women to become more active and circumspect in the fight against abuse. The essay emphasizes how ingrained tolerance of sexism encourages behavioural abnormality and renders the victim complicit.

Keywords: Patriarchy, Resentment, Toxic Masculinity, Sexism, *Sweet Revenge*

Introduction

Attitudes tie human beings cognitively and emotionally to their entire social world. Our most central attitudes or values help us determine the appropriateness of our actions (Peter Gray, 490). Partner abuse has been and, in some ways, continues to be endorsed in all societies through legal sanctioning of the subjugation of women and lack of legal protection. Women, whether married or single, condone various degrees of abuse for reasons such as lack of regular income, fear of children's custodial loss, lack of

exposure, low self-esteem, stigmatization etc. More often than not, the woman is prevailed upon to be forgiving regardless of the ordeal she undergoes daily or the scars she has tattooed all over her body (Monica Agene, n.p.). Current politics and social relationships increasingly advocate equal rights for all genders. In Nigeria, it appears women have not achieved equal human rights despite recent attention by scholars and the media.

Female playwrights have highlighted this marginalized narrative in their creative works by framing female characters like Nneora in Tracy EzeajughUto's *Nneora*, Anowa, in Ama Ata Aidoo's *Anowa*, who used their experiences to advance their societies. Unbelievably, in this contemporary period, women are still going through abuse of traumatic proportions. Women abuse has become widespread locally and as Kaluta-Crumpton reports, Nigerian men domiciled in the US also maltreat their Nigerian wives in that cultural landscape sometimes even terminating them having brought them over to take up a nursing occupation which pays better than the husband's driving job (241). These sexist attributes have been variously revealed to be culturally rooted.

Abuse wears different shades and masks that could be physical or emotional. While physical abuse could be described as anything that has to do with the body such as beating, or any physical combat that may lead to pain, emotional abuses, on the other hand, are sexual, financial, verbal and other types of abuse that may cause emotional issues. *YoungMinds UK*, the leading charity in the United Kingdom fighting for *young* people's mental health, assert that the person that abuses uses power and intimidation on the abused. They note that anyone, whether male or female, can be the object of abuse but predominantly women are usually abused because society has made them lesser before males. As their institution's policy statement declares, "abuse is often about power and the person who abuses you, uses that power to get you to do things you don't want to do" (n.p.).

Today Nigerian men are more mobile, moving from one location to another, looking for greener pastures and acquiring new ideas, but rather than improve not just the economic but the psychological condition of the family they suppress the women who are dependent on them. Amazingly, oppression of women, marginalization and sexist tendencies are rife among elite and educated members of our society. Many Nigerian men in Diasporas whose wives are based in Nigeria manifest these elements of sexism not minding the fact that they sojourn in the Western world where enlightenment about basic human practices should be the norm. Ezenwanebe identifies such feminist consciousness "as the awareness of the social and cultural oppression of women and their consequent struggle for liberation" (3). Benedict Binebai describes Irene Salami's feminist commitment in the text *Sweet Revenge* as fundamental and outstanding. The play celebrates the African woman's capacity to rise above her problems and seek a new and profitable identity. The revolution of the wives and women in the play brings together black and white women in the fight against male command (158). Christine Odi

describes Salami-Agunloye's heroines to be imbued with powers that conform to some recognized feminist ideals…. They are Africans with the firm belief that in African society both gender is expected to accommodate and complement each other for the society to develop holistically. They only rose to take their stand when they became convinced that the disparity and discrimination in gender relations were no longer acceptable and that status quo needed to be changed (Christine Odi, 21).

Sweet Revenge: A Synopsis

Aisosa in Irene Salami-Agunloye's *Sweet Revenge* is the ideal supportive wife who caters for Sota's welfare to her detriment. Set in Abuja and Edo State, Nigeria, the play revolves around Aisosa who had waited for her husband's return to Nigeria after an eight-year sojourn in New York, USA, in pursuit of academic excellence is rewarded upon his return with more abuse. Aisosa unwaveringly plays her marital role and mobilizes women in Sota's constituency to vote him in as Senator. For all her efforts once Sota emerged winner Aisosa is unceremoniously dumped and replaced by Cheryl, Sota's secret American wife who he believes is the right fit for his new political post. S*weet Revenge* captures the fate of women in a male-dominated society. *As Sunday Ododo notes "Sweet Revenge* by Salami-Agunloye offers us a very potent example of how women can organize themselves against patriarchy. Aisosa suffers humiliation and neglect in the hands of her husband whom she galvanized women's support to win election into the Senate of the Federal Republic" (n.p.).

Aisosa remains a faithful wife of a chauvinist self-centred husband while Cheryl is unaware that Sota was previously married in Nigeria. Just like the typical African man, Sota's new status, ironically, translates to more traumatic abuse of the long-suffering by a man who should be improving her station. As Christine Odi observes "Before her foray into politics, Aisosa was the traditionally dutiful wife who reminisces to Ede about a woman's need for care and appreciation for who she is but as Odi concurs, her yearnings would never be (20). Aisosa uses her disappointment as a driving force to greater opportunities and through dint of hard work and determination moves from the fringe to mainstream society.

Male Privilege and Toxic Masculinity

Anthony Rotundo asserts that culture from birth has placed men above women that men take advantage of women virtually in politics, family, social activities and workplace. This advantage becomes a license which they use to enforce and dominate their female counterparts (7-25). A man's occupational standing established his authority in the home and his worthiness as a husband and father. This movement from ascription to achievement as Rotundo observed, occurred throughout the 19th-Century and signalled profound erosion in the role of fathers. This transformation is one source of the good father-bad father complex that becomes more evident in the 20th-Century. Frank Furstenberg blames absent fathers like Sosa who are more away than necessary as the source of failing families. In his article, 'Good dads-bad dads: two faces of fatherhood'

Furstenberg decries the growing proportion of men fathering children who shirk their paternal obligations. He states that this darker side of fatherhood has also entered our cultural consciousness (343). Jessie Bernard argues that success in the good-provider role came in time to define masculinity itself. The good provider has to achieve, to win, to succeed, to dominate. He was a breadwinner. He had to show strength, cunning, inventiveness, endurance- a whole range of traits henceforth defined as exclusively 'masculine" (471). Bernard surmises that the downside of this arrangement was that a man could not make up for poor spousal performance by excelling in other family roles.

According to Kimmel, "the study of gender up to the late 20th century has been based on the sex-role paradigm, which specifies how "biological males and biological females became socialized as men and women in a particular culture" (12). This implies that the issues of tolerance among genders have become the major themes in most artistic works. Some people believe that our expectations are too high and are the actual causes of our marriage breakups" (Jim Conway, 180). Aaron Rose defines toxic masculinity, as "a set of learned, maladaptive behaviours that arise from that patriarchal premise of living in a system for generations, has a privileged male experience above all else; it is the personal and collective imbalance that comes from only valuing the masculine" (n.p.). These qualities are reflected in *Sweet Revenge*as highlighted in the dialogue between Aisosa and Sota, where both of them are lying on the bed as Sota complains about Aisosa's sagging body.

> **SOTA**: Aisosa, why are you sweating like a Christmas goat…. you have developed folds everywhere. Your breasts are saggy and you've put on weight. Your body does not appeal to me at all… (23).

According to Reneau Z. Peurifoy, there are three basic types of abuse an adult can engage in, against his or her partner, against children, or against elderly people unable to defend themselves. In psychological abuse, there is a systematic attempt to control another person's thinking or behaviour which can take different forms. One is repeated communication that causes unnecessary mental suffering like calling someone stupid, belittling or blaming them, humiliating them falsely and unreasonably accusing them or threatening to abandon them repeatedly (14). Sota uses this method repeatedly in the above dialogue where he threatens to leave Aisosa by body-shaming her. Such abuse can also spike to induce physical violence. Physical abuse is the use of physical force in any form against another person for any purpose other than self-defence while sexual abuse occurs whenever one person forces another person to engage in any type of sexual activity against their will (14). Coming out of such a society that completely subdues her female citizens, little wonder then that Irene Salami-Agunloye is waging a war against such primordial negative cultural practices that keep women perpetually subjugated; the slackening of some of those practices in contemporary times notwithstanding (Christine Odi, 17).

Toxic behaviour is expressed regularly towards women as if they are objects of contention with men. Nigerian men are ready to display any act both physical and emotional in the execution of their patriarchal belief. This derogatory attitude towards women is perceptible in a disdainful manner Sota treats Aisosa unlike his value-based treatment towards Cheryl. He talks down on Aisosa and is unabashed in projecting his notion of masculinity no matter how uncomfortable Aisosa, who is at the end of the stick, appears.

Communicating Marginalization

African women have been perceived to be quiet, patient and enduring in male-dominated societies; absorbing and soaking up every humiliation from men; resigned to their cultural designation. Analyzing the dynamics that shape relationships and their eventual arc of disintegration Harriet Lerner declare that:

> All the assertiveness training and communication skills in the world can't prevent a relationship from becoming fertile ground for silence and stonewalling, or for anger and frustration, or for just plain hard times. No book or expert can protect us from the range of painful emotions that make us human. We can influence the other person through our words and silence, but we can never control the outcome (2).

When Aisosa's frustration eventually builds to the boiling point she vents it in unthinkable forms to Sota's detriment. There is an absolute need for individuals in intimate relationships to air their views whether such views would be accepted or not. Aisosa's denial of a voice in the affairs of her household where she initially functions as a near slave reflects how African women have become so comfortable with tolerance no matter what provocation. Women have in this guise inadvertently enabled their victimization by tolerating abuses from men, their so-called masters, in a bid to have peace and save the family. Such self-inflicted measures started when Aisosain equanimity accepted to resign as a medical doctor just because Sota, her husband, insisted. She accepted to become a full-time housewife and cater for not only her family but her husband's family, with the money she got from her aged parents. She also used her inheritance to build a house for Sota. There is a marginal difference between Sota's disposition towards Cheryl his white wife and Aisosa as a black woman. This can be seen in the reverential way he treats Cheryl and the disdainful manner he behaves towards Aisosa as a cultural subservient. For instance, when he wanted to eject her from his house which she built, he neither considers this fact nor puts the interest of their children in view. Also immediately Sota emerged a winner he made arrangements to bring Cheryl who he worships as a fitting symbol of his new status. Effective communication daily matters a lot; the outcome was demonstrated in the two major characters in the play under study.

In comparing Nigerian women to their Western counterparts, the white woman appears privileged more than the African woman maybe because of her so-called perceived civilized culture. Western men tend to respect and honor Western women more than African men do to their women. Men exercise power over women by their privileged positions in society, in the economy, the job market and the political organization of society. This was demonstrated in the line between Cheryl, Sota, and also Aisosa. When Sota was about going for study leave for a PhD in International Relations in England, he recalled informing Aisosa upon his departure to stay back to care for their children while he went in search of the Golden Fleece and how she dutifully complied. He recalled this incident about what he told his wife Aisosa because faced with a similar situation upon his return to Nigeria he lacked a clear line of action to inform his white wife about his impending visit to Nigeria. Aisosa agrees to sacrifice her medical practice to face family responsibilities, without complaint, without collecting any money to run the home, from her husband or even receiving any encouraging phone call from him. Sota found it so difficult to break the news of his appointment in Nigeria to Cheryl that it was Cheryl's enquiry that leads to his broaching the topic. Sota informs her that his people asked him to return and represent them in the country's National Assembly as a senator without going into the full details of the process. Cheryl's reaction is at variance with Aisosa's as she frowns and expresses her reservations.

> **CHERYL**: What? Invited you home to contest for a political position….
> (*SOTA moves to her and uses soft words to make her understand*)
> **SOTA**: Please honey, be more understanding. This indeed is a golden opportunity… (3).

Cheryl also makes additional demands insisting that Sota must be around until she delivers her baby. However, this is not the case with Aisosa who is not given any consideration; an act that seems to be self-induced because of her skin colour. In the case of Cheryl, who was also pregnant, she understood her rights and her culture educates her to know her rights and voice her opinions. It is glaring that there is too much respect shown by Sota for white skin than the black one. Cheryl champions her cause and receives it with soft words from an effusive Sota while Aisosa is not given a chance. Aisosa's resilience and determination to use her intellect and drive to surmount the challenges around her endeared her to her people. The women in her senatorial district plot the recall of her husband and she is voted to replace him.

Ododo affirms that "the support Aisosa got from her female fold is not essentially a protest against the neglect Aisosa suffers in the hands of her husband but recognition of her proven capacity and dedication in her medical practice. We admire Aisosa more because of her decent pragmatic response to her situation and her ability to balance up both family and professional responsibility (n.p.). Sota appears dismissive of Aisosa's economic ability, rather displaying more trust for the lower educated white Cheryl in

whose bank account he readily lodges huge sums of money. Sota exhibits typical male chauvinism by asking her to wear a Western-inspired dress, insisting she dresses to please him first before herself. Against the perception of African women as second fiddle players in the home front and being slow in mobilizing for what they stand, Salami-Ogunloye presents Cheryl as an antithesis of this ideal an empowered culturally savvy modern woman whose thought pattern process faster and is unhesitant to issue sanctions against Sota when she discovers his game.

As a sophisticated person, Cheryl knows her spousal rights over her husband as exemplified in her enquiry when Sota attempts to step out of the house late in the evening for a meeting. Cheryl is quick to remind him of the unusual nature of his outing especially on a weekend and at a late hour. She asks Sota to juxtapose his position with hers wondering how he would feel in that moment. Cheryl believes equal rights and justice as essential requirements for female existence in any society and impresses Sota to live up to standard especially having lived and moved within the Western social strata. She wishes to know Sota's plan for his women supporters but he is not forthcoming and from his answers, Cheryl surmises that Sota and his political cohorts are operating a sexist agenda which neither makes provision for them nor gives them a voice to articulate their marginal concerns.

Another person of note in the abuse dynamics is Rieme, Cheryl's daughter; a two and a half-year-old girl Cheryl left in Aisosa's care. Rieme is a metaphor of the depressive future likely staring the girl child in the face on her way to womanhood. Rieme's abandonment by the white woman is a decision no African woman would take in haste. The typical African woman would rather suffer in a man's house for the sake of her children than check out in protest. Cheryl's decision to move on with her life and leave her child in a black woman's care where she feels she culturally belongs is very disturbing. The pattern of abuse likely to trail her as she becomes an adult living in a male-dominated society is obvious.

Modernity in a Trado-conservatist Space

A central motif in a feminist discussion is the idea of autonomy. Most of the changes sought by feminists can be understood as a means towards, or aspects of, this end. Susan Cohen and Mary F. Katzenstein assert that the possibility of reconciling community and autonomy of the bourgeois family is entirely dependent on the creation of individualistic values that conform to standards that do not fundamentally undermine the traditional nuclear, heterosexual family. But the idea of autonomy has some problematic implications in spite of its pivotal theory (113). In a supposedly modern society like Nigeria, there is a certain expectation of basic freedom of opportunity to associate, worship, build a career that suits one's aspirations, marry for love or even dissolve such marriage if the mutual reasons for a union are no more tenable. Such concerns can spring from the recognition of lack of happiness, cheating, domestic abuse or even rising inequality between husband and wife. These expectations are not often met in a country

which is still largely caught up in the intersection of strong traditional elements and religious forces.

Arlene S. Skolnick and Jerome H. Skolnick explain that an ideology of liberation still accompanies replacement of the traditional pattern of work and family by the modern one. Family privacy needs illustrate only one example of how contradictory cultural instructions clash in the modern family. There is also the contradiction between a newer morality of enjoyment and self-fulfilment and an older morality of duty, responsibility, work, and self-denial (14). This very voluntariness can be disturbing. Freedom in modern family life is bought as the price of fragility and instability. Now the whole structure of family life comes to rest on tenuous basics: the mutual feelings of two individuals (14).

Charles and Nancy shared a similar view that people "have drifted so far from any absolute standards that many people refuse to commit themselves to any single idea for a family" (15). These attributes are what women have adopted. Modern Nigerian women have departed from being housewives, baby-making machines, and decorated props to holding high social positions as career women and public officers. Although Nigerian wives are generally culturally conscious of their subordinate status to their husbands the enlightened ones are aware of the subtle power they can wield over the man. In fact, the longevity of a Nigerian woman's oppression or abusive treatment by a man is dependent on how readily she can stomach such negativity while navigating the necessary cultural streams that validate her as a Nigerian woman i.e. having a culturally approved home address and procreating children to take care of her at old age. The battering or abusive husband is recondite of the woman's fear of status loss and readily pushes the envelope. He fully exploits that fear and readily reverses roles to blame the victim as an agent provocateur and masochist knowing that in such a culturally safe space like Nigeria no one could interrogate him. This is evident in Sota's actions leading to Aisosa's eventual estrangement.

Modern Nigerian women have politically and economically taken the gauntlet from men and sought to collapse more boundaries that would engender basic equality and human rights. Aisosa, is a pioneer who, having fought with other women to enthrone her husband as a federal legislator, decides to slug for the Senatorial office herself when she confirms her lack of stake in his political advancement. At first, her choice is a difficult proposition but having gleaned from developing pattern of disenfranchisement she boldly mobilizes other women who she views as deprived actors in the piece to support her bid. The women noting several instances of Sota's political failure realize that a woman could execute the assignment better and replace him with Aisosa. Through advocacy slogans written on Aisosa's campaign posters, the playwright summarizes the missions of women thus: 'power to the women', 'women on the higher move', 'moving from margin to centre', 'give women a voice', 'let the women speak for you', 'vote for women and vote for a better Nigeria', 'women can lead too...' (Salami-Agunloye, 42).

Salami-Agunloye deconstructs the problems facing women not only in their families but reveals the economic gulf between women and men in Nigeria, openly challenging women to confront those challenges as necessary hurdles to achieving a new social order where the family leadership is not parochial but built on the bedrock of mutual partnership and respect for basic rights. Salami-Agunloye paints Aisosa as a woman who has encountered vexatious problems yet perseveres, recovers all she lost, attains political heights and fulfilment as any normal human being could aspire. Nosa informs the grandstanding Sota, still blinking at the rearview mirror of culture,

> **NOSA**: You are a JJC. The women have become very powerful over the years. They are a strong political force now, even though we fail to acknowledge it (20).

Conclusion

Ruth Carolyn advocates several strategic paths for women striving forfreedom in socially restrictive states like Nigeria. She opines that:

> you can better push through glass ceiling and other invisible barriers created by a male-dominated power structure when you view yourself as a person of great worth, enormous capabilities, and unlimited talents, you need self-worth and glittering self-esteem to overcome the fear of taking risks, asserting yourself, pursuing your goals and dreams, developing your career and taking charge of your own advancement (3).

Charles Fried and Gregory Fried suggest that it is conventional morality that instils in people the character and the habits that make them behave well even in terribly stressful situations. “It is conventional goodness that teaches a person to work for the sake of the community as a whole if he or she ever comes into a position of responsibility. Machiavelli may say that princes, rulers, public servants must “learn how not to be good” and to use this knowledge only as needed, but that makes it like a switch that can be turned on and off” (145). Binebai remarks that Salami-Agunloye's drama presents itself as a fundamental and pragmatic voice from the margin which celebrates radical feminism, a philosophy which emphasizes the patriarchal pedigree of discrimination between men and women, particularly, social and cultural dominance of women by men. He recognizes a deft mix of radicalism in her employment of woman liberation ideologies to her creativity for the singular purpose of giving voice and agency to the marginalized women of Africa (Binebai, 160-162).

Conclusively, there is an urgent need to make society, especially males, self-conscious about the patterns of oppression and sexist abuse in society. The need to remonstrate taking responsibility for men’s actions regarding female oppression cannot be overstressed because men are the ultimate judge in every patriarchal society and their

cooperation towards women emancipation is mandatory. As John Gray surmises, all gifts of love are equal and equally needed-big and small (192). Women have a big role to play in their emancipation and social attitudinal change. Women need to encourage each other in the fight for women empowerment and avoid becoming a problem for themselves.

Salami-Agunloye's play offers the possibilities of women marching in unison not minding their peculiar differences to achieve their stated aims. Cheryl's decision to cooperate with Aisosa for the purposes of empowerment is illustrative of how far women can go when they realize that they have a common enemy, an abusive man set in his ways, and work together to subvert his hold. Her play also boldly asserts that women have integrity and credibility because once Sota's erstwhile female supporters realize that Aisosa by virtue of her professional credentials is eminently qualified to represent them they quickly support her ambition. The clear lesson to be drawn is that women have a voice and that voice is powerful if only they could reorient themselves and seek power for their own utility, not for an abusive master. In *Sweet Revenge*, Salami-Agunloye uses the motif of resentment and toxic-masculinity to inspire women in ways that relocate them from victims to victors, from the margins of patriarchy and sexism to the dominant centre of women who have come into a consciousness of self-worth and sisterhood support systems, thus surviving men.

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COMMUNICATION TECHNOLOGY, GENDER AND RURAL DEVELOPMENT IN NIGERIA: A CASE STUDY OF AJINGI LOCAL GOVERNMENT OF KANO STATE, NIGERIA

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Abstract
This paper highlights the alienation of rural women from New Communication Technology in Nigeria using the women of Ajingi local government of Kano State of Nigeria as case study. Scholars in the fields of New Media and development communication have noted the importance of the female gender in national development and as a necessary variable in the development process, particularly in Africa but alienating and isolationist approaches and biases still strive to undermine women in rural communities in Nigeria. Studies have also shown that women, both in traditional and modern social structures have always been the victims of innovation. More often than not, when technologies are imported, rural women are often not prepared, and do not have the chance to use and access these technologies. Thus the benefits are accrued almost exclusively to men. This can be viewed from the processes of technology transfer, which does not consider socio-cultural base, sexual relation, gender roles and the need for adequate skill training and acquisition for rural women. This paper therefore draws attention to the implication of not carrying rural women along in the technology circle in Nigeria.

Keywords: Communication, Technology, Gender, Rural Development, women

Introduction

This paper starts on the premise that everyone has the right to the means of communication for exercising their right to freedom of expression. This right is enshrined in article 19 of the Universal Declaration of Human Rights, which states that:

> Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and import information and ideas through any media regardless of frontiers.

The right to communication and information can easily be argued to be the touchstone of all other human rights. It is only in societies where information is accessible to all, without discrimination, that individuals will be able to actively protect their rights and also recognize the rights of others. Communication technology has played an immense role in broadening and opening up a lot of frontiers particular in the 21st century. This situation is driven by the ongoing evolution of the Internet, personal computers, mobile technologies and the consequent high penetration rates of information, goods and services.

Thus, the importance of availing every Nigerian citizen, including rural women, the opportunities that these New Information Technologies provide cannot be over emphasized. There is no gain saying that Nigerian women, particularly women living in rural communities in Nigeria, have been systematically excluded from the benefits of communication technologies through a series of deprivations. More so, women from northern parts of Nigeria are even worse off compared to their counterparts in the South. This can be viewed from complete lack of necessary education and infrastructure in rural communities, coupled with socio-religious believes and the processes of technology transfer, which does not consider socio-cultural base, sexual relation, gender roles and the need for adequate skill training and acquisition for rural women.

This paper therefore draws attention to the implication of not carrying rural women along in the technology circle in Nigeria using the rural women of Ajingi community in kano State as a case study. It is pertinent at this point to discuss the general issues concerning technology in Africa, Nigeria in particular and the place of rural women in the developmental calculation of the Nigerian society.

The Digital Divide and Nigeria

It is plausible to argue that most third world countries suffer from developmental issues compared to developed countries. Thus, in most African countries, discussions of communication technologies are often located within the discourse on digital divides and socio-economic development. The idea of the digital divide is one that brings to the fore issues of technological disparity, accessibility and Internet literacy. While, the divide is present within country, between countries and between continents, the most prominent disparity seems to be between Africa and the rest of the world (Oyelaran, n.p). The report of the World Summit on the Information Society indicates that less than 3 out of every 100 African use the Internet, compared with an average of 1 out of every 2 inhabitants of the G8 countries (Canada, France, Germany, Italy, Japan, UK and US).

Africa had some 22 million Internet users in 2001, an Internet penetration of just 3%. While Europe's Internet utilization is 11 times higher. The statistics also show that there are more than 8 times as many Internet users in the United States than the entire African continent. Despite the fact that the African continent is home to 57 countries, it is reported to have fewer Internet users than France alone (State of the Internet, 2012). This

explains why "many people in the West still see Africa as a vast offline or non-Internet compliant continent" (Ignatius, 4).

However, over the last 12 years, the digital divide is said to have shrunk in terms of Internet users even though accessibility in most African countries like Nigeria is largely restricted to urban areas, particularly in higher institutions and the business sector (State of Internet, 2012). According to Jensen in her book, *ICT in Africa: A State Report*, "Africa has the world's lowest use of the Internet and information technology, yet, these offers the greatest hope for the future. The primary commodity of the 21st century will be information; information translated into knowledge, education and savoir-faire" (Jensen, 5). Jeffery Sachs, director of the Earth Institute at New York's Columbia University, supports Jensen when he says " I actually think that we've turned the corner on the digital divide… a gap that seemed to be widening pretty relentlessly is now going to be narrowing in the coming years and I think narrowing quite quickly" (Sachs, 98). Sachs's statement can be corroborated by the rate of new Internet subscribers that are signing up with mobile phone services in Nigeria. Most people can now make monetary transactions using their smart phones and students can now also search their university web sites for information, check their email and Facebook pages using Internet compliant smart phones.

On the whole Africa and Nigeria does appear to see an increase in access to Internet services. This development of course cannot be divorced from the rapid growth witnessed in the telecommunication sector. For instance, there was no mobile phone firms operating in Nigeria in the year 2000 but by 2005 there were four; MTN, ZAIN, MTEL and Globacom, which is locally-owned. With a mobile phone of less than 4000 Naira, individuals can connect with families and friends anywhere in the world. This development has in so many ways boosted the growth of different sectors of the Nigerian economy, particularly educational and rural development. According to
Sani Al-Basheer, the Director of the Development Bureau of the ITU in his "Weekly Trust" article states that

> I think the fundamental premise is that if people have access to information and people can communicate better, there is a general principle that they can better their living. In a global world today, its really about being able to use your brains. If you're able to expose people to access to information in a global platform a lot of interesting things can happen (AlBasheer, *Weekly Trust* News Paper, Saturday, 16 July 2011).

Unfortunately, the facts on ground among women in most rural communities does not buttress the euphoria and successes attributed to the gains of communication technologies due to their inadequacy or complete absence.

Women in Ajingi Local Government:
Ajingi is one of the smallest local governments in Kano State. It consists of about 10 council wards with 175,000 thousand population from the 2006 censor report. The people of Ajingi are Muslim Hausa speakers and their primary economic activities is mostly subsistence farming. This activity is done mainly by men while most of the women engage themselves in backyard planting and petty trading of household goods. The two villages that served as case study for this research i.e Gurduba and Balere are both situated within a religious and patriarchal traditional society, where women are not particularly active within socio-political and economical sphere. They mostly serve as caregiver for children and housekeeping (Cooking, cleaning, gathering of firewood and looking after domestic life stocks like chicken and goats). Most of these information in this paper on Ajingi emanated from the intial baseline survey carried out by the Isa Wali Empowerment Initiative (IWEI), which is a non-government and non-profit organization aimed at empowering women and children through capacity building initiated projects. The out come of the initial IWEI projects with people of Ajingi back in 2010 highlights the vulnerability of women and their disadvantage postition campared to their male counterparts.

While the baseline report of IWEI covers a variety of issues, this particular research was intended to document the information and communication needs of the women in Gurduba and Balere villages of Ajingi local government of Kano State as articulated by the women themselves. While the literature on gender, ICTs and development is extentive in some parts of the developing world such as India, surprisingly little data exists that documents needs and concerns of women in Northern Nigeria regarding ICTs in the context of rural development. Yet, communication technology have been identified as one of the most effective tools to bring about gender and economic development simultaneously. The 2008 UNDP report also affirms that "New computer technologies offer a whole new field for women to participate in the workforce and play their part in developing the new, technologically based economy on which future development depend" Indeed, the annual UNDP Human Development reports of 2003, 2004, and 2005 consistently show a direct correlation between the level of gender empowerment in a society, measured on the basis of women's literacy and education rates, access to health care, capital, means of production, and degree of women's participation in public and professional life and that country's level of economic, social and political development. The reason is clear: countries that effectively exclude women from learning, health care, and the public sphere deprive themselves of the creativity and productivity of half its citizens, and will find it nearly impossible to close the economic gap with advanced developed nations. According to Usha Sharma:

> 'ICT … opens up a direct window for women to the outside world. Information flows to them without distortion or any form of censoring, and they have access to the same information as their counterparts. This leads to broadening of perspectives, building up of greater understanding of their current situation and causes of poverty, and initiation of interactive processes for information exchange. Furthermore, such forms of networking open up alternate forms of communication…' (1).

However, despite this encouraging success stories, profound gender differences remain in the technology world but perhaps far glaring in Northern Nigeria where rural women continue to face barriers such as high illiteracy rates, lack of access and general approaches that do not reflect the needs of women.

Consequently, the goal of this research is to increase the awareness and understanding of women-specific needs and concerns regarding communication technologies or ICTs. In this paper, which forms part of the Isa Wali Empowerment Initiate (IWEI) 2010 project, I explore the relationship between gender and technology use in two villages in rural Ajingi local government area of Kano state Nigeria. Critical issues were raised through semi-structured interviews with 16 women from Gurduba village and 16 from Balere ward, consisting of a total of 32 women interviewed. The following questions serve as guide through the Interview that was conducted in 2013.

- What are the women's understandings of communication technology?
- Are there indicators of the existence of these technologies?
- Are their needs for engagement with communication technology met by the government?
- Are communication technologies necessary for community development?
- What are the barriers to their engagement with Communication technologies?
- How do they think they can benefit from and impact their communities with communication technology?

The problem of women both rural and urban not benefitting from communication technologies as much as men is not new, considering the patriarchal nature of most African countries. Indeed, scholars like Hafki and Saunder have erstwhile asserted that the introduction of technologies was implicitly designed to meet the needs of men but not of women. Liberal feminist theorist such as Esther Boserup's research titled "Women's Role in Economic Development" has long showed how women's socio-economic status in African countries declined after the introduction of technologies

particularly in the agricultural sector. The women in Boserup's research criticized the "Dependent Welfare Recipient approach" towards women. A system that was perpetrated through what Boserup described as the "paternalistic perpetuation of existing gender roles and its dependence on the patriarchal power of the state and the family rather than individual autonomy." While one can argue that a lot has changed in Africa and in Nigeria from the period in which Boserug made her argument, it is also true that very little have changed for certain communities and some of these patriarchal worldview still dominate development policies to this day.

However, what is essential in this research is not to generalize and promote the notion of a single globally shared women's experience of oppression and discrimination that can only be changed by both liberal capitalism and technology. Instead this research intends to create awareness and recognition of the positive roles of women as productive contributors to rural and national development. Women's empowerment must be understood as a "Multi-dimensional concept which encompasses enabling women to build the skills and abilities and capacity, through education, health case, access to and control over capital and means of production- to participate effectively in the public and private sphere, make informed decisions, increase their self-sufficiency and, ultimately, to enable them act in their own self interest. The implication of this discourse is to stress the need to ascertain the needs of particularly rural women and projects should be designed and deployed in a gender and culturally sensitive way. According to Sheriff (2005):

> Most important, effective ICT4D projects must take into account women's particular socio-economic environment, not the least, women's need for information, also structured according to their gendered roles and responsibilities, which, in turn influences their participation and response to knowledge networking.

This study is based on semi-structured in-dept interviews carried out with a total of 32 women across two villages. These two villages are among the 10 districts earlier studied by the IWEI project in 2010. The table below is extracted for the purpose of this paper.

Age and Educational background of Interviewees

Age	**Gurduba**	**Bali**
1-20	6	5
21-40	8	7
41-60	2	4
Total	16	16
Educational Background	**Gurduba**	**Bali**
Formal Education	10	13
Primary School level	7	12
Secondary School level	3	1

Tertiary Education level	Non	Non
Islamic Education	16	16

Table 1 indicates a fair distribution in the age of the Interviewees across the two communities. Majority of them have western education up the primary school level while only 4 women out of 32 obtained secondary school education. None have tertiary education. All of the women have Islamic education but in various levels which cannot be easily categorized. Most of the respondents attained one form of education or the other at least a primary school education. If the educational background of rural women can be improved from the status quo, it will go a long way in enhancing their efficiency in the use of ICT since modern ICTs like Computer/Internet require some form of education or skills.

Distribution of respondents according to access to ICTs

ICTS	Gurduba	Bale
Radio	15	16
Television	5	7
GSM	2	2
Computer/Internet	Non	Non

In Table 2, the women dominantly have access to radio and television. While literature indicates a high user rate of GSM in rural communities, however, only a total of 4 Interviewees have access to GSM in both Gurduba and Balere. This result generally indicates a low access for women.

Reasons for gender disparity in gaining access to ICTs

Reasons	Gurduba	Bale
Language Barrier	2	1
Cost of possessing and accessing ICTs	7	9
Gender Prejudice	4	3
Illiteracy	3	3
Religious Barrier	Non	Non

Result in Table 3 shows that cost of possessing and accessing ICTs are the dominant reasons for low participation of the Interviewees in ICTs. This is followed by gender prejudices. In this case, the women indicate that their husbands have more access because they are more financially independent. Since their husbands limit their activities, they are therefore unable to access ICTs as their male counterparts. Illiteracy is the third factor, particularly western education. Language barrier came fourth. While the women

said there were no religious barriers to their access to ICTs. This implies that women have more constraints in gaining access to ICTs than their male counterpart and the financial implications of ICTs are the major reasons for gender disparity in access to ICTs.

While the above tables are self explanatory it is important to state that the interviewees in both communities believe that they can better impact their communities positively if they have access to ICTs, particularly for product prices since most urban duelers exploit them by buying their products at very cheap rates. The need for proper training in ICT and skill acquisition was also mentioned as a need.

Conclusion

The new ICTs have the potential of getting vast amounts of information to rural populations in a more timely, comprehensive and cost-effective manner, and could be used together with traditional media. Although focusing on the use of ICT alone in rural communities does not mean gender empowerment and sustainable development in Nigeria. However, the most effective route to achieving the benefits of ICTs is to concentrate on re-thinking development activities by analyzing current problems and considering ICT as one of the ingredients for rural development. In doing a bottom-up approach to development, rural women like those in Ajingi local government should be allowed to construct their own agenda for ICT-assisted development, prior to introducing the technology.

The female interviewees in the research stated that information is essential for facilitating individual and rural development. Unfortunately, the women in both Gurduba and Balere communities of Ajingi local government have little access to information and communication technologies as reflected in the results of this research. Through the use of ICTs such as the GSM telephone, transaction costs of many Nigerians particularly in rural areas who are poor have drastically been reduced. People make calls before traveling and for business transactions. The technology has led to increase service innovation, efficiency and productivity. ICTs also provide options for women, including overcoming illiteracy, creating opportunities for entrepreneurship, allowing women to work from home and care for their families and enhancing and enriching their quality of life. But since very few women within this research own a GSM phone they are automatically excluded from its benefits. This inequality in gender access to ICTs in this research can be addressed by the following recommendations.

Recommendations

Nigerian government must encourage rural women both in and out of school to be part of the ICT process.

There is a need to develop ICT strategies for rural areas taking into consideration differences in languages, culture, socio-economic conditions and infrastructure.

There is also a need to encourage the private sector to invest in the design of ICTs appropriate for use in rural areas.

Local initiatives should be encouraged to explore the opportunities presented by ICTs and incorporate participatory communication and learning processes.

There is the need for a constant and painstaking review of the poverty eradication policies in order to make them relevant to the contemporary realities through the use of ICT.

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INTRATEXTUALITY AND SOCIO-POLITICAL COMMITMENT IN THE WRITINGS OF EMMY IDEGU: AN EXAMINATION OF THE ODOLU SERIES

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Abstract
The paper examines intratextuality as a basis for establishing the ideological commitments of playwrights. The paper argues against dominant literature that New Nigerian playwrights write without deep conviction or commitments to a particular cause. As such, the paper subjects Emmy Idegu's Odolu series to an Intratextual analysis with a view to establishing the socio-political commitment of the writer. The Odolu series comprises three independent plays Beloved Odolu Kingdom, Another Odolu Kingdom, Great Odolu Kingdom which interrogate critical events in the Nigerian landscape. Placing the three texts against themselves and drawing instances from them, the paper contends that Emmy Idegu conceives Odolu Kingdom as a metaphor for the Nigerian society, x-raying the divisive tendencies which have characterised the Nigerian socio-political landscape. Thus, the paper concludes that the issues interrogated in Emmy Idegu's Odolu Series are exemplary of his commitment to correcting the wrongs within the socio-political sphere. It submits that New Nigerian playwrights have an ideological commitment in their works and highlights intratextuality as a theoretical premise for understanding the intent and ideological commitment of a playwright.

Keywords: Intratextuality, Socio-political Commitment, Nigeria, Playwriting.

Introduction

The dramatic landscape in Nigeria has over the last three decades witnessed tremendous outpour of creative ingenuity in the area of playwriting. Playwrights have within this period expressed a dedication to instructively affect society through their dramatic writings. Playwrights such as Emmy Idegu, Tor Iorapuu, Victor Dugga, Ahmed Yerima, Musa Enna Dauda, and others of their ilk have demonstrated a commitment to engaging issues affecting the Nigerian society through the potent instrumentality of playwriting. These groups of writers have been described by Akoh as "new voices" in Nigerian drama (146-168), and have drawn their themes extensively from the contemporary social, political and economic realities of the Nigerian society. However, one of the criticisms levelled at the contemporary/new voices in Nigerian drama is that their writings are bereft of ideological commitments. While this position often results from a comparison of the contemporary playwrights with those referred to as the first generation writers, the

credibility of such a claim is often subject to contextual debates. This is because every writer creates out of the socio-political realities he/she is confronted with. This is why Anyagu argues that:

> the art of playwriting over the years has been a creative documentation of issues, events and activities of and women within a given government. It has always reflected conflicts of interests, ideologies and gender in the process proffering solutions that will ensure harmony and peace within the society (38).

Suffice it to say that contemporary playwrights have proven over the years to be more daring in engaging societal issues. Describing the nature of writings which has become a characteristic of contemporary playwrights Asigbo and Utoh-Ezeajugh cited in Asigbo and Okeke note that new playwrights construct their plays:

> …not just along class struggles but along moral ethical lines… this recent form of radicalism seeks to engender not only political change but also moral and ethical revolution. It does not, as is the wont of the second generation playwrights, stereotype conflicts but, rather it seeks to capture the complexities and motivations behind most selfish actions (121-122).

Perhaps the new voices/contemporary playwrights are responding to the caution thrown by Achebe that "any writer who tries to avoid the big social and political questions of his time will end up being completely, irrelevant to his society" (3). Thus, implicit in every creative dramatic writing is a conscious ideological drive to interrogate societal issues towards a constructive reengineering of society. Consequently, one can aver that ideological commitment cannot be divulged from the writings of contemporary playwrights. As popularly noted by the famous Kenyan writer Ngugi Wa'thiongo, every writer is a writer in politics; as such every writer has an inherent commitment to affect society with his creative enterprise. This explains why virtually all the new generation playwrights are committed to issues of social and political concerns of our time. The relevance of any play is dependent upon how well it is able to address the pressing issues of the playwright's society. This is why Gbilekaa argues that:

> A writer's credo or artistic consciousness in its simple and complex configuration refers to his belief and opinion of creativity. It includes his socio-political and economic viewpoints and how these views are articulated as messages and themes through their creative works (148).

Thus, as a cultural product, every play expresses a set of ideas and belief systems which are reflective of the playwright's thought. Consequently, playwrights leave their creative footprints on every work they create and this resonates in the consciousness of readers. The commitment, stylistic disposition as well as the ideological standpoints of a playwright is understood through an examination of the works he/she puts out. Emmy Idegu is one of the new voices in Nigerian Drama who has demonstrated a commitment

to interrogating topical issues in Nigerian society through his plays. The focus of this paper, therefore, is to engage in an intra-textual discourse of Emmy Idegu's Odolu series *Beloved Odolu Kingdom, Another Odolu Kingdom and Great Odolu Kingdom* revealing the socio-political commitment inherent in the texts and their vision for a better Nigerian society.

Playwriting, Commitments and Intratextuality

Taking a look at the historical trajectory of playwriting in Nigeria would lead to an attestation of the fact that the art of playwriting has contributed immensely to the literary tradition in Nigeria. Thus, the dramatic genre in Nigeria has a robust history. From the traditions of the pioneer dramatists through the second generation to the new voices, it has presented itself as an ever dynamic, ever-growing genre. For example:

> the first generation of early post-independence conventional playwrights, the post-civil war radical playwrights whose subject matter became the then running battle between capitalism and socialism and fronting for the latter in their ideological confrontations, the middle generation which emerged in the dying days of Marxism as praxis, and the new generation which are a product of the last days of military dictatorship in Nigeria and Africa (Akoh 264).

Akoh, like other scholars, enunciates the generational categorization of Nigerian playwrights as a basis for understanding the developments of playwriting in Nigeria. In furtherance of his position, the dramatic writings of the first generation playwrights were characterized by counter-narratives re-establishing the values of traditional norms in the facade and disparate outlook of the colonial forces and civilization; exemplified by playwrights such as Wole Soyinka, J. P Clark and others. The second-generation writers exemplified by Ola Rotimi, Femi Osofison were more radical in nature, convinced by the socialist ideological bickerings of Marxism, they advocated for a take-over by the masses and an uncommon desire to have them chart the course of their own destiny (Asigbo & Okeke 6). Consequently, one can aver that the dominance in the scholarship of these two categories of playwrights is what has given rise to the new crop of playwrights who have in some form of symbiotic creative ingenuity amassed the attributes of the first and second generational writers in their works. New and contemporary playwrights such as Emmy Idegu, Tor Iorapuu, Victor Dugga, Ahmed Yerima, Musa Enna Dauda and others of their ranks have demonstrated the capacity to interrogate societal issues using deep cultural aesthetics as well as ideological standpoints. Their concentration on the socio-political adversities of society speaks greatly of their disposition towards the constructive role they have to play as creative artists. As key players and catalysts within the constantly evolving socio-political sphere of society, playwrights must be responsive to their environment. This is why Ngugi Wa'thiongo cited by Obafemi, argues that:

> The imaginative power and perception of a playwright is not conceived in a void or abstract mechanistic society. It is conceived within the ambience of human

> society. His work therefore becomes a reflection of the society in areas like economic struggles, its class formation, its conflicts and contradictions, its class, power political and cultural struggles (165).

Hence, playwrights like artists are considered to be political beings. Boal (ix) makes allusion to this fact by stating that: "all theatre is necessarily political because all the activities of man are political and theatre is one of them. Those who try to separate theatre from politics try to lead us into error- and this is a political attitude". Advancing a conjectural position from the above, one can therefore, argue that playwrights have a commitment towards engaging and changing situations in society through their writings. According to Akorede:

> The playwright's sense of responsibility and commitment will condition his presentation of the prevailing situations... Through his works, he betrays his own stance; especially in the position he takes on how the society should be organized (54).

The playwright by his very nature cannot help being conscious of vital political issues. Therefore, it is clear that commitment is conceived as a social and political activity. The writer must commit himself to the political arena in order to retain his integrity as an artist. Thus, the term commitment includes "both the conscious involvement of the artist in the social and political issues of his age (in contrast to deliberate detachment of political non-involvement), and the specific political obligations which the artist assumes in consequence of this involvement…" (Rabkin 14). Gbilekaa notes that:

> The contemporary Nigerian playwright bears a mark of ideological commitment and patriotism. The text of his play will invariably reflect the socio-political situation under which he writes. His themes and subject matters naturally emerge from topical issues within his domain (3).

The term commitment is used as an equivalent to an undertaking or an obligation. It includes any belief, which incurs obligation whether individual or social. The playwright commits himself to work for an individual, an ideology or an institution. His belief may include non-political areas such a moral, religious or aesthetic and their literary consequences. Since the implications of commitment are greatly widened, it is not possible to speak of the act of commitment without predicating an object to which the writer is committed. Commitment can, therefore, express the political, social as well as the moral and Aesthetic convictions of writers. Accordingly, a committed writer (or artist) is one who, through his work, is dedicated to the advocacy of certain beliefs and programmes especially those which are political and ideological and in aid of social reform" (Cuddon 142).

Thus, as alluded to in the introduction of this paper, a playwright's attitude towards happenings in his environment can be traced through an intellectual incursion into his

writings. Out of the deliberate exercise of thought and creation, the playwright re-creates events and makes assumptions about the future. This attests to the reason why dramatists (playwrights) are oftentimes referred to as visionaries because they deal with contemporary situations, and also function as visionaries who interrogate recent experiences to offer perspectives on both the present and the future (Dandaura 179).

In determining a playwright's commitment towards issues in his environment, an intra-textual discourse of his works becomes imperative. Intra-textuality allows for an examination of a series of a playwright's works to determine the overall outlook towards socio-political issues in society. This process entails 'the setting out of the basic coherence of literary works, their unity or basic pattern or overarching meaning' (Rabinowits 141). As a critical and analytical tool, intra-textuality is a relatively new term. Although, its origin has been traced to the poststructuralist phenomenon of intertextuality. However, while intertextuality defines the relationship between different texts; links to other texts:

> "intratextuality defines relationships between the parts of one specific text more precisely the internal tensions and linkages between components of a whole, which may be one text or a series of texts; characterized by the same authorial signature" (Puscas 176).

Similarly, Palmer avers that intratextuality: "is the treating of a given text or set of texts as a fractal landscape which we explore in detail with a full realization of their overlapping and interpenetrating internal contexts and signs that express concepts and archetypal motifs" (1).

The principal concern of intratexuality is engendering the reading of a single text or a series against itself, identifying the various parts leading to its coherence and unity. Attempting an intratextual interrogation of a playwright's work will thus require that the critic/readers know the series as a whole. Thus, studying a text from different directions backwards as well as forwards, chopping it up in various ways, building it up again, contracting and expanding its boundaries both within the opus and outside, dividing and rejoining in the act of reading. This is why Puscas argues that:

> To stress the interconnectedness of everything we have to acknowledge that texts necessarily come in parts. Therefore, it is inherent in the act of reading that we, as readers and critics, divide texts into bite-sized chunks. This may help us find our way but also it breaks up the continuity that the text can offer. Fragmentation is a positive value, an approach which involves pilling texts apart allowing us to appreciate intricate structures. It means denial of linear teleology and an awkward juxtaposition of disjointed elements (179).

Therefore, the process of intratextuality enables critics to say positive things about spectacular irrelevances, just as intertextuality helps us say positive things about depth.

Making the parts of a text fit together means making sense of it to be able to read it. Thus, reading intratextuality or reading for coherence in this paper means looking at Emmy Idegu's *Odolu* series from various directions (backward, forwards, diagonally) according to particular topics as well as expanding the boundaries of each opus to turn the perception of natural fragmentation into the perception of a clear design. Consequently, this approach will help to stress the ultimate interconnectedness of everything; thereby revealing his commitment to engaging the socio-political issues within the Nigerian society.

Emmy Idegu

Within the Nigerian Literary Dramatic space, Emmy Idegu can be described as one of the most consistent and prolific playwrights. He has remained committed over the years to a conscious attempt at engendering a socio-political transformation of the Nigerian society through his creative works. His writings move beyond the symptomatic adumbrations of most playwrights and offer a deep stylistic prognosis of societal events, through several transformative postulations embedded in wittily crafted scenarios. Amongst his works are: *Omodoko* (1998), *Legendary Inikpi* (2005), *The Tough Man* (2007), *Ata Igala the Great* (2008), *Six and Half a Dozen* (2010), *Beloved Odolu Kingdom* (2013), *Another Odolu Kingdom* (2015), *Great Odolu Kingdom* (2018), *Kwarapchan* (2018) amongst others. In all of these plays, Emmy Idegu has remained committed to examining the socio-political realities of the Nigerian society, with a particular stylistic interest for aesthetically projecting the worries of the common man.

In 'foundationalising' the three texts under study, a synoptic rendering of the storylines as conceptualized by the playwright will chart a direction for the intra-textual incursions into the texts:

Beloved Odolu Kingdom captures the political debacle which engulfed the Nigerian society in 2010, resulting from the uncertainty regarding the ill health of the then President Umaru Musa Yar'adua the number one citizen of the country. The play tells the story of a Kingdom (Odolu Kingdom) thrown into confusion due to the health condition of their King. The king faces a life-threatening illness which leaves him incapacitated. The Kingdom becomes tense due to this situation, different power brokers within the Kingdom begin to scheme with the intent to hide the truth about the King's condition from the people of the land. The council of elders, led by the leader seeks several solutions from healers in the kingdom but to no avail. After much debate, backstabbing and infighting, the council agreed to send the King out to a healer in the neighbouring Kingdom for treatment. In the absence of the King the 'Leader' who is next in command, takes charge of the affairs of the Kingdom. Power play, sectional interests, ethnic inclinations and political intrigues play out within the Council of elders (comprising Elder 1, Elder 2, Elder 3, & Elder 4) as they engage in a heated debate about confirming the Leader as the acting king in the absence of the sick King. The King eventually dies and the Leader takes over as the King of Odolu Kingdom for the remainder of the term after which he contests again to rule the Kingdom. He wins the

right to be King against Irahub and calls on all citizens to be united as an indivisible force, putting all differences aside.

In the play, *Another Odolu Kingdom*, the playwright tells the story of Akpeja who is the king of Odolu Kingdom. Akpeja faces the challenge from stakeholders in the different regions of Odolu kingdom who are against his second term ambition. Some of his advisers also express strong rejection of his desire to rule the land for a second term. The playwright uses this to unravel his concerns regarding the complicacies and dynamics of politicking in the Nigerian society. Against all bickering, Akpeja decides to seek a second term. His major opponent Adode has contested to be King three times and lost. However, with the support of 'friend 1' and 'Friend 2', Adode is transformed into the perfect candidate ousting Akpeja from the throne. Akpeja, accepts defeat and promises to support Adode in his reign as King.

The third play *Great Odolu Kingdom* captures a Kingdom in disarray, a consequence of inequality, distrust uneven distribution of resources and power tussle. Baba has six children (child 1, 2, 3, 4, 5, and 6), from different geopolitical regions of the Kingdom. Each one clamours for more resources and for the independence to handle his affairs. The brothers always threaten to go their separate ways based on their differences but still find themselves unable to leave the kingdom. They soon find out that what keeps them together is stronger than what separates them. Baba calls out to them to join hands to strengthen the kingdom as together they can move the kingdom forward.

Intratextuality in the Odulu plays

The Odolu plays are full of intra-textual allusions and references. The three plays in the series present different dramatic events which are tied together by the singularity of the playwright's philosophical intentions. Although the pretexts (source materials) of the plays are excerptions from different occurrences in the Nigerian society, the creative manipulations and intentions of the playwright imprints on the plays a committed unity;

Intratextual Unity within the series

There exists a defined stream of consciousness running through the dramatic construction of the plays under study. This stream of consciousness exudes a deft articulation of the playwright's vision and creates a singularity of purpose within the three plays as a series. One of the most prominent unifying trends within the series is the reflection/interrogation of the divisive tendencies perpetrated by political leaders within the Nigerian society. This comes to light vividly in *Beloved Odolu Kingdom*, when Elder 1 and Elder 2 during the council of elders meeting, engage in a fierce argument regarding the rightful candidate to ascend the throne.

> **Elder 1**: I speak both for myself and the clan that I represent here that it will never happen. We shall resist all the clandestine plans to usurp the throne from us… Just try us. Did you hear me? Try us and we will

> show you and your clan and in fact all the other clans supporting your evil desire that we dictate what happens in this Kingdom. Let no one deceive you because you can only move around the pepper tree, you can never climb it (28-29).
>
> **Elder 2**: …your people have overstayed their relevance… go and tell your people that Odolu kingdom does not belong to you alone. It belongs to all of us. You will see very soon that we will not only go round the pepper tree we will dash your expectations by climbing it (29).

The conversation above is exemplary of the tendencies that have bedevilled the Nigerian society since independence. Elder 1's position above betrays his affinity to his ethnic nationality, a devotion to his people which ultimately is not extended to the entire Kingdom. While members of the council of chiefs seek out solutions to the absence of their king due to his ill health, his priority is fixed on ensuring that power remains with his people. His, vehement outcry is synonymous to that of political leaders who in a bid to achieve the unique and peculiar ethnic group interest, employ various unhealthy means. The response by Elder 2, also distinctly captures how the provocations by seemingly dominant ethnic nationalities are capable of exuding responses which can throw the entire country into frenzied chaos. This is why Adeniji and Ofiwe conclude that: "in recent times, when looking at the political scenario of Nigeria, we can see ethnicity as apparently a negative value, given that it has contributed nothing but disunity in diversity as ethnic groups are regarded closer and ethnic interests are considered as utmost priority over national interest" (77).

A similar inference is made to this by the playwright in *Another Odolu Kingdom*. Citizen 1 discussing with citizen 2 and engaging in a critique of the desires of Akpeja to return for a second term as King of the Kingdom states that: "but if for any reason any clan feels so threatened by King Akpeja's genuine desires and attempts to force him from the throne just because he belongs to a small clan, then we shall see" (19). Rather than consider the overall interest of the people and the Kingdom first, Citizen 1's psychological reasoning like most Nigerians is formulated along with ethnic inclination. As Kalu notes "most Nigerians irrespective of their nationalist claims tend to first identify with their ethnic root before identifying themselves as Nigerians" (9). While this might be adjudged a natural cause of action, it certainly raises concerns about people's allegiance to Nigeria as a unified entity. This is because as Ebegbulem argues "the politics of ethnic and regional security plays a key role in Nigeria's political and economic development...it is the major source of the growing political crisis in Nigeria" (77).

The divisive phenomenon is further interrogated by Emmy Idegu in *Great Odolu Kingdom;* the character of Baba expresses this concern by stating thus: "My children no longer see themselves as one, each child thinks first about his or her apartment before the

entire hut" (33). Baba struggles to keep his six children united amidst several clamours for independence and resource control. Their persistent sectional claims and pursuit of self-aggrandizement leaves him disheartened. The playwright here alludes to the six geopolitical zones of Nigeria and the call by various leaders within these zones for political attention at the detriment of the others. This invariably has resulted in the fall of Nigeria's political and economic performance in comparison with other countries of comparable size and resources. The primacy of ethnicity has resulted in periodic outbreaks of violence between different ethnic groups in Nigeria. Thus, holistically considering the intratextual unity which exists within the Odolu series reveals Emmy Idegu's commitment to the repositioning of the Nigerian society. The ideology that drives his plays is rooted in a non-conformist postmodernist positivist architecture of change. This idea however, is well expressed in the section below.

Intratextual and the change Mantra within the Odolu Series

One thematic spine traceable in the series is the playwright's positive disposition towards the indivisibility of Odolu Kingdom and by extension the Nigerian society as a whole. As explained above, this positivity is intrinsic in the ideological dictum of the playwright calling on readers/Nigerians to be selfless and united as a people in the quest for a better Nigeria. The character Baba draws our attention to this in *Great Odolu Kingdom*;

> **Baba**: Again you have each spoken the minds of the people you lead. Mine has always been an appeal. The moment we begin to concentrate on those things that bind us together far more than those things we differ in, we will overcome our challenges...Go nowhere, together we shall bounce back...we shall collectively work on the roof, the apartments, the floor and most importantly food will be shared in a way that those who labour more will have more than they had before without making those who produce less food feel abandoned and short changed (43).

In response to the separatist agitations by his six children, Baba makes a positive declaration regarding the possibility of oneness amongst his children if they focus on the attributes that connect them as one entity rather than those that are obvious facilitators of disunity. The playwright inadvertently reveals his desire/commitment to a better Nigeria built upon the understanding of differences and a deliberate concentration on the things that define us as a people. As Edewor, Aliko and Folarin note "unity does not mean uniformity, and that understanding, respecting and tolerating differences occasioned by socio-cultural diversity, is by far better than strenuously striving to wish them away" (75).

Thus, Emmy Idegu offers a solution to the constant sectional cries of marginalisation by calling for a singularity of purpose through an understanding towards making Nigeria work as well as a fitting remedy for the crisis of resource control. His solution to this is that those who labour more will have a higher reward and those who produce less will

not be made to feel less rewarded by what they get. He hints at a revaluation of the revenue allocation procedure to reduce the agitations of different groups who feel marginalised by the resources being allocated to them from the federal treasury. This revision perhaps should be a vertical division of revenues, together with revised horizontal division with increased rewards for local revenue generation.

As such irrespective of the difficulties/challenges being experienced by Nigerians, the playwright, driven by a conscious will to activate change towards the betterment of society remains resolute and committed to the message of a better society. Emmy Idegu exemplifies this again in *Beloved Odolu Kingdom*, through the characters of Citizen 1 and Citizen 2 after the King retains his throne in a contest with Irahub:

> **Citizen 2:** Look my dear friend, it does not matter what the situations on ground are, one thing is certain, Odolu Kingdom is greater than any individual, clan or group of clans. We will come out of these challenges a better, united and progressive Odolu Kingdom. Do you agree with me?
>
> **Citizen 1**: I may disagree with you on other areas, but of this matter of Odolu Kingdom being greater than any individual, clan or group of clans, I absolutely agree.
>
> **Citizen 2**: Great we agree that no matter the seeming confusion and apprehension, Odolu Kingdom will come out of these trying moments a better, united and formidable Kingdom. (96)

The above conversation by Citizen 1 and Citizen 2 gives further expression to the resolve of Baba (in Great Odolu Kingdom, 43) for the collective effort of all in moving society forward as a united entity. The exchange between citizen 1 and 2 depicts the kind of collective agreement which individuals in society must come to, irrespective of the difference in opinion or ethnic inclinations.

Hence, the call for patriotism is to all and sundry. This is based on the position that everyone has a stake and a role to play in determining the growth and peaceful coexistence of the Nigerian society. The character of Citizen 2 serving as the authorial voice in *Another Odolu Kingdom* again sums it up thus: "we do not have any other kingdom to call our own. There will be heavy quakes. However, no matter the dark clouds, if we sincerely want, we have all we need to succeed in this another Odolu Kingom" (76). Finally, for Nigeria to develop politically and in all spheres, the stranglehold and grip of ethnicity in the lives of the Nigerian masses must be changed. Unity in diversity needs to be promoted; the emphasis should be on proper education for all citizens irrespective of the location of religious affiliations.

Intratextual themacity within the Series

Beyond discovering the intratextual links which tie the Odolu series together to reveal the playwright's commitment, there are also points of disparities within the three independent texts which help to demonstrate the commitment of the playwright. While the three texts operate using the central motif of Odolu (which is a metaphor for the Nigerian society), their plots differ in content, style and approach. Emmy Idegu in *Beloved Odolu Kingdom* and *Another Odolu Kingdom,* expressed his concern over events in the Nigerian society using similar situations. Both texts are situated in a Kingdom struggling with the difficult choice of who should become the next leader. Thus, in *Beloved Odolu Kingdom*, the playwright in establishing the thrust of his argument begins by introducing readers to the major conflict which drive the plot.

Citizen 2:	May be what? May be what? Our king is almost dying but rather than move him to where he can be attended to adequately, our elders are engaged in avoidable quarrels over the matter.
Citizen 1:	What did I hear you say?
Citizen 2:	You heard me well and clear. And i can say this anywhere anytime.
Citizen 1:	It looks like the nut they find very difficult to crack is not the health of the king as much as what will happen to the throne in the absence of his highness.
Citizen 2:	The throne. The throne? We are talking about the survival of our king, they are there fighting about what will happen to the throne.
Citizen 1:	Take it easy my friend.
Citizen 2:	sometimes I am tempted to think that this council of elders has outlived its usefulness.
Citizen 1:	don't let them hear you.
Citizen 2:	...except for their selfishness, don't we know what the laws of the land say about a temporarily empty throne? Don't they know? Even you seated here, don't you know that in the absence of our king the head of the council of elders who by rank is the most senior, oversees the affairs of the kingdom before the king returns (7).

The above excerpt encapsulates the dramaturgical rendering of the crisis being faced in the Kingdom. The playwright uses the characters of Citizen 1 and Citizen 2 to represent the voices of the masses that are often at the receiving end of most political crisis. Through their incisive commentary, the playwright reveals the feeling of uncertainty and distraught which have engulfed the entire Odolu Kingdom. The characters (citizen 1 & 2) therefore serve as vessels through which the playwright leaves his imprint by

engaging in a deep critic of the entire political system of leadership in Nigeria. This style is also replicated by the playwright in *Another Odolu Kingdom.* In both plays, the play/plot structure moves from the council elders/advisers meeting to the analysis and discussions by citizen 1 and 2. However, while Citizen 1 & 2 play active roles in establishing the conflict in *Beloved Odolu Kingdom*, in *Another Odolu Kingdom* they perform a reactionary but somewhat more analytical and discursive role as captured below:

Citizen 1: I cannot believe why the king took such an inglorious decision contrary to the feeling of the majority of the well meaning citizens of our Kingdom.

Citizen 2: The feelings of which majority are you talking about? Besides, this is a free kingdom where leaders are free to aspire for two slots on the throne as approved by the laws of the land....

Citizen 2: If not so tell me, what is the meaning of His highness wearing a borrowed garment as king of this kingdom? Tell me.

Citizen 1: You do not need to blow this hot gas. Besides, there is no firm confirmation yet. I heard some people are still talking with him to convince him otherwise.

Citizen 2: Left for me he should go ahead. Let him go ahead and prove a point that Odolu kingdom does not belong to any clan. It belongs to us all.

Citizen 1: I hope he will listen to the voice of wisdom and not plunge this kingdom into any avoidable chaos (15).

The above conversation is a reaction to Akpeja's decision to seek the second term as ruler of Odolu Kingdom. Citizen 1 and 2 play a critical role here in heightening the conflict of the play, they provide insight into the dynamics and political intrigues of the kingdom. Their views are a reflection of the playwright's commitment towards raising critical consciousness by showcasing the criticisms offered by Nigerians during President Jonathan's second term bid in 2015. While *Beloved Odolu Kingdom* and *Another Odolu Kingdom* share some stylistic similarities, the playwright in *Great Odolu Kingdom* deviates totally in style of plot and characters. The central motif of the text is creatively summarised in the stage direction presented below:

> *As the solemn music and songs gradually fadeout, light comes on stage in simultaneous synchrony to reveal characters in a hut with six visible apartments. The apartments are so close and almost glued to each other. Inhabitants of the six apartments each has similarity of costumes and make-up that differentiate each group from the other. They all maintain a freezing position as music and song gradually go off. As the stage is fully lit, the six groups come together in*

> *their separate identities, putting their heads together in what looks like an aggressive firmness to each position. Left in the midst of them all is an obviously old, dissatisfied but calm Baba* (2).

The play *Great Odolu Kingdom* thus deviates from the problematic of selecting a new leader to interrogate the critically sensitive issues of resource control and restructuring. Unlike the King and Council of Elders' scenarios used to explore the electioneering debacle by the playwright in *Beloved Odolu Kingdom* and *Another Odolu Kingdom, Great Odolu Kingdom* captures the various cries for more attention, political and economic control by states in the six geopolitical zones in Nigeria. Each of the plays in the series therefore, encapsulates Emmy Idegu's commitment to interrogating the political happenings in the Nigerian society using different styles, plots structure and approach.

Conclusion

There is no doubt that there exists a string of Intratextual commitments beaming in the dramatic writings of every playwright. The Odolu series as examined in this paper reveal that Emmy Idegu is committed to a positive socio-political reconstruction of the Nigerian society. His, overall interrogation of the political and regional disagreements which have characterised the Nigerian socio-political landscape is exemplary of a playwright with purpose and commitment. Like earlier generation playwrights who have been celebrated for having ideological commitments towards the interrogation of issues in society, contemporary Nigerian playwrights have also over the years successfully engaged in interrogating societal issues via a committed ideological lens. Emmy Idegu's Odolu series is a testament to this position. His veracious pursuance of a more conscious and socially active society is a pointer to the role of playwrights in society. As such new Nigerian playwrights must wake up to the challenges of society by engaging issues in society and using their works for socio-political enlightenment and growth. As Femi Osofisan puts it: We must use the weapon we have – our pen, our zeal and our people, the song of liberation… with our writing, we would wash away the stigma of inferiority, rouse our dominant energy, and unmask the pest and traitors among us… our work would be a weapon in the struggle to bring our country to the foremost rank of a modern nation (6).

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LYRIC AND IMAGE IN YEMI ALADE'S MUSIC VIDEO "*JOHNNY"*

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Abstract
The advents of music videos have given music a new direction. Majority of contemporary popular musicians engage in the production of music videos in order to make their music popular and appealing to viewers. Johnny music video is of no difference. Lyrics (song text) and images are essential elements in music videos that contribute immensely to the dissemination of the message. This study, therefore, examines Yemi Alade's utilization of lyrics and images in conveying the story of Johnny as a character in the music video. Through a content analysis method and semiotic theory, we observe that the lyrics and images in Johnny music video depict the nature of an inconsistent contemporary man in several relationships with ladies. This study argues that lyrics and images in Johnny's music video are a fusion of indigenous and contemporary signs rendered to elicit viewers' emotion for the story the music video narrate.

Keywords: Lyric, Image, Music, Video, Yemi Alade, Johnny

Introduction

A music video is a form of audio-visual communication in which the meaning is created through carriers of information such as lyrics and images. These carriers of information aid musicians to further establish genre, mood, styles and techniques and approach to music styles. Blacking explicates music as "humanly organised sound" (16). Tracy describes music in Africa as "vocal participation, the physical manipulation of instruments and the rhythmic or dance movements associated with music" (10). It is obvious that the majority of contemporary popular female musicians adopt African popular style of music (Afro-pop). Adeola comments that "contemporary popular music in Nigeria is the existing and prevalent musical genres that have wide appeal and typically distributed to large audiences through the music industry.

This particular style is very flexible because it gives musicians the ability to incorporate other creative styles in order to make the music more appealing and expressive to every listener irrespective of the tribe and gender. Yemi Alade's employments of African popular style (Afropop) in the music video of Johnny construct a distinctive audio-visual effect in support of lyrics and images. This study, therefore, uses semiotics theory to interrogate the lyrics and images in the music video. Music is a practical and theoretical

enterprise which involves careful ordering of purposeful sounds to communicate. It roles of been educative, informative to mention a few are still present in various forms of contemporary popular music creatively composed and rendered by musicians. Every society employs music for different purposes. Brockett and Ball assert that:

> Music (especially in combination with lyrics) may serve many functions. It may establish mood, it may characterise, it may suggest ideals, it may compress characterization or exposition (by presenting information, feelings, or motivations in a song), it may lend variety, and it may be pleasurable in itself (50).

In line with the above quotation, *Johnny* music video combines popular lyrics and images to narrate the story of a woman who is dating a man that engages in several relationships with other ladies. The mood reveals and comments about happenings using a blend of tempo, pitch, rhythm, timbre and harmony. Generally, most music videos that discuss feminine issues are often appealing and well accepted because of the popular ideas that musicians convey through the audio-visual medium.

Yemi Alade's *Johnny*

Yemi Alade is one of the Nigerian female musicians that have used her music to reflect and promote African culture. She is popularly referred to as "Mama Africa" because of her African Popular style of music. The appreciation and acceptance of her music became prominent after winning the maiden edition of the Peak Talent Show in 2009. Combination of two tribes from her background (father Yoruba and mother Igbo) have added aesthetics to the choice of language in her lyrics. *Johnny*, one of her most widely accepted musical video release in March 2014.

Furthermore, the popular appealing images and lyrics in Yemi Alade music video made viewers and listeners from different countries such as Nigeria, Ghana, Uganda, South Africa, Zimbabwe and United State amongst others admire Johnny music video. She has also released several other Albums such as *Uche face*, *Tangerine* and host of others. Johnny music is a track in the Album "king of Queens" released 2014. Connotatively, Johnny is a variant of John. It is a popular name associated with the male gender of the Christian religion. The song revolves around a character Johnny who derive pleasure in engaging ladies in several deceitful relationships. On the contrary, going by the biblical story of John, he was known to be a fascinating and humble creature that strongly advises people on the need to desist from sinful acts. Thus, the music video depicts the present-day men and their inconsistent attitudes towards relationships.

Semiotics Expression Sin Popular Music Video

Semiotics as the science of signs reflects in all forms of communication. Semiotics evaluates the interpretation of signs beyond their surface definition. Saussure explains that "… semiotics is a science that investigates the life of signs and demonstrates what signs consists of and what laws govern" (15). The idea of the sign is also stress in the

description of semiotics captured by Eco "as a study which is concerned with everything that can be taken as a sign" (7). Music as one of the oldest form of communication regards the musician or singer as the encoder and sender (signifier) of information lace with different signs which aid the signified concept. Within the context of this study, we regard Johnny music video as text conveying messages through two dominant signs such as; lyrics and images.

The popular music videos use several sign systems to communicate with their viewers. Adeola asserts that "Popular music is a type of music that generally enjoys the favour of acceptability by the people for which it is made. This can be within a given cultural or geographical location or transcend cultural boundaries, thereby extending beyond its immediate locality" (80). Connolly and Krueger affirm that "popular music has a wide following, is produced by contemporary artists and composers, and does not require public subsidy, and this includes rock and roll, pop, rap, bebop, jazz, blues and many other genres" (15). Adams & Fuller (938) explain that "Historically music has been a medium for human social expression. This social expression can take many forms, from triumph and hope to utter frustration and despair. Regardless of the catalyst that creates it, music serves to stimulate the mind, stir the soul and elicit emotions".

Some lyrics are presented in direct or indirect satire through such speech figures as simile, metaphor, alliteration, allusions, and even short anecdote to convey an observation or/and opinion to an audience.

Cunningham et al. identify music videos as "a passive trigger to active music search and state that visual aspects of music videos can strongly influence the amount of attention paid to a song" (7). Lyrics and images are the two dominant elements we regard as sign systems in Johnny music video. The music video is perceived to be didactic and an interesting aspect of audio-visual literature which communicates through numerous sign systems such as; lyrics and images accompanied with choreographed dance style, costumes, make-up, use of urban and rural locations, characters, flashback, prelude and interlude techniques, dramatic storyline among others. These aforementioned codes are captured and creatively mirrored in the music video; *Johnny*.

Analysis of Lyrics in *Johnny* Music Video

Lyrics in music are words placed creatively to the melody. It can be analysed concerning a sense of unity or lack of unity it has with it supporting instrumentation. It often contains political, economic, social or religious themes. The messages of lyrics can be explicit or implied through metaphor or symbolism. Thompson asserts "lyrics and singing play a slightly secondary role to music. Music without lyrics is still music, but lyrics without music are poetry" (21). Therefore, lyrics in music are very essential and must be artistically created and rendered. The lyrics of the song *Johnny* within the context of this study are regarded as a sign and a semiotics theory is employed for the interrogation. The lyricist (Yemi Alade) incorporates eight verses and five choruses to

make up the lyric of Johnny music. The musician employs the techniques of code-mixing of five languages namely; English, Pidgin, Hausa, Ibo, Yoruba. Analysis of selected verses and chorus of the lyrics are considered below. One of the prominent style noticeable in contemporary African popular music like this is the style of introducing the name of the musician, record label and the producer as the first verse and the last verse. For instance, at the first verse in Johnny lyrics, the lyricist captures the following excerpt:

> Ho ah
> Ehn
> Habokoto bokoto eh
> Selebobo pon the beat
> Yemi Alade
> It's Effyzzie baby

From the above excerpt, it is clear that the musician engages in using different words that phonetically imitates, resembles or suggest the sound it describes. The illocutionary intention of the musician in the stated excerpt is representative because some personalities like the Producer, the record label and the musician were acknowledged and also to make listeners understand and known the personalities involve in the music production of *Johnny* music video. The perlocutionary effect this has on the listener or reader of the music video is knowledge about the musician and other personalities in the music video and the musician's creative skills in using onomatopoetic words to create a fantastic expression.

The musician uses the second verse to explain *Johnny's* character and his inconsistent attitudes with ladies. The excerpt is captured below:

> Johnny leave me follow Cynthia
> And I don't know what to do
> And he talk say I no do am
> Like the way Cynthia dey do
> Johnny give Uche belle
> He talk say he wan marry Nene
> Nwokem ke di fe neme
> Johnny mo, Johnny mo

Pidgin and Igbo languages dominate the excerpt above (verse) in the lyrics. The locutionary act in this verse is the general meaning of each of the lines in the verse. The musician's illocutionary intention has been express in such a way that it captures the assertive, directive, expressive, declarative and commissive tone, mood, images and lyrics respectively. From this verse, it is easy for listeners and viewers to understand the musician's narratives of *Johnny* character in the music video. He deliberately left the musician Yemi Alade for another lady Cynthia because *Johnny* feels that Cynthia is

better. The illocutionary intentions of the musician set to achieve in this verse are to inform ladies that a man can actually dump a woman for another woman based on selfish motives. He can also engage in several affairs to the point of impregnating and also promise another girl marriage as a result of pleasure. This could lead to several emotional breakdowns for young ladies at the point of discovering that a man has deceived them in the disguise of showing affection. Amid all the ugly games, a young girl should ask a man what is happening. This verse has a further project the distasteful side of dating an unfaithful partner.

The musician uses the chorus of the lyrics to further explain the next action about the situation. What she has done to locate *Johnny* and other ladies account of *Johnny*. This is captured in the excerpt below:

> I'm looking for my Johnny
> Where is my Johnny
> Johnny mo
> Do you know Johnny… question
> If I no see my Johnny
> Fe fe geme
> I'm looking for my honey…(ya ya ya)
> You telling me this, you telling me that
> I say this is not for me
> Johnny do me corny (Johnny)
> Johnny do me corny (Jo-Johnny)
> He's doing me this
> He's doing me that
> But I no go tell mummy

From the chorus stated above, it is captured that *Johnny* has eloped with another lady. The musician registers the impression that *Johnny* is her honey and she must search to locate him. She questioned other ladies about Johnny's whereabouts. It is, however, unfortunate, that the ladies she asked about *Johnny* happened to be *Johnny's* girlfriends too. The responses from the ladies were shocking but the singer refused to believe such stories. The singer expresses a mood that portrays betrayal and complains of *Johnny's* character. The illocutionary intention from the singer is how to diplomatically carry out a form of investigation when one suspects that a partner is cheating.

The third verse of the lyrics further discusses *Johnny's* adulterous nature and flimsy excuses. This is captured in the excerpt below:

> He go Canada
> He go Tokyo
> Yesterday he say he dey Morroco
> He dance disco

He singawilo
Na lie
Na lie, na Pinocchio
This one nagobe… ayakata
Original gobe
See me see wahala eh

This further stresses that *Johnny* create all sort of stories of him travelling from one country to another but frankly, it is all lies. Within the context of this music video, it is captured that it is not only a man's (Johnny) attitude that changes when engaging in other unfaithful affairs with different ladies but also the different narrations of untrue stories compliment his actions. Thus, from the lyrics, a lady dating the kind of *Johnny* has found herself in distress.

Analysis of Images in *Johnny* Music

Images are visual elements that are artistically infused to aid interpretations and beautify a work of art. It is well known that human perceptions of music and image show strong correlations with each other. Both of them can inspire similar human sensation like emotion. Osborne proposes that "music can stimulate visual imagery" (133). Juslin et al. argue that "visual imagery is an important mechanism by which music brings emotion" (14). Meyer discusses that "it seems probably that…image processes play a role of great importance in the musical affective experiences of many listeners" (23). The image expresses mood, philosophies and ideas and it also aids interpretation of music. This study considered popular dance style, prelude/interlude concept and flash-back as three dominant images in Johnny music video. The dominant images created a visual and mental expression. Mental images such as unfaithfulness, pains, suspicion, frustrations, confrontations, deceptions are demonstrated by three dancers in the video. Similarly, visual images such as African costumes, make-up, rural and urban setting, amongst others are creatively weaved to give the music a popular acceptance.

Dance as Image: Most music videos incorporate choreographic movements as a way of making their music more expressive and acceptable to viewers. Oyortey describes dance as "a non-verbal means of communication which uses some of the humanly possible actions of the body selected from the gestures, bends, extension, twist and turns" (184). Vancamp opines that dance is equally "a human movement that is formalized with such qualities as grace, elegance, and beauty to the accompaniment of music or other rhythmic sounds, for the purpose of telling a story" (np). Nketia (639) discusses that "dance can also be used as a social and artistic medium of communication. He stressed further that it can convey thoughts or matters of personal or social importance through the choice of movements, posture and facial expressions". Dramatic choreography accentuating the upper and lower body parts of the three female dancers are expressed in *Johnny* music video. The movements of the trio dancers reflect the interpretation of the lyrics through rhythmic punctuation of the sounds from the instrumentations.




Fig.1: Expression of Arms Movements through peripheral space by three dancers

Prelude and interlude as Image: To further enhance the concept of the music video, the use of a narrator in the prelude and interlude act creates a mental picture on the levels of *Johnny's* unfaithfulness. The interview within the music video is to further ask *Johnny* for his side of the story as well as to identify his lady among other ladies. But to their surprise, he denied them. The case is likened to be someone that needs a solution to her problem, she proceeds to settle it in the court. Yemi Alade represents the female's voice and the complainant while the *Johnny* as a character is the defendant and the narrator as the judge.




Fig. 3: Prelude as Image in *Johnny* ***Fig.4: Interlude as Image***

Flashback as an Image: Flashback describes some past events related to the present. A flashback style is a tool employed by musicians to create a dramatic effect, to connect and arouse viewers' emotions. This study views flashback as communicative visual and mental image use by the ladies to narrate Johnny's several unfaithful acts such as;

Johnny's proposal to Nene which signifies marriage, Johnny's deceitful display of affection to Uche through feeding her before impregnating her and Johnny's romantic kiss moment with Cynthia were ably captured to buttress the singer's music narration.



Fig.5: Johnny feeding Uche Cynthia



Fig.6: Johnny in a romantic mood with

Conclusion

An audio-visual medium like a music video is a tool and it possesses great potential for addressing, discussing, identifying and reflecting realities through popular images and lyrics. The fusion of indigenous and contemporary images and lyrics rendered to elicit viewers' emotion as captured in Johnny has given the music video more popularity within and outside Nigeria. The infusion has further established genre, mood, styles, form in the music video. The idea of musical elements such as rhythm, pitch, tempo, texture, harmony and timbre are captured through vocal and instrumentation music which in turn produce humanly organise sounds that communicate the message of the singer.

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A NEO-FEMINIST READING OF MODERNITY IN TRADITION IN TESS ONWUEME'S *THE BROKEN CALABASH*

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Abstract
This paper examines the re-location of modernity in tradition and tradition in modernity in Tess Onwuemen's The Broken Calabash, by assessing the conflicting ambivalence in negotiating the survival of women within a patriarchal system. It argues against the frame of the popular maxim; "it's a man's world", an aphorism that appears to sanction the victimization of women. It contends that modern-day slavery is veiled in the guise of tradition and cultural practices. The paper argues that the survival of the contemporary African woman lies on her ability to negotiate her existence drawing from the modern internalities within the tradition. The study contends that Tess Onwueme's drama is ladened with the neo-feminist position, where her female dramatic characters, question and crosses the taboo line before upturning the socio-cultural status quo that inhibits the mobility of the woman. The paper uses Neo-Humanist Theory a la neo-feminism to maintain that, Tess Onwueme's The Broken Calabash is an artistic construct, that expresses the flow and contra-flows of the modernity in tradition and the traditions in modernity. The study found out that emancipation for Tess Onwueme's female characters require some taboo crossing before their humanity are asserted within her drama's universe. The paper concludes that Tess Onwueme's deployment of the cultural aesthetics and motifs of the Ogwashi-Uku people of the Delta in her dramaturgy offer a postmodernist solution to traditional problems.

Keywords: Neo-feminist Aesthetics, Culture, Tradition, *Broken Calabash*

Introduction

The Africans fought for liberation from the Slave trade and from colonial masters which they eventually got after several years of struggle. Nevertheless, many years into self-rule, many Africans have continued with the colonial legacies left behind by imperialists. Many colonized subjects draw on certain aspects of residual traditions and culture to

oppress themselves. This is evident in many postcolonial African states. Many African playwrights/dramatists have drawn from the experiences of colonized subjects in writing plays that show the flow and contra-flow between tradition and modernity.

The relationship between traditionality and modernity has been a central theme in most African drama. While African playwrights/dramatists have examined this theme from many perspectives, several basic questions have become the focus of ongoing debate and discussion about the place of the African humanity in the face of suppressive traditions: What is the relevance or neo-humanist value of some indigenous African traditions to the challenges of contemporary life? Do traditional modes of thought and behaviour constitute resources or impediments to modern development in Africa? How has African woman or women been able to negotiate their existence in the face of a well-instituted structure that, arguably, subalternate them? These bothering questions have preoccupied the thoughts of many Nigerian playwrights as well as other drama-critics who are constantly in a search of new episteme to solving problems instituted by paleo-patriarchal distortion and misinterpretation of certain aspects of African traditions. Tess Onwueme belongs to this class of playwrights.

Tess Onwueme herself is a sufferer of such cultures. Her experiences as a woman that grows up within an oppressive system as well as her desiderata to negotiate her existence are evident in her dramatic oeuvre. Born in Ogwashi-Uku present-day Delta State, Nigeria, Onwueme today is an internationally acclaimed playwright, scholar and poet, who rose to prominence writing plays with themes of culture and tradition, social justice, and the environment. In 2010, she became the University Professor of Global Letters, following her exceptional service as Distinguished Professor of Cultural Diversity and English at the University of Wisconsin–Eau Claire. Through her plays, she used theatre as a medium to showcase historically silenced views such as the plight of African Women in the face of culture and tradition and generally shedding more light on African life.

Her play, *The Broken Calabash* is both metaphorical and allegorical. In the culture of the Igbos of the Delta, it is a taboo to break a calabash of palm wine brought to you by your in-laws or friend. It is the highest point of disrespect and dishonour. Breaking the calabash is tantamount to breaking the long-held tradition of accepting such a gift with thanksgiving and appreciation. It indirectly means one has rendered one's tradition valueless. Onwueme therefore presents a title that also tells us about the broken tradition at the end of her play. Calabash in its sense could represent culture, thus indirectly, the title can also be translated to mean; "The Broken Culture". Hence, the title of this paper draws from the departure of the dishonour of an oppressive culture. The play is reflective as the playwright herself notes that she writes to purge herself of oppressive feelings.

Summary of the Play

The Broken Calabash (1984) explores the themes of ritual, tradition and culture as opposed to the other theme of modernity. Ona, a female university undergraduate and the

only child of her parents, is an Idegbe ("male daughter"). This is the name given to an only daughter and child of marriage in Ogwashi Uku clan of the Delta State. She is expected not to be married out, but to remain at home to propagate their lineage, by doing this, she takes up the gender role of the male in the absence of a male child in her father's family line. Though she can be permitted to marry another female into the family (if she so desires), to take up her role of childbearing. Her concept and knowledge of the modern life which allows for freedom of will, independence and individualism contradict this unpleasant tradition and cultural ideology.

Ona and Diaku an "Osu" ("outcast" – in Igbo community) are both in love with each other, but the situation surrounding Ona pushes Diaku away and he ends up marrying Ugo - Ona's school mate and friend. The heartbreak from the news of Diaku and Ugo's union compels Ona to take a drastic decision that ends up shattering the lives of her entire family. She gets pregnant for an anonymous character and claims that her father Courtuma is responsible, the father who is now in a shameful and embarrassing situation, decides to take his own life.

Conceptual and Theoretical Explanations

Nelson Graburn avers that "tradition was the name given to those cultural features which, in situations of change, were to be continued or handed on, thought about, preserved and not lost" (6). Therefore, tradition is a vital part of a people's heritage that reminds them of their nativity. It bears on cultural practices. Cultural practices drive tradition. Ola Adekoya describes tradition as "the practiced belief or behaviour passed down within a group or society with symbolic meaning or special significance with origins in the past" (43). Traditionality, in a sense, is different from tradition. It is the strict adherence to traditional methods or teachings. It is essentially a state of *being* and *becoming*. Most of the extant descriptions of tradition, arguably, take the path of definitions given by Graburn (6) and Adekoya (43). Nevertheless, there is also the danger of regarding such 'preserved' cultures as fixed and unchanging, as embodying some essential and authentic tradition, which is rendered inflexible. This is so because, within the tradition, there is also the modern tradition. The modern is what oils the wheels of tradition to continually reinvent itself.

The term, 'Modern' is used as a marker to distinguish the contemporary from the 'ancient' past. The term is different from modernity. Modernity is used to connote the "here and now". Bill Ashcroft, Gareth Griffiths and Helen Tiffin reiterate this position by referring to modernity as modes of social organization in the ever continuing present (131). For them, modernity is more of a discourse than an epoch which involves major discontinuities separating modern social institutions from traditional social orders. Jurgen Habermas (9) puts it succinctly thus:

> The conception of modernity as a period that was superior to the past, buttressed as it was by the replacement of divine providence with the autonomous rational

> human mind, effectively ended the veneration of tradition and paved the way for the Enlightenment philosophical project of developing 'a rational organization of everyday social life'.

Modernity as a term is constant in every social construction. Within modernity, there are also traditions. The traditions of modernity are marked by major new epistemes or development in science or popular culture. Hence, traditionality or modernity intertwined and are coterminous. Attempts to isolate them especially when reading the behaviours of the post-colonized African subjects may result in oversimplification.

In this study, we make attempts to examine how the post-colonised African woman negotiates her existence within a traditionalized society. We use the character personage of Ona as a postcolonial site to understand the relationships between modernity in tradition and tradition in modernity. Our argument is guided by the neo-feminist theory and how they influence the survival of women in the here and now of the African woman.

The Neo-Feminist Theory is rooted in the premise that women should assert themselves by celebrating the attributes perceived to conventionally feminine. It describes an emerging view of becoming empowered by the very nature of their *being* a woman and the glorification of womanly essence over claims to equality with men. Though neo-feminism is relatively recent and has received a barrage of critical backlash by radical feminists, Celine Leon argues that women do and should realize their autonomy through their femininity (150). One of the principles of neo-feminist philosophy is that it champions the free choice of women in appearance, lifestyle and sexuality.

Also central to the conceptualization of neo-feminist aesthetics is the idea that maleness or masculinity has a negative influence on the society, and that the universe would be a better place if this is changed by femininity. The conceptualization of neo-feminism is often ascribed to Aya Gruber (2013). For her as well as other neo-feminist thinkers, masculinity/male culture or patriarchy needs to change unilaterally by the corporeal mobility of women.

Neo-Feminist Reading of Tradition and Modernity in *The Broken Calabash*

Considering the relationship between culture and tradition, Onwueme rightly represents the Anioma culture and tradition in its true picture, projecting a people that have grown to know certain rites as part of their lives and trying to pass them unto the next generation, but in doing so, discover that modernity stands in its way. Ona, Courtuma, Diaku as well as other dramatic characters embody the ghosts of modernity interrupting the transference of long-held tradition. The thesis of Onwueme's play is that traditional culture in Ogwashi-Uku demands that an only daughter and child of marriage cannot be married out. Her duty is not just to her family but the continuity of the community. According to tradition, she is to remain at home to propagate their lineage, by taking up the gender role of the male in the absence of a male child in her father's family line. This

denies Ona, the heroine of the play the avenue and chance of getting married to her heartthrob. She perceives this tradition as restrictive; a calculated patriarchal attempt to confine her and to perpetually keep her in father's house even when she desires to express her femininity with her friend, Ugo. She is policed by the father until she ends up losing her best friend as well as her love interest. Ona leads the reader-audience into the stillness of the Ogwashi-uku tradition and the overlapping mobility of tradition and modernity when she complains to Ugo thus:

UGO: of course, you are. Otherwise, how could you of all people be talking about the worthlessness of life? You, who are the salt of this place?
ONA: (shrugging) Me? Salt of this place? Oh bitterness! Then we'll all be invalidated when all the sweetness in us all is completely absorbed by this stagnant air of tradition
UGO: I don't understand what you mean.
ONA: You are not expected to.
UGO: But who are those expected to know?
ONA: Those directly flowing with the new current which the wind of the old insists on drowning. (*The Broken Calabash*, 8).

Ona's conversation with Ugo brings the Freudian instantiation of instincts and culture to bear. Freud (1930) notes that culture provides an unrelenting source of opposition/inspiration to instinct, which leads in turn to a continuous dis/content by human beings. This is evident in *The Broken Calabash* as a discontent Ona who is caught between accepting the 'new current' (modernity) and the 'wind of the old' (tradition) is caught betwixt committing to her existential desires or be the agency to sustain patriarchy. In the play, Ona, for the Ogwashi-uku tradition is more or less of a dutiful prisoner among her people and family. To negotiate her existence within the rigid tradition means that she must draw on modernity as well as other externalities to free herself from the restrictiveness of her tradition. Courtuma, her father is the able custodian of traditional culture whilst she embodies the modern. This explains the reason Courtuma is presented by Onwueme as a firm traditionalist who suddenly also realizes that the western religion (Christianity) which he had earlier embraced is no longer fashionable to him because he sees both Christianity and modernity as enemies to his tradition and culture. One of the subtle meanings in his acceptation of Christianity is that he, without knowing, brings both modernity and traditionality to live under the same roof. Onwueme describes Courtuma's sitting room thus:

> *Left side of the wall has picture of crucifix, on right side of the wall hangs red and white pieces of cloth with feathers.*

Inasmuch as the stage direction bespeaks the spirituality of Courtuma's family, it also represents the entrapment between modernity and tradition; Courtuma, Ona as well as

the entire community whose continuity depends on how well they negotiate their existence in an ever-changing world. It is also contradictory to think that there are taboo lines in a family and community that has welcomed or embraced the Christian faith. For instance, the practice of Osu (outcast) still holds sway in the community whereas it is for the Osus that the Christian Jesus Christ came to redeem.

In the play, tradition disallows members of the community to relate freely with each other because a particular clan is termed "Osu" (outcast). Courtuma is a supposed Christian who believes in the Osu and Idegbe tradition. He disregards Diaku on the ground of his being an Osu, and more because his daughter is an "Idegbe" ('male daughter'). For him, to even give Ona out in marriage is even bad enough not to talk of marrying her to an Osu. To allow Diaku to marry his daughter means that his family can become or be pronounced an Osu clan; something many Igbo speaking peoples of the Delta resists. Osu Clan in the Igbo society is generally regarded as "good for nothing". They are more or less see as subhuman in some cases. Ugo says:

UGO: You mean it doesn't bother you that our values are so shallow?

ONA: That is luxury! It is only people like you who enjoy such leisure – the luxury of freedom. As confining as the walls of the hostels are, I always feel freer on campus than in my own home. Isn't that ironic?

UGO: Ona, please don't pull my legs. Who enjoys better home care and comfort than you? On campus, you seek attention, but at home, being an only child, all attention and tender loving care are lavished on you. Just you…

ONA: And that's my undoing; my misery. I receive more than my fair share of love. I feel smothered. Just to go out like you now, I can't without a barrage of questions: Where are you going, Ona? Whom are you going to? Why must you go now? Etc. Most times, to avoid conflict and embarrassment, I stay put in the house. (*The Broken Calabash*, 10).

Ona's life becomes that of a miserable daughter who receives love for the wrong reasons. For Courtuma, he does all that for the "right reasons" – tradition. In spite of the 'love' showered on her by her father, she still feels she is living in bondage and this psychologically sets the machinery for her to confront tradition. She says: *Yes, indeed – an accident of birth. I wish I had a choice when I was coming*. (*The Broken Calabash* 2014: 11). While Ona berates her traditional culture, Courtuma sees it as very important especially in maintaining his status, identity and dignity as a man in his community.

Like many men in the play, Courtuma is faced with a dilemma of which his daughter, Ona is the subject. For him, in trying to keep to tradition by keeping his daughter as an Idegbe and rejecting the proposal of an Osu (Diaku), he must cross a taboo line by

breaking tradition. He does not think of how his daughter feels about the decision taken on her; worse, he does not care whether she will accept the decision or not; whether she is comfortable by always staying at home, all he cares about is fulfilling tradition. Nevertheless, he must choose between two choices. It is this structure that neo-feminist attempts to dismantle using the female body as a site. Courtuma crosses the taboo line when he breaks the calabash brought to ask Ona's hands in marriage.

EKETE: Did I hear you broke the calabash of wine brought by Otu Agada and his Son to marry Ona?

COURTUMA: Yes, but what is wrong about that? Otu and his son are Osu. Outcasts, inferior…

EKETE: Stop! Right there! No more, Courtuma! Courtuma! Remember, remember the Tse-tse fly perched on the scrotum, Courtuma, lest you break the balls. Ona is an Idegbe, we know. But that does not mean we must beg the ground to let us stand on it. You broke the calabash of wine. Now, how do you think you can save one tradition by breaking another? Did you not send Ona to school? The Tse-tse fly on the scrotum…. (*The Broken Calabash*, 46)

Ekete's lines above open our eyes to see the fundamental mistake and flaw of Courtuma – He sent Ona to school. From the play, we realize that the life of Ona is meant to be closed doors right in her father's house. Sending her to school opens her up to the larger society and modernity, thus making it harder for Courtuma to make Ona imbibe the culture and tradition of her people. Ona like any other human being begins to get tired of her life of slavery and nothingness, as she does not seem to have any right on making decisions about her own life. It is ironical that the tradition already has her script written down in black and white even before her birth. By the time the whole situation gets to the peak and Ona could not take it anymore, she directly confronts her father;

ONA: No, Father. Not easy now. I have always succumbed to you, that is why you have messed me up. My whole life has been messed up by you because I love you. All my life has been circumscribed by you just because you own me. Now all those knots you have tied into my life to ensure my perpetual bondage to you must be untied!

COURTUMA: Ona! Ona!

ONA: Leave me alone. Do I not see my mates? Am I to live my life unfulfilled just because I'm your only child, and you have some obsolete tradition? (*The Broken Calabash*, 49)

Ona begins to see things in a different light. She realizes that her life has been long caged by her father who strongly advocates for tradition to be followed as their forefathers did. Ona has been pushed too hard to the wall and haven seen the other side of the world (modernity) she tells her Mom – Oliaku; "I say to hell with your tradition. Homestead! Roots! All!" (20). For her, tradition is an agency use to keep her in a perpetual state of silence while she marries wives to bear children for him and multiplies his stock. She says: "Let the wind blow! Let the shaky homestead be blown. Anything that cannot stand the force of change must be uprooted or be blown into oblivion by the storm heralding the new season" (*The Broken Calabash*, 51).

The strongest point of the play is seen when Ona and her parents seem to stand in a debate about the Idegbe tradition and Osu belief.

COURTUMA: Diaku belongs to a family of Osu, Our blood must not be polluted.

ONA: As if it will never be polluted. If I'm kept at home to bear children for my father or marry a wife, either way, it won't be pure blood. Which child is born from pure blood of his family, anyway? Even if you had a son and he had an exogamous marriage, the blood will even be less pure. Tell me, Father and Mother; if you graft an orange seedling into a grapefruit seedling, is the offspring still the same pure orange or grapefruit?

COURTUMA and OLIAKU: Hmm… No.

ONA: So, you see! To prevent me from marrying or forcing me to marry a wife cannot solve the problem.

COURTUMA: It can, because your children or your wife must answer your father's name. If you are kept at home, any man coming to you knows so already and can never claim paternity of those children.

At this point, Ona realizes that her being and feminity is central in both the continuity of her family as well as community. She queries further thus:

ONA: Then the system indirectly encourages prostitution.

COURTUMA: It is far from prostitution. The society sanctions it!

ONA: (*Mock laughter*) So the other is prostitution simply because society does not sanction it. And

	even though it is the same process that is involved?
COURTUMA:	I assure you that within the system, it will still be my blood. Are you not my daughter? And does my blood not flow in you? Likewise, any child you bear for me has already been branded and infused with my blood. The homestead… Ona! The root… Ona!
ONA:	All must come down! If the homestead is too shaky, then it must come down with the storm. If the tree's root is not firm, let it show its face to the sky (51 -52)

The conversation above captures the crux of neo-feminist discourse; the female body as a site for unilaterally dismantling maleness. For Ona, tradition and culture should be a thing of pride and joy, it should not be the thief that steals the happiness and joy of its people, killing their pride of existence, their joy of being, their dignity and honour as humans. Ona acts passionately against such suppressive system in *The Broken Calabash* even it costs her many loses. As a dramatic character garbed on the garments of neo-feminist pulses, she makes up her mind to break away and break free from restrictive tradition using her body as voice. She negotiates her existence within the tenets of the culture that suppresses her. For her, traditional culture is not static; it meant must reinvent itself if society is to move forward. Hence, she says: "anything that cannot stand the force of change must be uprooted".

Ona sought for freedom and she found it, though not the kind of freedom she looked forward to, but she paved a path for the future generation to fight against the enslaving form of tradition and culture.

Conclusion

Tradition and culture has its place in the society, no doubt, certain traditions are beneficial to the society. But when tradition takes over common virtues and reasoning, or begins to restrict or negate the human dignity, then, that tradition requires some self-reflection and reinvention. This paper contends that there are elements of modernity in every tradition, however, rigid tradition manifests itself. Tradition is not, in the first place, made to bring about stillness. It is instituted to bring about mobility; to guide community on how to adapt to change and ultimately to serve man. Its primary assignment is to help or remind humanity of is cultural heritage in making key decisions.

Tradition helps to distinctly define people and remind society of where it was and where it is going; it helps society in relating to its roots while also bearing in mind the responsibilities to fellow humans.

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AUDIENCE PARTICIPATION AND THE SEARCH FOR RELEVANCE IN THE THEATRE: A CASE OF IRENE AGUNLOYE'S *MORE THAN DANCING*'S STAGE PERFORMANCE

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Abstract
Over the years, the theatre has been influenced by social and political movements, ideologies and several waves of artistic experimentations. This paper highlights the nature and influences of Bertolt Brecht's alienation technique in performance and the impact it has on the actor/spectator relationship in the search for meaning and social consciousness. This is explored with the stage performance of Irene Agunloye's More Than Dancing which was staged at the Ahmadu Bello University Theatrical studio. The researcher discusses this performance alongside the Epic Theatre model with regards to breaking of the 'fourth wall' and enhancing the actor/audience relationship in the theatre. In determining the existence of actor/spectator relationships in the theatre, the researcher conducted semi-structured interviews with 12 audience members from different disciplines within and outside the university. The study finds that Bertolt Brecht's alienation technique encourages actor/spectators interactions, encouraging spectators to look beyond the images on stage and to be critically minded thereby entrenching social consciousness necessary for the advancement of human societies.

Key words: Alienation, Brecht, Fourth wall, Social Consciousness, Spectators

Introduction

The specific origins of drama and theatre are speculative but what is however not speculative is the existence of robust theatrical traditions which may have been born from religious rituals and festivals in many societies. "For as an expression of the relationship between man, society and nature, drama arose out of fundamental human needs in the dawn of human civilization and has continued to express those needs since then" (Ogunbiyi, 4). Drama in every sense of the word originated from the man himself embodying his first preoccupations, his first struggles, successes, setbacks. This, therefore, implies that drama was at the beginning common to all human society.

However, in a period as experimental and innovative as the modern era, the problem of the convention is necessarily central. Indeed, the idea of the convention is basic for the understanding of drama as a form. It is then noteworthy to consider what conventions are. Usually, the convention is perceived as a norm, a rule everyone conforms to, an old way of doing things etc. The contributions and situations that led to the rise of other conventions are numerous but briefly, it is the result of the controversy that was part of the Romantic Movement in which emphasis fell heavily on the right of the artist to disregard, where he saw fit, the rules that had been laid down by others for the practice of his art. A convention, therefore, in the simplest sense is only a method, a technical piece of machinery, which facilitates performance (Arnott 68). This implies that conventions inform the nature of performances and determine if there is to be any interaction between the actors and spectators during performances. Most dramatic theories have been concerned with aesthetic formalism, and others, on the spectators' demand and contribution as a shaping element of performance practice.

However, the survival of the mainstream or conventional forms of theatre remains dependent on the willingness of the audience (theatre patrons) because the theatre cannot perform to itself. In the actual practice of drama and audience discourses, convention simply means "the terms upon which an author or authors, performers and audience 'agree to meet' so that the performance may be carried on" (Williams iv). Although, the audience may not be familiar with the conventions employed in the theatre, accepting to go to the theatre and sit through a performance means they enter into a tacit agreement of whatever conventions they are to be served with. A good number of conventional theatre performances are carried out through the fourth wall technique; an imaginary frame that separates the actors and spectators, where the spectators sit passively through the well-made play and the actors pretend the spectators are not present (Willet 100). Conversely, the goal is to acknowledge that the spectators are indeed a significant part of the fictional world and addresses them as such.

While theatre is a willful suspension of disbelief, there is also the deliberate act of employing presentational mechanisms in performance to steer consciousness among spectators and to see drama beyond mere entertainment. Therefore, the spectator's reaction to a theatrical performance is always an interaction of three aspects: the spectator as the one who experiences the performance, the performance as the element that is experienced, and the interaction between spectator and performance which is the process of experiencing. In the attempt to further illuminate the mechanism and processes governing the interaction of the three elements of the theatrical experience (spectator, performance, and the process of experiencing) on the one hand and the spectators' contribution as a shaping element of performance practice on the other Arnott 99). In other words, the extent to which spectators interact and experience a performance depends on the performance theory or theories being employed.

The work of Bertolt Brecht, both as playwright and theoretician, is important for any study of audience/performance relations. His ideas for a theatre experience with the power to provoke social change along with his attempts to reactivate stage-audience exchange, have had a widespread and profound effect on theatre practice and also on critical responses to plays or performances. Brecht's epic theatre looked, above all to changing the conventional modes of production and reception. This paper intends to examine the impact of Brecht's theory on theatre audiences, his perceptions, the audience reception and expectations in the performance of Irene Agunloye's *More Than Dancing* in the Ahmadu Bello University Studio Theatre.

The Ahmadu Bello University Studio Theatre, popularly known as the Drama Village is one of the hubs of entertainment in the University as it provides different sources of entertainment such as drama, musical shows, concerts, dance, comedy shows and the likes at a fee from ₦100, to ₦200 or sometimes even free entry. The Drama Village is a polyvalent venue designed to be used in a variety of ways or styles for performances. It can be used as an arena theatre or theatre in the round where the action area is surrounded by the spectators and a thrust, where the spectators sit on opposite sides and the action takes place in the centre on an elevated platform. It can also be used as a proscenium arch where the spectators sit on the three sides of the theatre and the action takes places in front, on the elevated space which, extends into the audience known as the well. Most plays performed in the drama village are not solely out of the leisure or for the entertainment of the public; they are performed by students of the Department in fulfilment of the practical component of some courses in the Department's syllabus which are sometimes shown to the members of the public.

The Epic Theatre and the Place of the Spectator

Bertolt Brecht was and is still one of the most controversial figures in Modern European theatre and significantly in the world today. Brecht was a total theatre man: director, playwright, manager, theorist, critic, and poet. He challenged Aristotelian assumptions, developing practices and theories of how acting could consciously make spectators critical observers and active participants in the creation of meaning on stage and the audience (n.p).

Bertolt Brecht's works were formed in the artistic and political context of Germany in the early twentieth century. Political playwrights like Brecht found a means to appropriate the advantages and limitations of live theatre. In his view, much of German theatre was bourgeois and outdated, incapable of treating the complexities of modern, turbulent times in Germany. Brecht took the term "epic" and used it to describe the theatre form he was developing which was a matter of playwriting and dramaturgy, acting and staging. The Epic provides a basis for the role the audiences play in the theatre through the alienation effect and the happening effect. These are techniques that go against the dramatic theatre where the happening shock or effect is applied to smash through all the barriers set up by the spectator's reason and the alienation is to interrupt

the spectator into bringing the best of his/her reasoning to play. The idea is to get the audience to think, reflect as well as judge the characters and actions in a performance rather than 'sit on the edge of their chairs with excitement' or nail-chewing apprehension (Martin and Bial, 5).

The Epic theatre is virtually the antithesis of Dramatic theatre. Dramatic theatre aims to imitate 'real-life' on stage and draw its audience into feeling for the characters. Sometimes, these out-pour of emotions blocks any avenue for reasoning and reflection in the theatre. The epic is opposed to catharsis as the sole purpose of drama, believing that the basic purpose of drama is to teach spectators and show them how to deal with problems which is a sharp contrast to the notion of drama to purge the spectator and relieve his apprehensions. Epic expects the spectator not only to leave the theatre 'feeling better', but to go away wiser and more capable (Willet 96).

Instead of the Aristotelian model of tragic destiny, Brecht considered life as dialectic, encompassing the complexities of living. Brecht observes that a healthy play should engage the mind as well as the emotions. Deep feeling combined with thoughtfulness is the ideal epic style. It is a frequently recurring mistake to suppose that this-epic- kind of production simply does without all emotional effects: actually, emotions are only clarified in it, steering clear of subconscious origins and carrying nobody away (Willet, 129).

Techniques of the Epic Theatre

The epic is mainly interested in the attitudes which people adopt towards one another, within and outside the theatre. The concern of the epic theatre is thus eminently practical. Human behaviour is shown as alterable; man himself is dependent on certain political and economic factors and at the same time is capable of altering them. Therefore, the spectator is allowed to critique human behaviour; the idea being that the spectator should be put in a position where he can make comparisons about everything that influences how humans behave. Thus, the spectators become judges and witnesses in the theatrical event and move from being passive members, unseen guests, to active members in the theatre and in real life, engendered in the alienation effect or verfremdungseffekt. Brecht believed that theatre should make people think; it should not be merely for entertainment (Bently, n.p).

A few techniques that inform the application and attainment of alienation in performance are discussed as follows;

Use of Music

Music in performance and theatre introduces variety but at the same time, music makes possible the 'poetic theatre'. In this theatre, music or songs are mostly employed as informers; providing information and linking scenes as a narrator would in a performance. In light of alienating the spectators, music is used to neutralise emotions

rather than intensify them, to constantly remind the spectators that they are watching a performance. Employing this technique in performance aids in preventing the audience from being lulled into the action and dispels any narcotic effect and keeps the spectators awakened and alert (Willet, 102).

Space, Acting and the Actor

In the epic theatre**,** the actor never acts as if there is a fourth wall surrounding him. He expresses his awareness of being watched. This immediately removes one of the traditional stage's characteristics-illusion even when performances were carried out in the traditional proscenium arch. The audience can no longer have the illusion of being the unseen spectator at an event which took place. However, the spectator's empathy is not entirely rejected. The audience identifies itself with the actor as being an observer, and accordingly develops the attitude of observing or looking on. That is why actors and spectators are able to interact directly or indirectly during a performance in the theatre even when it is not part of the performance text. The Stage Curtain is often dispensed with or half of it used instead of a full one, direct address by actors/characters to the audience is often employed etc. The direct address breaks the (invisible) 'fourth wall' and crushes traditional realistic/naturalistic conventions while reactivating the actor-audience exchange (Willet, 105).

Lighting

Lighting in performance is used for illumination and sometimes, it is used for atmospheric purposes: creating the right mood and atmosphere to support a scene, action or the performance itself. Thus, it is not uncommon to have the spectators sit in the dark while the acting area is illuminated in the pretence of the spectators being the unseen guests. However, in the Bretchian theatre practice, when the theatre's light come on during a performance, the spectators and performers share same lit space or the theatre may be flooded with light (and the lighting instruments in full view of the spectators) for the spectators to participate in the theatrical encounter. This is done to ensure the spectator/actor interaction and remind the spectators that they are watching a performance. Thus, the distancing effect is created by making the unfamiliar familiar. Here, lighting is used for clarity: clear and sharp so that the audience could see the actors better and vice versa and less for atmospheric purposes. Any or all of these techniques can be used to enhance the actor/spectator interaction in a given performance. While this list is not exhaustive, they form the basis for the understanding of actor/spectator relationships in the theatre.

Acting and Audience Participation in the Performance of *More Than Dancing* (staged on the 24th and 25th of August, 2014)

Black Out. A voice in the dark calls out in what sounds like a lament "Nigeria ooooooo Nigeriaaaaa…" and others respond with the song:

Nigeria ti gbogbo wa ni,

Koma gbodo baje
Tori kosi ibomiran ti ale lo
A jo ole da bi'le
Eje ka sowopo ka fimo sokan
Gbe e, k'emi gbe

Meaning in simple terms, Nigeria is a great nation and will be greater if we all unite and work together as one. This Yoruba song by King Sunny Ade is quite popular and some members of the audience sing along with the orchestra. Deliberately or unconsciously, the spectators are already being prepared for the performance outing. Lights come on, on the stage are celebrants; men sitting on the 'high table' while the women dance to cheers and shrieks. It is the United People's Liberation Party (UPLP) Secretariat and the party emerged victorious in the just concluded primaries. Another set of angry women led by Madam Bisi interrupt the celebration. Addressing the spectators, she says:

> **Madam Bisi**: Stop drumming! Stop dancing! Stop immediately! Enough of the dancing…year in year out, primaries come and party elections go, all we do is dance. Is dancing all we can do? Is that all we are known for? Look at the high table (points at the top row) where dignitaries are seated? How many women do you see there? Look at us…dancing and collecting two bags of rice, one bag of salt, one carton of Maggi cubes and two wrappers to be shared among thirty-five women… (Black out) (Scene 1)

Having agreed that they have been neglected for too long and want equal opportunities to contest elections, the women field one of their own for the next elections against the insistence of the men and she emerges as President. This illustrates that women in Nigeria today are capable of contesting for and holding leadership positions. Paul wrote that "Salami's *More Than Dancing* is an attempt to rekindle the revolutionary consciousness of the Nigerian women to rise up to the challenges of her time" (119) which is dominated by patriarchy and male chauvinism. Re-echoing this, Nwanya & Ojemudia succinctly put it thus "in her mind, the women had danced enough for the male folk during political rallies and elections and she calls on them to go into mainstream politics to reclaim their humanity" (55).

More than Dancing, set in Nigeria is an advocacy for the need for equality between the sexes which if adhered to can promote better national growth. The performance was characterized by the enlightenment, empowerment and liberation of women in the Nigerian political sphere especially in the 21st Century and the need for women to be allowed to run for office as their male counterparts. In *More than Dancing*, Salami cautions women to desist from being mere spectators in the political scene and learn to become fully involved in the political business: not for an opportunity to compete with men but to contribute their quota to national development.

The performance of *More than Dancing* staged in the proscenium arch style nonetheless had actions carried out in and around the pre-defined acting area, ranging from the well (which was partly occupied by the spectators), to the upper centre stage, the left, right and the connecting verandah serving as exits and entrances built into the spectator's sitting areas. This means that the spectators were 'assaulted' with actions from all sides of the theatre. For example, in scene 3 when one of the women, Madam Garos complains of the chauvinistic attitude of the UPLP party elders (walking to the spectators in the well) she says "We cannot continue to live like this! This is what we call 'monkey dey work', and the spectators respond 'baboon dey chop'. (Scene 3)

Schechner (qtd. in Scheonmakers, 99) stated that 'playing' like this "leads not too deep involvement, not to a feeling of being swept away by the action but to a kind of in-and-out experience; a sometimes dizzyingly rapid alternation of empathy and distance". To keep the spectators, alert also meant that they had to be engaged physically and mentally. Physically, to be able to relate to the performance text by sometimes calling up popular nuances and mentally to be able to interrogate actions and issues raised in the course of a performance.

Again, Alhaji Sani in heavy Hausa accent addresses the spectators saying:

> **Alhaji**: If we allow the women rule over us, they will make us nannies (*walking to the spectators by the right, in 'babbanriga' he mimics rocking a baby to sleep and singing*) Baby! Baby! Don't cry.

This statement above delivered with swift dramatic movements and gestures evokes laughter from the audience, in their excitement, he then turns to them and says:

> **Alhaji**: No! No! No! Why are you laughing? Don't laugh, this is serious…" (Scene 4).

This exchange has been made possible through direct audience address and physical activity as a way of disrupting stage illusion.

While speaking to some spectators about their experiences, Toby one of the respondents said: "…the actors walked around talking to us like we were fellow actors… We were signalling each other and this made me excited…". Therefore, in an environment where 'playing' happens all over and the spectators are 'assaulted' from almost all sides, there will be turning, walking, looking around or behind, stretching forward and in general, a rather high level of physical activity and participation among the spectators which forms the basis for distancing in the theatre compared to watching from just a fixed view where one tends to lean back, concentrate and be in a receptive mood on the "moving picture in the stage frame" (Scheonmakers, 102). Sharing his own experience of the performance, Terhile notes:

> I liked the set very much… the living room had everything you'd expect in a modern day living room…they used real drinks instead of miming and I was very impressed yet we were not carried away. The actors were still able to engage the

> audience and of course as usual the responses would flow…you are never really at the back and never away from the action (Ndera, Terhile Interview 18 September, 2014).

Providing a further insight into the experience of the performance Sule Ahmed notes:

> What Madam Bisi said at the beginning of the performance struck me! She was stating the obvious. It's left for you to now say this is right and this is wrong and for the first time, I actually thought about the place of a woman in a position of authority and what this means for Nigeria… (Sule, Ahmed Interview, 22 September, 2014)

From the responses, it can be gathered that breaking the fourth wall encourages participation and consciousness that stir up discussions within and outside the theatre. Thus, spectators gain relevance not only by agreeing to go to the theatre or becoming guests but also by participating; experiencing and interrogating the performance and interacting with the actors and fellow spectators.

Furthermore, consciousness in the theatre can also be enhanced by light on stage just as spatial conditions would. For example, this performance employed flooding the theatre with lights, putting the spectators in the 'here and now' as well as the occasional blackouts, jolting the audience back to the 'here and now' after a moment of darkness. In many instances, in the course of the interview with respondents, it emerged that what seemed appropriate for one person seemed to interrupt for another. For example, one respondent thought the blackouts provided her time to think and discuss with friends about the performance while some others thought the blackouts interrupted their enjoyment of the performance.

According to Ahmed a member of the audience:

> my issue with theatre performances is the lack of fluidity. Compare it to a movie where you don't have all those breaks or interludes. The lights (in the theatre) go off and sometimes for too long, you wait and listen to those songs and your mind goes somewhere else. I'd prefer if the performance was continuous (Sule, Ahmed Interview, 22 September, 2014).

Here, the lights "go out" to introduce a new scene or action and perhaps remind the spectators that they are watching a performance. Nevertheless, it has not helped this spectator. The "mind that goes somewhere else" (Sule, Ahmed Interview, 22 September 2014) could also be a form of alienation but the ultimate goal of conveying meaningful messages to the audience could be defeated if the spectator loses interest in the performance. Flooding the theatre with lights will suffice in this case. Another respondent appreciates the periodic blackouts and stated that:

> it helps create some kind of detachment. In that dark moment you can turn to your friend and say hey! Did you see or hear so, so and so? It allows you chit-chat and when the lights come back on, you know it's time for action again (Ahupa, Winnie Interview, 25 September, 2014).

This implies that the full blasts of light after a moment of darkness reminds the audience that they are watching a performance by jolting them to the present, creating a detachment. Both respondents cited above are from the sciences: Ahmed from Geology and an irregular attendee and Winnie from Textile Sciences and Technology, an ardent attendee. As Brecht advocated, flooding the theatre with light serves a purpose in the theatre, to show the mechanics of the stage and limit the creation of illusion. However, the occasional 'blackouts' also serve a similar purpose in this case. Either way, there is a sense of belonging, a room for exchange between the audience and the actors especially because the actors have deliberately 'communed' with the audience. This attests to the fact that the Brechtian technique creates an opportunity for the spectators to interact with actions and among themselves. Not only are the spectators detached from over-identifying emotionally, but they are also awakened to the action, ready to analyze situations and throwback responses to the actors. The dynamism of the spectators also contributes to broadening the techniques of the alienation technique and its application in the theatre as captured by the diversity in the responses above.

Therefore, the place of the audience and their participation in the theatre cannot be overemphasized. It is obvious that the atmosphere created in the theatre provides a level of freedom where the spectators feel comfortable enough to participate, to interrogate the performances which Brecht proposed as a 're-functioning' of the legitimate theatre which allowed for possible sharing and not 'too much heightening of illusion that gives the spectator the illusion of being present at a fleeting, accidental 'real' event'. The spectators don't just participate; they have also taken the positions of witnesses, or more like judges which, goes to say that the Brechtian audiences are lively, conscious and critical to situations raised in performances.

Songs also play a vital role in performances as they embody the traits of emotional detachment or involvement of spectators. Brecht rejected the opulence of operatically trained voices and the narcotic sensuality of string dominated orchestra and opted for raw, untrained voices, drums and gongs that will have a 'drug-free' effect on the audience (Thomson & Sacks, 220) and same can be said of this performance. First with the orchestra visibly installed on the stage, then the sometimes unharmonious, high pitched, fast and rigorous songs they produced accompanied by gongs and drums which occasionally overshadowed the singing was capable of producing a 'drug-free' effect on the spectators or luring them to unchecked emotional feelings.

Songs, as used in the performance, were introduced at the beginning of a scene, during a scene or at the end of a scene. Generally, songs or music introduce variety as they also

serve as narratives and intervention. Here, they served the purposes of informers that prepared the spectators for what was coming next. That way, they approached the next action with some vitality and preparedness. For example, the song "It is time for our nation to come together as one, it is time for our country to give the women a chance, democracy na for all…" (Scene 5) led to the scene where women of United People's Liberation Party (UPLP) decide to vote one of their kind to run for the position of president and she emerged winner. This technique 'expels' the spectators from the story and reminds them to be observers. Explaining how the song impacted on his experience of the performance David Oyinnane reports:

> After they (orchestra) sang I realize they were saying what had happened in one scene like a summary of that scene or what may happen in a new scene (David, Oyinnane Interview October 3, 2014).

Similarly, Blessing Agwai one of the spectators notes:

> I was singing along to show you that I was in tune with some of the songs. The songs were also passing across the message to me. I may not have heard what an actor said but the songs tell me this is what they are trying to say and I pick up from there (Agwai, Blessing Interview October 3, 2014).

Furthermore**,** Julius Utom describes his overall impression of the songs used in the performance thus:

> I think the songs depicted the storyline like telling you this happened o! That happened o! Come and see o! You know, like inviting you to come see what you've just heard (Utom, Julius Interview 3, October 2014).

This 'reporting' and 'showing' helps the audience attain a reasonable detachment from the performance. While emotions cannot be banished from the theatre, this model intends for them to be managed effectively towards thoughtfulness and action, securing the relevance of the spectators beyond commercial or academic needs.

Conclusion

Audience members are more likely to find meaning in a performance experience when they interact or participate actively as illustrated. What has been done to make performances valid to audience members is ensuring that Brecht's performance method stays within the Ahmadu Bello University Theatre Studio practices. Though the Ahmadu Bello University Studio Theatre has remained dynamic in its employment of acting techniques often referred to as 'collage' where multiple acting styles are used in a performance, audience recognition and participation has always been at the heart of its theatre practice: from the structure of the theatre itself which encourages actor/spectator exchanges to its performance mode and styles as deliberate or unconscious efforts have been made to 'carry' the audience along. Many times, many directors have been quoted

as saying "throw it to the audience" "take it to the audience" "ask the audience" "move into the audience" "move with that line to the audience" "let them feel your presence", "relate with the audience" among others and the actors have been asked to directly address the audience, 'assaulting' them. This establishes the fact that the 'Brechtian' style encourages some kind of participation for this continuous emphasis on its usage in 'Drama Village'.

In fact, because of the continuous 'splash' of the Brechtian technique in almost all performances in the Drama village, some of the audience members especially from the Sciences, Building and Engineering have become conversant with the Brechtian technique and identify with it in the theatre. The theatre, considered first as a means for entertainment is also capable of instigating consciousness, change and social development from the issues raised relating to contemporary society and especially because there is a deliberate effort to engage the audience in the theatre. This submission gives credence to Brecht's effort towards actively inviting the audience to consciously participate and the continuous domestication of his techniques in Drama Village performances for an improved human to human, actor/spectator experience in the theatre.

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MORALIST VALIDATION AS HEGELIAN PROCESS IN SAM UKALA'S *BREAK A BOIL*

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Abstract
The objective of folk drama is derived from its functionality in a particular society. In a traditional theatre where culture is a container of philosophical thought, the writer's ability to prophesy derives from his unique perspective as an observer of his society's business. Hegel's theory advocates a unified solution to all philosophical problems through the development of a logical method that interprets reality through the dialectic method. Hegel's argument that once a person acquires language it transforms his sum character is interesting when assessing Ukala's Break a Boil. The Hegelian logic suggests that a correct implication of a person's intellectual or emotional level requires an assessment of the character's language. Ukala's Break a Boil focuses on issues of leadership and moral integrity. Ukala's characterization technique utilizes flat characters primarily serving the purpose of didactics. The article is significant in its reconsideration of moralist imperatives and how social standards evolve. The play's termination suggests a festering of the struggle for leadership. This is primarily the point where the moralist validity becomes delicate.

Key words: Moralist, Validation, Hegelian Process, Characterisation

Introduction

In pre-colonial Nigeria, dances, mimes, folktales and oral heroic performances were essential in a child's educational process. Folktales were creative stories recounted by a narrator who drew his materials from legends and myths to cast allusions on actual significant concerns in his society. As an artistic genre, Folkism cultures into contemporary dramatic texts, nuances of oral performances. According to Ukala, folkism is a dramatic philosophy which places literary plays on a folktale or oral history and culture of the folk or masses. Folk dramas represent mythopoeist endeavours to frame traditional convictions and strongly held beliefs, sometimes sprouting from worldviews of divinity, nature and existence, into materialistic tales laced with functional wit. The objective of a folktale or folk drama is dependent on its utilitarian relevance in a particular society. The storyteller or folk playwright, in this instance, gauges the needs of his society and articulates an allegory or allegoric tale he will use to broach his subject of

concern. He is required to be a captivating storyteller who knows how best to work up the tempo of his story, stimulate and engage his audience, which becomes part of the enactment, and crack his nut in a jocular inoffensive manner.

The folk playwright usually sets about his art by creating a folk hero who has a philosophy that easily connects with the audience, though the folk hero might lack those pertinent qualities that mark a proper hero. The hero of his tale is most often an antihero whose opinion of himself is important to understand what he feels his unique position and role in the society is. His heroism and vision are not quite understood and appreciated by the people he is agitating for. The central character in Sam Ukala's play with this antiheroic quality is the filthy, louse infested Nkanka.

In a traditional theatre where culture is a container of philosophical thought, the writer's ability to prophesy derives from his unique perspective as an observer of society. It is man's inner being that Hegel identifies as the proper concern of the ideal artistic depiction. According to Kaufmann (1965), the Hegelian process synthesizes two opposed ideas, the thesis and the antithesis into a unified whole. Hegel's theory advocates a unified solution to all philosophical problems through the development of a logical method that interprets reality through the dialectic method. His concept focuses on the tension between conflicting ideas in a work which truth can be investigated through rational debate. The aim is to resolve this dilemma by highlighting truths on both sides rather than debunking one point of view. In doing this, clarity is achieved and the glaring friction smoothened.

Ukala, as mentioned earlier, describes folkism as a dramatic philosophy which places literary plays on a folktale or oral history and culture of the folk or masses. Hence, one can categorise *Break a Boil,* as a folkist play, set in a fictitious kingdom called Gidiland, revolves around the issues of leadership, moral integrity and adultery. It utilizes the dramatic action of Uwa, and Uki's adultery witnessed by Nkanka, Ison and Eririnma to advance the play's plot. The threesome's bid to alert the king about the subversive intrigues of Uwa his vengeful brother and Ukihis capricious captive wife are subverted by the illicit lovers who attempt every frustrating measure to conceal the crime from the King. Uwa and Uki assassinate Nkanka, the watchman and Ison, the King's first wife, threatened by Uwa swear, with the machete drenched with Nkanka`s blood, not to confess the truth. Eririnma in Uwa's stead becomes the culprit and sets the tone for the subsequent upheavals in the play to commence. At the close of the play, the people rebel against King Gidi's inaction: an action indicative of a revolutionary reappraisal of the traditional way of administering society. The citizenry crowns a stranger, Eririnma, who had proved to be diligent and patriotic to his adopted fatherland. This new attitude by the populace to enthrone meritocracy instead of hereditary monarchy serves the play's raison d'être: to break a boil full of pus.

Ethical Characterization

Ukala's characterization technique accentuates the folkist philosophy of his dramatic works which lean heavily on their oral literary tradition. His characters are usually flat characters who do not develop through the course of the play but continue to radiate their two-dimensional attributes till the end of the play. These characters primarily serve the purpose of didactics and are overwhelmingly manhandled by the playwright in furtherance of his authorial concerns. The dramatic characters are eminently good, honourable and dignified or on the flip side unrepentantly evil, degenerate and low minded. For this discourse a succinct review of some major characters who contribute meaningfully to the complication and resolution of the play will suffice.

Nkanka, a patriotic man suffering from yaws, is the play's primary chronicler, eavesdropper and narrator. Owing to his ailment, he does not interact with people but chronicles the activities going on in the King's palace from his vantage corner in the forecourt functioning as the king's watchdog. He witnesses the king`s brother, Uwa, committing adultery with the queen, Uki and resolves to reveal this malady to King Gidi. In the play, Ukala portrays Nkanka as a lover of justice who despite the forces ranged against him is ready to expose the truth about Uwa and Uki's romance. Even when Ison vacillates and refuses to serve as a witness, Nkanka pursues poetic justice. In his view:

> **NKANKA**: … let us light the oil lamp of the truth and tend it. The guilty ought to be punished. If we do nothing, the innocent will be punished and guilty rewarded… (81)

Nkanka is always out of sorts with the flies continually haranguing his sore infested body. Ukala paints a pitiful, abject picture of Nkanka perhaps drawing a parallel with the lower class forced to witness the rape of the country's resources with no means of speaking out. Nkanka refuses discretion in the face of Uwa and Uki`s amorous affair which he deems seditious.

Gidi is the king of Gidiland. He is Uwa's junior brother who through guile deprives him of the royal stool by inflicting him with insanity. Uwa, who none the less is aware of Gidi's covert action with his mother schemes and bids his time for revenge. Nkanka describes king Gidi as a kind-hearted and a compassionate king who despite Nkanka`s yaws and stench still accommodates him in his palace and gives him medicine. Gidi's hands, however, are tainted as he lacks the attributes of a moral hero. According to Wale Awosika, "in Break a Boil, royalty is severely ridiculed in the character of Gidi. His tendencies to be ruled always by his sexual indiscretion finally and justly cost him a kingdom" (75).

Gidi, the culpable king, lacks the requisite ethical qualities for such an exalted post. He is hoodwinked by Uwa and Uki even when Eririnma presents him with the facts of his

wife`s adultery. He prevaricates and remains doubtful and never trusts anyone easily even his brother and personal security, Uwa. This explains why Gidi resorted to the Ogun fetish for confirmation when Uwa informs him about Eririnma's rape attempt on Uki; one of the many notable instances in this play when Ukala resorts to the supernatural for validation. Gidi states his ethical affirmation thus:

GIDI: I trust Ogun more. Come swear by Ogun (81).

Nemesis finally apprehends Gidi at the play's close when the Gidiland citizenry sacks his throne and enthrone Eririnma in his place. Eririnma is a stranger and soldier sojourning in Gidiland with his wife, Akweke and his mother, Nneka. He is an honourable patriot with high moral integrity. He is confused about how to report Uki's adultery to Gidi. The playwright utilizes Eririnma to express the need to remain morally upright and uphold justice in the society even in a community where the individual has no seeming socio-political gain to protect. Eririnma's heroic words give him unparalleled moral stature:

ERIRINMA: … A man that is a man must thread the path of honour always reward or no reward (83).

His perseverance is rewarded at the close of the play when against tradition he is crowned the king of Gidiland, albeit his alien status which should have disqualified him from contesting. He is a positive agent of change.

Uki is Gidi's wife who he captured from Ugbon. She engages in an incestuous love affair with Uwa, the King's brother. She attempts to stifle the truth when Nkanka and Ison threaten to spill the beans, colluding with Uwa to murder Nkanka. She fails to convince him to execute Ison. Uki is a proper Jezebel who uses her sexuality, guile and charm to seduce King Gidi and deceive him about her affair with Uwa. She lacks virtue and seems to be the character mocked by the play's opening song as the woman without husband and integrity. She's combative and very disruptive. She escapes punishment at the end of the play again through her wiles and caprices. This is another evident lack of poetic justice in the play which is folkist and didactic in form.

Uwa is the king`s elder brother who is inflicted with madness. He commits adultery with Uki the queen and murders Nkanka to conceal his incestuous crime. Uwa is a very vengeful schemer. Ison is the first queen and a co-witness to Uwa and Uki's adulterous liaison. She is a coward who is afraid to confess the truth for fear of her life. Pressured by Uwa upon Nkanka'sassassination, she accuses Eririnma of raping Uki. When Nkanka`s ghost appears at the palace court and harasses her conscience she spurts the truth and faints reappearing later to assume Nkanka`s narrative role; a novel introduction of transfer commentator. Akweke, Eririnma`s wife is portrayed as a virtuous woman in the play, a sharp contrast to Uki who is a guttersnipe. Akweke is a supportive wife who is submissive and has moral integrity

As observed previously, the play spins around the premises of leadership, ethical uprightness, rebellion and vengeance. Cowardice, sacrificed at the altar of truth, is highlighted in the play by Ison who makes a volte-face when intimidated by Uwa to indict the hapless Eririnma. Ison is rather anxious that society will perceive her negatively as a jealous co-wife witch-hunting the beautiful Uki. Ison tries retracting her statement which denies the validity of her earlier utterances about Uwa and Uki's moral decadence. She adopts a presumptuous stand when she justifies her action by excoriating the downward spiral in the Gidiland justice system:

> **ISON**: Leave me alone, I don`t care who is punished. This will not be the first time justice has fouled the air in Gidiland (81).

Nkanka's martyrdom due to his moral imperative inspires certain characters in the play to rebellion. Paramount among this group is Eririnma and the youths who decide to break a boil of pus by going against traditional precepts and mourning Nkanka. Eririnma is further installed as sovereign by the youths and elders a further reversal of the succession convention. Ukala addresses man's inherent wickedness, a regular preoccupation of folkist drama, commenting on how the society wickedly handles the downtrodden and afflicted. In portraying the heartless manner Uki maltreats Nkanka the playwright espouses his vision of social justice and welfare. Uki and Uwa are unrepentantly callous and wicked to the point of murdering a social reject consigned to a forgotten corner of the world. The manner of Nkanka's elimination points to the Marxist ideology of revolution, an option which the playwright remorselessly advances as a last resort for the oppressed masses in a state deficient in social welfare.

Revenge is another major theme examined in the play. Uwa is desperate to snatch the throne back after being inflicted with insanity which cost him his inheritance. He commits adultery with Uki for the retaliatory purpose of inflicting Gidi with elephantiasis. Nkanka and Eririnma are two major characters who fought to uphold justice in the play, even though in the end, it costs Nkanka his life. Nkanka's smelly and itchy personality is exaggerated to highlight the degenerative level the servitude class is reduced.

The play suggests a way forward by stipulating a rejection of an obtuse hereditary leadership in favour of meritocracy and willingness to serve. His image of monarchy is one that is bloated and high handed tainted by opprobrium with a penchant for tyranny and despotism. The servile class at the receiving end of the stick on the reverse displays a high sense of responsibility, patriotism, hard work and covers itself with glory at the play's close.

The Moral Police

According to Paul Mann, "Ethics pretends to control the future by pretending to revise the past, through narrowing and foreshortening, through the projective historicity of all the ethical conditions, in whose web, the event is captured" (270). Ethics is a normative science of human conduct while morality refers to questions related to normal and deliberate human conduct that involves the use of qualifying words like good or bad, right and wrong. The conduct perceived to be good is adjudged to be moral while those judged as bad are described as 'immoral'. Ukala's concept of morality in his play is founded on the need to criticize in order to allocate blame or condemn. He remorselessly accuses society of being passive in the face of the ongoing debasement of values and norms in our country. Ukala's position calls for a moral uprising, a reassessment of archaic, anachronous ways of social leadership. In considering Ukala's cognitive based approach, he proposes meaning as an attribute occurring in the mind of a particular person subjected to a conditioned way of interpretation which can only be revalidated by conscious mutiny.

Moralism avoids scientific analysis of its object attaching instead universal value etiquette. The platonic model of idealism stipulates a social order which can develop transcendental standards of action. The moral question of how an individual should behave is indistinguishable from an enquiry into the nature of the institution to which one should or should not belong. Oral performance artists like Ukala imitate not only nature and the creative process but the collective spirit of their people as well. They create visual mythology of their people predicated on legends and cultural dogmas. Understanding moral philosophy will help us contend with an experience more intrinsically.

Folklores condition the child to cultivate good and sound interpersonal relationships as well as becoming a good citizen and fostering national integration. Of equal importance is the child's awareness and appreciation of arts, such as the performing arts of drama, music, masquerade displays, etc. which repose strong moral lessons and are indispensable means of moulding character, and making citizens amiable to national integration. As Austin Asagba, Wale Awosika and Jude Agho variously observe in their critical appraisals of Ukala's drama, the image of the royal characters in Ukala's plays are tainted and further flawed by their unbridled penchant for the weaker sex. This flagrant concern with erotica and mundane matters to the detriment of pressing state matters affecting social welfare is mocked and derided by the playwright. Indeed, a new Marxist twist is introduced by Ukala in suggesting a new sort of oppression which is sexist in nature. Uki's sexual charms in the play render Uwa impotent and feeble to take countermeasures when the end is imminent. This regrettable indiscretion is rewarded with popular revolution by the masses at the end of the play.

Nkanka's acute knowledge about the inside information of the palace raises his profile as a dangerous opposition to be uprooted at all costs. He is in the firing line as Uwa and Uki are very much aware that his uprightness cannot be easily compromised. In this sense,

Nkanka is the conscience of the play and an ideal referent for a society seeking to build on a new philosophical foundation. He is stoic and articulate about his role in the society has accepted his disadvantaged status as an infirm:

> **NKANKA**: Why won't I be a chronicler and watchdog? One who can't go to farm because flies won't let him work with his hands might as well keep the watch at home and record events for the ears of those who would need to relax after work (64).

Nkanka's death paints a picture of a martyr hero whose role is soon taken up by Ison whose conscience is jolted upon sighting Nkanka's ghost. His function in the play is primarily as a metaphor for truth which however long it is been submerged, it will surely emerge.

> **NKANKA**: (to audience) So, I am more dead than a seven-day old corpse?..then why doesn't someone bury me? But would it solve the problem if I merely took myself away from public view (65).

Ukala extends his fight as moral police by advocating a rejection of an obtuse hereditary leadership in favour of meritocracy and willingness to serve. His image of monarchy is one that is bloated, high handed and tainted by opprobrium with a penchant for tyrannical despotism. Asagba notes that" the advantage of the introduction of the M.O.A. is that it serves the purpose of a 'service provider' that motivates and propels the characters and audience to act appropriately as the action of the play progresses (85).

Nkanka's character raises the first signs of a Hegelian process at work in the play. Nkanka is presented as a filthy, sordid rag afflicted by yaws and at the mercy of stubborn flies. He has a permanent odoriferous personality which is mocked by his detractors. Nkanka's presentation by the playwright as a custodian of the truth is contentious and repugnant in the light of his unsanitary condition. This idea presents a putrid quality to the truth in the play and raises doubt about its notion of idealism. The playwright's comments through his characters give the misleading impression that Gidi's palace operates on the same idealist path:

> **UWA**: You see he has come again… Doesn't his stench stab your nose …?
>
> **GIDI**: I'm surprised that it's beginning to stab your nose afresh. I thought all the noses that frequently visit the palace had made friends with it. Nkanka and his stench are part of this palace (79).

Nkanka, Uwa, on the other hand, behaves true to his specification as his schizophrenic past repeatedly haunts him and dictates his current frantic actions.

One markedly different feature in Ukala's *Break a Boil* in comparison to his other plays is the application of supernatural appurtenances and spectacles which otherwise would have been reported in his plays as offstage accounts. The mimed enactments of these actions serve to reinforce the moral mortar of the play. Eririnma's show of valour in competing with a young man by weeding the homestead and climbing a palm tree is remarkable. Gidi's rebuff by the circle of chalk around Eririnma's coronation stool also suggests magical protection by the truth. An idealist image of women is projected through the character of Akweke who contradicts Uki's sham impression of decadent beauty. Thus another picture of capitalism is mocked by a submissive proletariat figure in the form of Akweke who operates a collective with her husband, Eririnma to uplift society.

Marxist Echoes

Karl Marx in his seminal piece, *Das Kapital*, proposes his philosophical theory in terms of underlying socio-economic contradictions, or the motivating interests of socio-economic classes (Wheen, 2006). Marx's theory of class incentive benefit, as an interpretive approach to meaning, gives his critical approach a psycho-hermeneutic ground which can be applied to Ukala's play, *Break a Boil*. Numerous cases of class interests, which cannot be regarded as independent of the interests and motives of the characters making up the classes in question, abound. The exploitative class, represented by Uwa, Uki and Gidi, has its motives while the oppressed class, with Nkanka as the vanguard and Eririnma as its strong arm, has its motives of survival and perseverance.

The Marxist undertone in Ukala's plays manifests in his characterization which serves as a vehicle of class struggle. Marx's theory carries implications concerning the interests and motives of individuals. The recombinant revolutionary attitudes of Gidiland citizens in installing Eririnma at the end of the play stems from a collective mythic belief erstwhile unacknowledged and confused with an adherence to a stagnant religious praxis doomed to socio-economic dissatisfaction.

Agho disputes the resolution of the play's dramatic question at the end of *Break a Boil* as a contentious revolution. He observes that: "at the end of break a boil, the patience of the community is overstretched, leading to an uprising. It would, however, be technically incorrect to say that a revolution is, therefore achieved" (77). Gidi's reappearance to interrupt Eririnma's coronation appears to buttress Agho's stance which oppugns a complete revolution and substitutes the term 'uprising', which is penultimate in the change process. Agho's view then seems to impugn the Gidiland's citizenry emotional and intellectual ability to make level headed judgments that will stand the sands of time.

Marx's theory like Ukala's operant strategy in the play is that ideologies are rooted in class interests. Ukala's ethics seemingly derived from mock humour quickly translates in the face of extreme provocation to resentment, umbrage and a strategized usurpation. The surface meaning involved in his dramatic texts need to be reconsidered to decipher their subtle meanings as Ukala stresses the need for the ordinary citizen or the stranger, (a metaphor for moralist novices to the politics of state) to take interest in how his affairs are managed by the polity and contribute towards a better society.

The Hegelian Dilemma

Hegel's argument that once a person acquires language, it transforms his sum character, is interesting when assessing Ukala's *Break a Boil*. This Hegelian logic suggests that a correct implication of a person's intellectual or emotional level requires an assessment of the character's language. The newly acquired language in this didactic piece is the truth. Immediately the witnesses to Uki's infidelity discover the truth and different machinations by the affected parties to thwart justice, they become bolder and more assertive. This new attitude can be seen in Eririnma's pejorative interruption of Gidi's intense dance with Uki due to his displeasure that Uki's crime has not been properly addressed by the king but celebrated tacitly. Nkanka is the unofficial watchman of the king and lacks the authority to boldly announce his detection of Uki's perfidy. He has a helpless feeling about his status because the king, whose benevolence sustains him, never enquires from him. Once Ison alerts him to Eririnma's courageous action, however, he becomes an intrepid activist for truth and turns bellicose. His perception of himself transmutes as he has an epiphany about his potential.

> **NKANKA:** …No, I must go tell the king! I am a man of integrity in spite of my yaws. My body may be ragged; my conscience is not (76).

Hegel's opinion about the creative historical narration is that it should be predicated on edifying interpretation. Hegel opts for the absorption of a priori connotations into an artist's own implications and value. This is exactly what Ukala achieves in his play, *Break a Boil* when he adjusts the true story about his own father into a mythic plot designed for didactic purposes.

Hegel states that meaning is basically composed of linguistic attributes of not just an individual but of a society to which he belongs. Hegel implies that all past meanings, when interpreted strictly, turn out to be implicitly self-contradictory, suggesting that an analyst may as well strive to interpret them as parallel articulations of regular and true Hegelian meanings instead. Hegel outlines a central role for interpretation even in the chronicler's treatment of political and military events. Little wonder why Nkanka, the watchman primarily functions as a chronicler in Ukala's work becoming a manipulable extension of the playwright's authorial reality and expanding Ukala's moral lecture to society about the need for poetic justice.

Ukala's generally superficial conscious meanings and character's behaviours veil deeper unconscious meanings that are at the end revealed specifically. The playwright afflicts Nkanka with yaws deliberately to present society at its dregs and show humanity in its sordid state. Nkanka's stinking character is a cause of worry for the interpreter who ponders whether the truth is always repugnant and shocking. In this instance, Ukala's picture is, in fact, paradoxical and ambiguous. The pun on the term 'Gidi' in place of giddy heights is another contradictory example of land supposed to flourish on a pedestal of glory but floundering on a lower scheme of sordidness.

TOWN CRIER: Gidiland! Gidiland! the land of giddy heights
Who best ride neighboursAnd with full fartsBlow down crowns from balding heads (87).

There are certain logical inconsistencies in the play. Eririnma, who has been implicated by Ison's account of adultery struts out of Gidi's court unchallenged. His heroic character is obviously manhandled by the author to serve his creative intentions. Violence develops into a linguistic element acquired and deployed in the play by Gidi against his enemies in the form of threat against Ugbon, psychedelically as insanity in Uwa's case and out rightly physically against Eririnma, his war minister. Gidi's awareness of his psycho-linguistic ability is acute and utilized readily when he threatens Uwa with insanity.

Break a Boil is remarkably different from other Ukala plays in its overt display of violence and dramatization of steamy scenes. A few accounts will be adequate to buttress this position: Eririnma impales Uwa in the full glare of the audience while Nkanka is also cut down in cold blood by Uwa just after his botched attempt to reveal Uki's treachery. Ison's jiggling erotic dance while enacting the mimed account of Uwa and Uki's misadventure is uncomfortably sensuous and sensitive considering the folkist audience composition of infants.

Eririnma and Akweke's perplexity over the choice of role of conscientious citizenship in another man's land or passive inhabitance as nomadic strangers sojourning in a place where they have no stake is a major dilemma handled in the play. The theme of choice becomes dialectic when Akweke, Eririnma's wife queries the relevance of their involvement as a minority group in serving Gidiland society. Eririnma is none the less convinced to the contrary reasoning thus:

ERIRINMA: The hoe will dig the yam holes all the same. A man that is a man must tread the path of honour always, reward or no reward (83).

Eririnma's nameless citizenship seems deliberate when he is given the throne suggesting a revolution arising from mysterious sources. His lines below suggest his citizenship of a land which is at variance with the social attitude of Gidiland:

> **ERIRINMA:** ...I am most guilty, my Lord, most guilty of decency and magnanimity in a land where sycophancy and crude manners prevail… (94)

Ison's coercion by Uwa at machete point to lie against Eririnma suggests the use of force and terrorist tactics by desperate oppressors to paint truth a deceptive hue which suits their purposes. This anomaly is obviously deemed by the playwright to have transmogrified into an exalted tradition which to him is carcinogenic. The boil then becomes a metaphor for institutionalized evil which when squeezed will upset both guilty and passive observers.

The lack of scene delineation or change in the play is a technique used by the playwright to achieve plot superfluity. Ison's appropriation of the role of narrator and gap filler upon Nkanka's death solves a Hegelian dilemma as the thesis and antithesis points of view towards exposing the truth exemplified by Nkanka and Ison respectively, is synthesized to achieve the moral objectives of the play. The white chalk encircling Eririnma's coronation stool depicts purity, a revival of the pristine sanctity of primordial society. This denotative feature is important in grasping the essence of the play. Uwa is a corruptive serpent and his insanity is a creative measure apparent in Eririnma's lines just before executing him with the King's spear (a symbol of authority):

> **ERIRINMA:** Just as you will get what you deserve. I will not kill you for being a running colour in the same wash as the king, for the king was not a white cloth. But I will kill you for killing the truth (107).

Ukala in pitching for the oppressed servile class becomes covertly Marxist intemperance. His radical ideology toward socio-political segregation is proletariat sympathetic and driven by enlightenment values that serve the exploited class which emerge triumphant at the conclusion of his play. Tradition and leadership, two propositions that are brought to dialectic purview, are analyzed in the play to reveal how semiotic codes constituting a society's ascription of meaning sets up a model for leadership to emulate. Tradition is a deducible contributor to the evolution of leadership as a leader cannot be different from a society he's grown in. Eririnma's marked fervour and patriotism are logical because he is from an outside culture which can be said to be rational and constructive. Osahon's statement is timely when examining the abrogation of Gidi's traditional monarchy and investiture of Eririnma against Otakpo's rejectionist comments:

> **OSAHON**: our knowledgeable Otakpo should know that tradition is erected or erased in rituals. Elephantiasis engulfs only the usurper, not

> the one popularly chosen by the people at the dawn of a new tradition. Men make their traditions and protect them for as long as they are useful (Ukala, 2004, p.115).

Akweke's declaration to Eririnma when he ponders acceptance of the Gidiland leadership mantle thrust on him is elucidating. Her comments indicate that stewardship should be practical and exemplary.

Conclusion

Morals should not be prescriptive but descriptive since moral values are modified to suit contemporary needs. The play's termination in hindsight is inconclusive and suggests a festering of the struggle for leadership. This is primarily the point where the moralist validity unravels. Uki escapes punishment at the end of the play again through her wiles and caprices; an inadmissible lack of poetic justice in the play. Ukala's *Break a Boil* should have aspired beyond providing alternative leadership which might be short-lived reflecting that Gidi is still free after the messy manner of his dethronement smacks of the post-Morsi Egyptian conundrum which currently redefines the term 'coup' and whose group interest the term aggregately represents. This puzzling situation certainly needs to be resolved because when a boil is broken and the consequent pus expunged, the writer should make adequate provisions to disinfect the pungent air and disperse the attendant flies that would trail.

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THEATRE AND THE AFRICAN AMERICAN SINCE LORRAINE HANSBERRY'S *A RAISIN IN THE SUN*

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Abstract
The relationship between art (theatre) and the society cannot be overemphasized. Every society's Art over time, tells the story of its people; where they have been, where they are, and indicates pointers as to where they are headed. This paper attempts to encapsulate the theatre of African Americans, especially since Lorraine Hansberry's A Raisin in the Sun, and how that theatre, in its evolutionary processes, has helped in determining the 'conditions' of the black man in America and his theatre today. The paper, therefore, argues that the theatre of the African Americans does not only speak of the conditions of the blacks in America alone but also expounds on the global concerns of humanity. The issue of identity is of global concern and A Raisin in the Sun like most African American dramas situates this at the centre of its discus. The paper thus concludes that irrespective of the great strides and achievements of the African American, the consciousness of a troubled identity will still linger on. As such, there is the need for the African American dramartists and the African Americans as a people to break bounds and discover new insights of reality and meaning and it is the theatre that should lead this charge.

Key words: Theatre, Black Aesthetics, African American, Culture

Introduction

The history of black Americans reveals a pattern of migration and separation, beginning with the great involuntary migration (slave trade) from Africa that separated a whole race of people from their homes and culture, thrusting them into a totally alien environment. This pattern continued throughout their age as slaves, as black families were abruptly sundered and husbands, wives, and children flung apart far and wide among the great plantations of the south, where free movement was restricted and blacks could not travel without a pass (Pereira 1).

In this involuntary migration, the blacks (Africans) took with them their native forms- music, dance, song, and mimicry- and employed the same for their own amusements, even as slaves. This act, and art gave birth to what is to be regarded as the American

minstrelsy. First, the American minstrelsy was for the diversion of the afro American (the slaves) and then frequently full of satire for the amusement of their masters (the whites) until the whole art was taken away by the masters for the caricature of the negro and his negro life. "The minstrel, played by white actors in black face, was a native stage character as romantically (or unrealistically) conceived as other type characters- shiftless but jolly and good natured" (Oliver, 5). Blacks were stereotyped in these plays and were seen as "Jim Crow" or "Uncle Tom" slaves who lack intelligence but live in utter folly to the amusement of their masters.

Even when the blacks were allowed to participate in theatrical minstrelsy, "despite their colour, black minstrels followed the custom of the whites, blackening their faces and circling their lips with blazing red or white. With the black minstrels, however, something new also came into the theatrical arena- a richly authentic quality of imitation and caricature, riotous freedom in the movement of the dances, a new beat in the songs, and new materials, hitherto unappropriated by the whites" (Oliver, 5). But the stereotyping of the black man did not stop. The American minstrelsy did by both the Whites and the Blacks succeeded in fixing one stereotype deeply in the American consciousness:

> The shiftless, lazy, improvident, loud-mouthed, flashly dressed negro, with kinky hair and large lips, over addicted to the eating of water melon and chicken (almost always purloined), the drinking of gin, the shooting of dice and the twisting of language into ludicrous malformations. Life was a perennial joke or 'breakdown (Oliver, 6).

With the growing awareness in colour and identity and the emergence of black consciousness inspired by World War 1, the Great Depression, and the Harlem Renaissance, the desire and movement to "assert" the black man in the American society grew alongside. The philosopher Alain Locke (1886-1954) and the sociologist William E. B. DuBois (1868-1963) were among the first African Americans who "wandered into the theatrical arena in 1911 in order to teach "the coloured people" the meanings of their history and their emotional life. Most importantly to use theatre to reveal the Negro to the white world as "a human, feeling thing" (Hay, 2). So, "where the black theatre in the United States is concerned, a new era was ushered in when black artists, not altogether freed of the minstrel tradition, set out consciously to alter what they considered to be its deleterious effects" (Oliver, 10).

Striving away from the minstrelsy tradition which has come to be regarded as decadent stories about clowning people, DuBois and Locke, among others, called for a serious drama, 'a new theatre' that would consist "of characters and situations that depicted the struggle of African Americans against racism, which he called "Outer Life". This struggle DuBois belief required that the drama shows people not only as they actually were but also as they wished to be" (Hay, 3). But Locke wanted a shift from protest plays

to art theatre. He wanted "believable characters and situations that sprang from the real life of the people, from what DuBois called "Inner Life" (Hay 3). The fundamental point is that African Americans wanted a theatre that would play up their socio-political and economic realities in their environment.

***A Raisin in the Sun*: Lorraine Hansberry**

The aforementioned elements formed the spectacle, the backdrop for the stage when Lorraine Hansberry (1930-1965) wrote the play A Raisin in the Sun (1959). While writing about the lives of African Americans, she set the framework of her play in realism and naturalism. In this play, Hansberry depicts "the tough realities that confronted African Americans contemporary to her. Racism, segregation, and a lack of economic opportunities seem to brutally mock the aspirations of her characters. Yet Hansberry sustained a sense of optimism owing to the growing activism of the civil rights movement during the 1950s. The play explores the difficulties of a black working-class family's struggle to overcome the racism and poverty in their lives and makes a connection between their efforts and the struggles of African countries to become free from colonialism. Her characters retain their humanity and dignity in the face of fierce social pressures and individual crises. Her realistic portrayal of racial issues, family conflicts and relations between men and women present a hostile world but also one that is capable of change. Her work, she once wrote was about, "not only what is but what is possible" (Meyer, 730).

Lorraine Hansberry tells the story of the Younger family: the matriarchal head of the household Lena, or Mama, a dignified woman in her sixties: Beneatha, her twenty-year-old daughter who hopes to become a doctor; Walter, her thirty-five-year-old son, a frustrated chauffer surrounded by too many women; Ruth, Walter's wife, who does domestic work for white women; and Travis, the ten-year-old son of Ruth and Walter. This family all live together on the south side of Chicago in a cramped two-bedroom apartment. The family is expecting an insurance family cheque for ten thousand dollars after the death of the father. The entire family plans their lives on the money- Walter to open a liquor store, Beneatha to go to medical school and the need for a new apartment that could easily accommodate all. The money comes and Mama makes a down payment for a house in the white-dominated suburb. She gives the rest of the money to Walter who loses it to his business partner in a swindle. The family is left in despair and recrimination, with hopes deferred but are united in their desire, amidst threats from the whites, to move to their new home.

The play's title comes from Langston Hughes' black poem "A Dream Deferred", concerns itself with the growth and maturity of the African American, socially and spiritually. Walter's desire to be considered a "man" by his mother and by the jobs open to him shows a willingness to progress in a stifling society. This thematic concern is also "developed through the repeatedly expressed longing for sunlight and garden space and Mama's spindly plant which she nurtures in the feeble light of the window just as she has

nurtured her family's spirit through all vicissitudes. As the play ends, after everyone has left the apartment, Mama returns for her plant. This final moment implies that neither the plant nor the family would "dry up like a raisin in the sun but will thrive and grow" (Brockett, 257).

The play although dealing with a specifically black life enjoys a universal appeal. It won the Critics Circle Award on its debut and enjoyed the longest production on Broadway for a black play by a Negro playwright (Oliver, 30). This is because:

> Whatever one's race, one can sympathize with the dreams, disappointments, and triumphs of the Younger family. Without bitterness, the play makes clear the injustices done to blacks, and while it offers few solutions, it shows the human consequences of their problems" (Brockett, 258).

Since Hansberry declared that, "I'm going to write a social drama about negroes that will be good art", this black drama/theatre "forms such an exciting, dynamic, and artful genre in today's American theatre, immediate answers are ascertainable in the fact that this drama is saying some of the most important things that need to be said today, at the same time that, in their search to entertain as well as to instruct, they aspire to artistic finality" (Oliver, 22). A Raisin in the Sun, which is considered "the major African American play of the post-war era" (Cohen, 399), inspired the black writers who came after her to be increasingly concerned with contemporary situations especially the injustices of a white-dominated society.

Other African American playwrights like LeRoi Jones is also known as Imamu Amiri Baraka and August Wilson wrote plays saddled with "the unmistakably important purpose of defining and redefining the meaning of black lives historically and in terms of the twentieth-century American and modern worlds" (Oliver, 23). August Wilson writes his plays in decades in order to capture the leaps and developments, historically of the African American. Their drama, however;

> does not speak exclusively to the contemporary and historical condition of blacks in America. There is an important sense in which it speaks to the fundamental nature of America's psychic, spiritual, moral and social condition: and then moving beyond this, translating the particular into the universal, manages-consciously and unconsciously- to make important statements on what in broad existentialist terms we have come to call the human condition" (Oliver, 23).

LeRoi Jones is seen as one of the best dramatists of the 1960s "because he represents the trend away from concern with integration to a demand for complete separation" (Brockett, 258). This is not unconnected with the modern realities of the African American as "the segregation of the negro from the mainstream of American life has made his art necessarily a reflection of this fact, and is therefore in its profoundest aspects, separatist" (Oliver, 24).

August Wilson's canon of plays represents a decade by decade history of "the lives, accomplishments, and struggles of ordinary twentieth-century African Americans. These plays represent a lively and evocative depiction of (largely) white political society. Wilson's commitment to exploring African American culture is both broadly political and deeply aesthetic, and he is not interested in synthesizing the races or glossing over cultural differences (and cultural glories)" (Cohen, 399).

W. E. B. DuBois had insisted that "all art is propaganda and ever must be… whatever art I have for writing has been used always for propaganda for gaining the right of black folk to love and enjoy. I do not care a damn for any art that is not used for propaganda" (Hay, 5). He was gearing the audacious protest plays that first depicted the black American condition in revolt against the false presentation of such a condition in minstrelsy. From protest, an artful means of writing was called upon in the presentation of Modern African American realities by Locke, among others, that "Truth and Beauty in art demanded a balanced, interesting, and detached depiction of things as they were" (Hay, 5). Modern Black American playwrights from Hansberry toed the line of producing art that is relevant in a society, which ultimately serves a utilitarian purpose.

African American Theatre Today

African American theatre was (or is?) an explosion of creative dramatic expression inspired by the Black Arts Movement, a movement for the emancipation of the black American, especially throughout the sixties and seventies. The theatre was created by, for, and about black people. The theatre's major focus was self-representation.

Today, what was once regarded as African American theatre- inadvertently due to the transformative changes that have occurred over the decades to the black American- has drifted and is fast gaining popularity as, what has come to be known as, Inspirational theatre, black broadway and/or urban theatre. This 'new' trend features sitcoms and dramatic shows (stage and television) that offer black settings and uplifting, inspirational messages. "The plays, which typically take place in contemporary settings, are often sprinkled with R&B solos and duets, tend to be a mix between melodrama and farce, with clownish archetypes, like churchy grannies and two-bit entrepreneurs. And they all have uplifting plots, usually about a woman is torn between a glamorous philanderer, whose speech is laden with double-entendres, and a humbler, more dependable man, whom she eventually chooses. The plays are crafted in such a way that they try to cater to their audiences' wants and tastes rather than hew to some establishment idea of high art.

Unlike the African American theatre's preoccupation with black identity and the pride of the African American, the major driving force of black theatre today is more of 'money-making' than an artistic impression of the realities and frailties of the contemporary black American. Black American theatre practitioners and playwrights such as Tyler Perry, a leading figure in this trend, are celebrated for their Hollywood box office hits

and profits than on the value of their works to the Black American Society. Perhaps, the African American has become fully integrated into the American society that he is now also living 'the American dream'.

African American theatre has become an epochal historical period in the theatrical evolution of the 'negro' in America as he strove to make himself accepted and relevant in his society as a complete citizen having equal rights as his white counterparts. Contemporary practice in black drama reveals a clear shift from the aforementioned to a reaffirmation of a theatre, and a people, capable of entrepreneurial achievements through theatre-like their white counterparts. The contribution of this 'epochal' theatre is so enormous that it translates into a chronicle of the African American's corporeality. It reveals creative/dramatic ways in which the African American engaged his theatre for the ultimate purpose of providing for himself, together with his 'folks', better-leaving conditions in the society he found himself; a transition from stage to life. It was a theatre of revelation, definition and assertion of the African American.

Conclusion

Barack Obama, the first black president of the United States of America is arguably the product, if not the utmost success, of the African American articulation for recognition and equality. From a period of slavery and dehumanisation to modern times of 'equality' and unrestrained opportunities towards 'the pursuit of happiness', the African American and his theatre have emerged from being a viable avenue for self-determination and expression to a global business empire that Black Americans celebrate themselves.

Some contemporary African American playwrights like Ron Allen and Adrianne Kennedy have insisted that the modern 'situation' of the African American allows them room to experiment with language, characterisation and style, even as they strive to 'reveal' the African American to himself and his world. Unfortunately, such works today find themselves in the fringes of Black American Theatre, as the Inspirational Theatre is providing a vibrant theatrical alternative, in the mainstream, to Black audiences and is competing with the 'White' dominated Hollywood. In a 2009 interview, Ron Allen declares, "The issue of race which I define as the ongoing muck of American culture is the centre of much of my work. I strive to explore what it means to be black in an upside-down world- a world that makes the struggle for identity and power a radical act" (Wikipedia). This portends that irrespective of the exploits and achievements of the African American, the identity question would remain subconsciously definitive of his realities and anticipations in America. It probably lies within the constituent power of theatre to lead the African American to other levels of identity as he continues to emerge and redefine himself, and his theatre.

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ABDULRASHEED ABIODUN ADEOYE'S *THE KILLERS:* A SEER'S VOICE, MEDIATING PEACE IN A CONFLICT RIDDLED SOCIETY

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Abstract
This paper expounds on the nature and features of Drama. It exploits Adeoye's The Killers, a socio drama, to assert drama as a model and a tool for exerting and mediating peace in a conflict and crisis riddled society. The paper expounds that Drama by its characteristics has its strengths in conflicts and an undoubting sway in proffering solutions to them. Stemming from this, the study employs the analytical descriptive approach to explore and unearthing some of the societal ills identified in the play under examination and the theatre-inclined solutions proffered therein. The findings revealed that drama is a didactic and a fearless instrument that is pungent in pinpointing societal vices, cautions and suggest ways forward. The study also revealed that, in theatre, resides the entertainment power, which soothes, warns, educates and chastises perpetrators of evil in the society as clearly shown in the text The Killers. Arising from this, it is recommended that when society is confronted with knotty and cantankerous societal problems, the option of Drama should be explored for the solution.

Key Words: Voice, Conflict and Peace, Theatre, Drama

Introduction

Every society, irrespective of its geographical entity, ethnic or cultural affinity is conflict-prone and therefore, potential battlegrounds. Reasons for this are not far-fetched. Personal study reveals that; personal interests, social interests, and communal interest to religious, political and economic interests have been the bane that exacerbates conflicts. It is an obvious fact that man disagrees with one another not only because of hatred against one another but largely because we differ in our areas of bias and opinion. In our desperate efforts therefore to protect our interests, we hurt one another. However, when any society observes that conflicts rear up its head, peaceloving individuals make concerted efforts towards resolving them. Many of those efforts have proved abortive because of man's unwillingness to surrender his right.

Some of these conflicts to be observed take its root from institutions of higher learning, which are supposedly training grounds for future leaders. Some of them have turned to

potentiality conflict brewing grounds, where gangsters in the garb of student union leadership superintend over the Student Representative Councils (SRC). More worrisome is in the fact that most of our Higher Institutions in Africa are institutionalized cultic societies, with their Student Affairs Unit serving as Corporate Affairs offices, where secret societies covertly registered as students' social organizations.

Another issue that encourages conflict is the nature of our politicking in Africa, which are laced with *mafianism*; only those who can play the game according to the 'rules' belong. The political situations that we contend within Africa are enmeshed in fearful connotations that only the strong-hearted can venture into it. Little wonder why Osofisan (14) describes it as "game of death". To buttress the fact that it is a game of death, sometime on Friday, 5th June 2009, a local Television in Ghana, Metro Television, reported a case of the gruesome assassination of a political leader in Guinea Bissau. I quote as it was reported: "Armed men shot down a government Minister who wants to be a candidate in the next election" (Metro TV 2009). Isn't this a pointer to the fact that our politicking is dangerous?

This paper sees these worrisome dimensions as a situation that perhaps would continue to defile solution, because, there is no longer subsisting respected laws that check activities of lawbreakers in the land. More disturbing is the situation that starred stark naked on our faces, which paints a gloomy scenario that our society no longer has seers, clerics nor clergies or true councillors who would call people to caution. It is not far from the fact too, that most of the revered counselling institutions that we look up to have lost their efficacies but merely present the appearance of being in control. Indeed, our society is enveloped by large clusters of misdemeanours, where perpetrators pretend to be unaware that they are in the full glare of people. Whether the society knows or not, the lassitude of our state, the theatre is not oblivious of the state of decadence that we are enmeshed in. Evidence of the watch-dog nature of the theatre is what is demonstrated in AbdulRasheed Adeoye's *The Killers*, a socio drama, as a seer's voice in a conflict riddled society. We examine the play text to expose the barrages of the social ills, which are artistically encapsulated in the play text that pervade our society. We also try to bring to the fore, solutions that are suggested, which will ameliorate them.

This paper, therefore, carries out a holistic literary analysis of the text *The Killers*, to showcase the detector, prosecutor, mediator, and the judicial functions that are portrayed in the dramatic text. The paper also elucidates on the notions of Drama and Theatre, not because it is a new concept but as it relates to the context of this work. It also draws from some scholarly literary contributions, works that explicate on conflicts and measures taken to resolve them in our society.

The Notions of Drama and Theatre

The potency of dramatic works as voices of seers is what we showcase in this work. We can cite literary works of the like of Femi Osofisan, Olu Obafemi, Ngugi Wa Thiong'o, Amiri Baraka, Ojo Rasaki, Akanji Nasiru and host of other theatre scholars, numerous to mention here, who have lent their voices to the misnomers that pervade our land. To pretend is to undermine the contributions of these theatre gurus. The choice of *The Killers* is to further underscore the relentless efforts of theatre scholars' and their dispositions to continue to call the society's attention to attitudes that have to demean our social progress.

So far we have examined the notion of Theatre and Drama. However, the two concepts have been described to mean the same thing. It is our commitment to clear the ambiguity that pervades the usage of the two concepts. Wilson & Goldfarb (1) refer to the theatre as: "A living art form". Wilson posits that: "theatre is art, and as such it mirrors or reflects life" (4). Whereas the two scholars see the theatre as an art form, the Greek simply refers to it as 'Theatron' a seeing place". Scholars, and particularly Barranger (2) argues in his contribution in the Encarta (2009) that "it is not a building that makes the theatre but the use of space by actors to imitate human experience for audience". So largely, theatre is a seeing lay as well as the use of space by actors to imitate human experience.

On the other hand, Drama as described by Soanes Catherine (167) in (ed.) *Oxford English Dictionary* is "a play…plays as a literary form… an exciting series of events". Summarily, the drama is referred to as a literary composition performed by actors. Brockett (15) ascribes to the strength of theatre and drama when he describes them as "the art that comes closer to life as it is lived day by day." Which means theatre/drama essentially address the issue of life. A critical examination of the definitions of the two concepts shows some similarities, but more importantly, we summarise the two concepts as exciting art forms that imitate human experiences. Giving the fact that there is no dispute in the contextual meanings of the two concepts, in this work, we will use the two concepts interchangeably.

Explication of Terms and Concepts

In the play *The Killers*, there are few concepts, terms and acronyms used that we feel obliged to explain. This is because some of them are universal terms commonly used within the Country-Nigeria, but which, to non-Nigerians are capable of many interpretations. To put paid to any ambiguity, misinterpretations or misinterpretations, we shall illuminate on them. Such terms include: 'WAZOBIA', 'Niger-Delta', 'Conflict', 'Crisis', 'growth' and 'development'.

'*WAZOBIA'* is an acronym, coined by Nigerian to describe the three major ethnic groups in the country. 'WA' which means 'come' in Yoruba is symbolically used to represents the Yoruba race, 'ZO', which also means 'come' in Hausa language represents the Hausa

speaking race in Nigeria while the 'BIA', which also means 'come' in Igbo represents the Igbo speaking race in Nigeria. The playwright adopts the acronym to suggest that the sociological setting of the play is Nigeria.

'Niger-Delta' is a name coined for the people that reside in the oil-producing states in Nigeria i.e. Delta, Bayelsa, Rivers in Nigeria. Because they are Nigerian oil-producing areas situated around the Niger coast. It has been areas that have been vulnerable to conflicts and the environments where different kinds of heinous activities have been perpetrated.

'Conflict' is a direct result of a disagreement that arose from opinion or idea of two individual or a group while *'crisis'* on the other hand is what we describe as a period of confrontation, confusion, emergency or catastrophe. Conflicts manifest in diverse ways. It could be in the monolithic form; where it arises from a 'single ideological difference' and the 'intractable' one. Intractable conflict is defined by Bercovitch (3) as "a process (not just a single violent episode) of competitive relationships that extend over a period of time, and involves hostile perceptions and occasional military actions." We noted that man cannot avert conflict/crisis as long as he continues to interact. This is so because there is no one single way any group would perceive issues. From the description of the two concepts, we will observe that there is a thin line of difference between them, therefore in this work; the terms shall be used interchangeably.

'*Growth'* is a process of improvement while 'Development' is a sign of growth. These two concepts like 'conflict' and 'crisis' has many things in common because both of them are about improvement. Aside from development, which may be measured in term of tangible (physical) and intangible (abstract), growth manifests intangible forms. For instance, we can measure growth in terms of size, height, width or breadth. Understanding these terms is germane so that we can appreciate the role that conflict or crisis can play in affecting the growth and development of a nation and individuals.

Review of Related Literature

Recalling the situation in the ancient African society, before the advent of the Europeans, a lot of value was placed on developments, which manifests in communal efforts; the spirit of sharing within and among Africans and co-existence of people with zero degrees of conflict and tolerance. This is not to say that conflict does not occur at all but the ideological concept of communality and the concept of common sharing among Africans overshadow any crisis that may want to rear up its head. Gyekye explains that:

> Communal values are those values that express appreciation of the worth and the importance of the community, those value that underpin and guide the type of social relations, attitudes, and behaviour that ought to exist between individuals who live together in a community sharing a social life and having a sense of common good (35).

Most, unfortunately, Africans soon lost the spirit of communality, its culture and values due to many factors, amongst which is technology. Technology, which is introduced into our society, imported Western culture- mode of dressing, ideology, language, food, etc. These imported ideas played a very significant role in conflict and crises that we witness in our land. Although, we appreciate the fact that the occurrence of conflict in any development prone society cannot be averted. Suffice it to say that conflict is a necessary phenomenon. Even though it may be described as a bitter pill, more often than not it is an antidote for development, barring negative tendencies and cynicism.

Uwazie, quoting Uwazie et al, (5), provides the foundation on which we build our understanding of what conflict means. He says: "conflict is a competition of interest satisfaction, often expressed through positioning". Similarly, Gbadegesin cited in Sekoni (7) identifies the point at which conflict would become inevitable by stating that:

> The object of Federation is therefore to preserve the diverse character of a political society. The idea is that each compliment unit- ethnic Nationality- no matter how big or small desires the strength in the number provided by the union with others, but not a uniformity that can retard its growth or swallow it up.

That, in essence, stresses on equality and even distribution of resources amongst beneficiaries. In contrast to promotion of mutual understanding, one observes that crises are let loose when resources in a Federal or Regional units are unevenly distributed or the activities of the leaders are heavily tinted with corrupt practices in the gab of impunity, such as the ones witnessed some time ago in Egypt, Libya, Tunisia, Oman, Bahrain, and a host of other countries of the world.

Uwazie identifies five different types of disputes to include: "Data disputes, Structural disputes, Value disputes, Relationship disputes, and Behavioral disputes" (7). 'Data disputes' he describes as conflict created by information while 'Structural disputes' is that which arises between institutions. He describes 'Value disputes' as one that arises from a clash of ideas; and relationship and behavioural disputes as that which arises from the personal commercial relationship, habit, custom and culture respectively. All the disputes enumerated above occur at the levels of human interactions and more often than not when some negative factors such as ethnocentrism, egoism, negative criticism, selfishness and several others negative tendencies are allowed to infiltrate and negate man's peaceful co-existence.

It is pertinent to observe that, resolving most of the conflicts have posed a lot of problems than one would ever imagine. Efforts of Governmental, Non-governmental Organizations, private individuals and civil right activists' have turned out to be a cosmetic approach. Considering the various defilements, holding the view that as good as some of the effort may be, approaches applied to resolving conflicts in most parts of

the world and Africa, in particular, are more of a curative measure than a preventive one, thereby rendering the wise saying that 'prevention is better than cure' inconsequential. Up till March 2011 when the intuition to write this paper was conceived, ECOWAS and UN are yet to resolve Cote d'Ivoire, Ouattara/Gbagbo power tussles. This is because some of the countries that are involved in mediating peace in most of the troubled areas are in themselves interested parties, hence the failure that trails their efforts.

Earlier on, we elucidate on the notions of drama and theatre and stressed on the weights and the strength of the art and why they are recommended as a mechanism for ameliorating the effect of conflicts. Because we need a preventive proactive approach, we find this rightly in drama, hence our choice of Adeoye's *The Killers,* a socio drama, as a dramatic piece that call our attention to some of the crises that we live with, which have constantly demeaned our society and perhaps, which we have been treating as normal phenomena.

Conceptual Issues in Adeoye's *The Killers (*a Socio-Drama*)*

The Killers, a socio-drama by Abdulrasheed Adeoye, x-rays the prevalent multi-dimensional criminal phenomena that envelope the economic, social and political integrity of the land of WAZOBIA. WAZOBIA here is a metaphor of a nation that is referred to as a land that flows with milk and honey. Unfortunately, in the land, criminal tendencies are the order of the day, one of it is the students' act of gangsterism, perpetrated under the guise of Students' Unionism, in Institutions of Higher Leanings in the land. The land also plays host to various degrees of crimes, which ranges from kidnapping, killing for money rituals, corruption and nepotism to a desperate quest for power in the land of WAZOBIA. The many unchecked misdemeanours eventually lead to the murder of the Director of WAZOBIA Merit International. However, the law of karma caught up with all the perpetrators of evil in the land of WAZOBIA, as they all died mysteriously one after the other.

Instances of Debauchery in our Society in *The Killers*

It is an undisputed fact that our society is saturated with a barrage of unrestrained, self-indulgent and immoral behaviours, which range from ethnocentrism to acts of hooliganism, cheating, gangsterism", corruption, love of money and quest for power in the land of WAZOBIA. In this paper, an attempt is made to elucidate on these numerous social ills, which are identified in *The Killers* and their negative tendencies on the society. The first amongst them is 'ethnocentrism'.

"Ethnocentrism" is one act that makes a man vulnerable to conflict because it bothers on ego. Ethnocentrism could be a belief or an assumption of the superiority of the social or cultural group". This is the first misdemeaneour that Adeoye's *The Killers* first draw our attention to in the epilogue of the play, which he theatrically tagged "Beyond the calculated rhythm of the drum". He presents the exposition in the metaphor of drummers, represented by Drummers One and Two in the play. The introduction of drummers in the

context of the scenario is a deliberate act by the playwright to orchestrate the role of drummers as harbinger joy and their synonyms with festivals. Coincidentally too, their appearance is at the event of the Celebration of the Annual Independence in the land of WAZOBIA. A supposedly joyful event, which reflects in the announcement made by drummer two thus:

> **Drummer Two:** Join the amicable dancers on stage to celebrate our annual legacy, the Annual Independence Competition with a short dance. Before we begin to untie the riddles in today's night…." (1)

Ironically and rather than the call being for genuine celebration, it turns out to be an invitation to conflict. The language of the drum below confirms this:

> *Awa lagba x2ce: We are the elders-the leaders x2ce*
> *Adire funfun lagba adire. White fowl is the leaders of all fowls etc. (1)*

In the Yoruba tradition, the above quoted language of the drum is an expression of ego, laden with selfish and provocative vitriol, which simply connotes ethnocentrism. As if that is not enough, the drum goes further to beat another drum of war:

> *Kowokowo x2ceLet it fall x2ce*
> *Araba owo mo Araba tree is no longer falling…(1-2)*

'Kowokowo araba o wo mo' in this context, literally interpreted means: 'Your plan that we should fall, has come to nought, therefore, you have been put to shame'. It is a bare fact most of our political leaders employ this kind of language to spite their political foes. This explains why most political gatherings are fora that many politicians use to launch vengeance attacks on their political enemies. Such gatherings often end in riots and bloodbath. Again, the use of drummers here, from our point of view is to achieve two purposes. One, it is to promote interaction between higher agencies and the people. Two, we consider it artistic creation of the playwright to extol and brings alive the storytelling theatre tradition that is synonymous to Africans in the narration role that the drummers perform in the play. Here, the playwright employs the metaphor of the drummers perhaps to remind us of the roles of union leaders as an intermediary between the government and the people, intermediaries who call peoples' attention to realities or otherwise on the ground. While some of them have played this kind of role with fear of God, some of them were mere double-dealers. In the scenario below, we see a genuine call to reality:

> **Narrator One:** Those metallic smiles must stop… I want those pretentious dances and music to stop… Why must you dance in the face of agonies and

> crisis?... why must you laugh and hiss when the nation is on fire? (4)

In furtherance to the above, we found pleasing a call to genuine reasoning in the dialogue that we have below:

> **Narrator One:** …Talk to my people about the evil called violence Let them know that peace radiates progress and prosperity while violence is a noxious stench of destruction, the last call to death. (5)

At this juncture, the questions are: How many of our leaders make genuine contributions to national issues? How many of them direct their followers to toil the path of resolving crises devoid of violence? The above approach, from all intent and purposes, either as a Trade Union leader, or political leader, should be adopted. It is a model that encourages followers to embrace violence-free approach as the best option to prosecuting peace and resolve crises.

In further demonstrating the seer trait in the text, it calls attention to some other negative acts that permeate the land of WAZOBIA. These include acts of hooliganism, ruffianism, and gangsterism, which are common to our Institutions of Higher learning in many countries in Africa. Painfully, those acts are no longer regarded as anti-social but rather civilized trade-marks in our citadel of learning. These acts are particularly traceable to the activities of Students Union Leaders; otherwise, refer to in various institutions of Higher Learning as the Students' Union Government (SUG). A caricature of such force laden and violent inclined vituperation is contained in the dialogue below:

> **SUG President:** The time has come. The moment is today. We have to decide today. Change our destiny today and continue to live happily today. Everything must be done today. Reasonable time has been wasted on consultations with the university administrators. So, after the consideration of our positions… confrontation is the only way out. We will damage vehicles and create general pandemonium in the university community "Aluta continua, Victoria Ascerta" (7)

The scenario above is nothing but an approach to make a demand that is laden with inciting words. In most cases, the kind of words used in the address above rather than ameliorate conflict, blows issues of little magnitude out of proportion. Such issue, they weave around a slight hitch on the part of school management in the provision of one or two social amenities on campus; even though the reason behind such failure is beyond

the capacity of the school authority. Facts abound that overzealous and unserious students' executives engineer most of the crises, just to score cheap publicity and attract undue recognition. We dig into practical examples of some of such unpleasant occurrences that some African nations had witnessed in the past. One of them is the 1969 Kenya Students protest against the Kenya Government, and the 1990 Kenya students protested on equity. (Omari n.p.). Another was the 1978 "Ali must go" episode in Nigeria universities. Then the 1981 Ahmadu Bello University Students religious and rice deal protest (qtd in Aluede et al, 3).

This issue that has almost debased our institutions calls for a serious reflection. This is because, as parents or guardians, can we say we are not guilty? Are those students shouting 'Aluta Continua' not our children, possibly the last born of our mother or even a sister of our wife? Haven't we taken notice of the fact that some of the crises in our institutions are politically motivated? Should we not call our wards to reason and take a position? The suggestion made by Narrator one in the submission below seems to be a thought-provoking advice:

> **Narrator One:** Whenever these students sing "Aluta! Aluta! To energize their zest for destruction, don't join them but rather sing a newly created and progressive song to cool their restlessness and unnecessary radicalism. (8)

The advice above sounds simple 'sing a newly created and progressive song to cool their restlessness'; to us, it is a subtle way of calming fray nerves.

Another misnomer attitude that *The Killers* calls our attention to in this play text is the problem of unequal distribution of State resources, which is very rampant in most African countries and Nigeria in particular. The Niger-Delta issue in Nigeria is a case in point. The Niger/Delta crisis in Nigeria has been on now for the past nine or ten years. Even now as this paper is being put together, the remains of the issue are yet to be cleared. In fact, the dimension the issue is taking and the role of players- the Militant Ijaw Youths, who are the major actors in the protracted crisis, is the worrisome aspect of the matter. Bothersome too is in the fact that the restive Ijaw youths who have taken to arms are those that we look up to as our future leaders. Where then is the future in this country, when the land that has been known to flow with milk and honey now flows with crises and conflicts? Adeoye in *The Killers* took notice that government's intervention has yielded little or no dividends hence, he conceives this theatrical approach, to draw the attention of our leaders and followers alike to see the alternative in drama, as a mechanism that is quick in appealing to peoples' emotions. This explains why this bold artistic initiative, which is used to unveil some of the hideous and deadly activities such as kidnapping, killings, abduction of nationals and foreigners that occur on daily basis in Nigeria in general and the Niger-Delta, in particular, is commended.

Kidnapping in the recent time in Nigeria has assumed a rampant dimension that those who perpetrate the act have shown a lack of respect for any person. They kidnap with impunity, both nationals or foreigners and male or female, especially influential people. One of such kidnap *The Killers*, brings to fore, where some American Nationals are kidnapped and their abductors threatening to kill them if the ransom demanded is not paid within a stipulated time. This scenario is brought to forepart the gory psychological torture that the kidnapped victims experience in the hands of the kidnappers as contained in the voice-over of the kidnapped foreigners: "please don't kill us. We will pay the ransom demanded" (8).

Although reasons like neglect, deprivation, environmental degradation, political suppression, and systematic elimination of vocal Ijaw community leaders, as well as uneven distribution of resources, were some of the reasons for the Ijaw Militant Youths' actions. To us, it appears a pitiable condition, when one hears the pathetic stories like the one below:

> **Azome:** …They know that we are the third class citizens in the Wazobia project, the natural owners of their main source of income. (9).

Notwithstanding, should their approach continue to be as just and right? Agreed that they have suffered some kind of deprivation, as pathetic as the above statement may sound too, we should allow that old adage that says: "two wrongs don't make a right", to speak to our conscience. What seems to be wrong today may be put right tomorrow or are we going to be able to recall lost souls or mend the strained bilateral relationship when conflicts subside?

It is observed that, the Nigerian Government's efforts towards resolving the impasse were not swift enough. The resignation of one Tonye Princewill, a member of Yar'dua 2020 Committee who resigned as the Chairman, Sub Committee on Niger Delta sometime in June 2009 on the complaint that government allowed military invasion of Ijaw communities in Delta State is a confirmation of the government's lackadaisical attitude towards the issue. In another Newspaper report credited to one Mirki in the *Niger Delta Standard* of Thursday, June 04, 2009, he laments Government's slap-dash attitude thus:

> …the griping poverty level, unavailability of social infrastructure and soldiers' invasion of Niger Delta communities showed the insincerity of the President Umaru Musa Yar'Adua-led Federal Government to solving problems of underdevelopment in the region.

Franklin Roosevelt (1882-1945), former American President's address written for Jefferson which states that: "More than an end of war, we want an end to the beginning of all wars", should be a peace line to toil. In the same vein, David Lloyd-George (1883-1945), a former British Prime Minister, who also sees the implication of war emotionally

in his submission that: "This war like the next war is a war to end war" should occupy the mind of every individual who wants to make peace inevitable. They are undoubtedly words of wisdom, which outrightly condemn wars, conflicts, and crises in clear terms. Hence we join our voices to eulogise the artistic skill that Adeoye displays, replicates the Roosevelt and Lloyd-George peace ideology is contained in the metaphor of Narrator two in the dialogue below:

Narrator Two: (Moving through the auditorium, sober) Can't reason prevail? Two wrongs can never make a right, never!...

Narrator One: (Joining narrator Two) Has any war ever been fought and won on the battle-field? My message is clear, violence begets violence and we say no to violence. (Rumbling in the house)

Our interpretation of the stage direction in narrator Two's lines "Moving through the auditorium", is provoking interactive process that is more rewarding. We have been contending with one or two problems, which has been why we don't combat our problems collectively and headlong, and that is we grumble instead of taking steps. The stage direction after the narrator one's speech above reminds us of the trait. We grumble and rumble as a sign of our discontentment all days of our life but we hardly take a step.

The Killers also calls our attention to an unprecedented situation where religious leaders incite their followers against one another. Osofisan in *Once Upon Four Robbers* (1980) brings to fore that kind of social menace that some of our clergies constitute by showing us the kind of danger our Clerics and Clergies, the like of 'Afaa' (Osofisan, 15) in our society. That is the same action, which *The Killers* describes as "Killing to sell God" (11). We have come to a stage in our countries that all religious groups must join hands to make our nations great. *The Killers* also draws our attention to another way through which conflict creeps into our society, he refers to it as 'cheating'. The scenario of two drummer friends who float a joint entertainment business, but end up cheating themselves is the description through which act of cheating is illustrated. The dialogue below explains this:

Drummer One: All I know is that you cannot take all the money given to us…

Drummer Two: Why? Don't you know that I entered the professional market before you? (13)

This dramatic scenario educates us on what cheating means. It also warns us to be wary and notes that it does nothing, but puts a spanner in the wheel of peaceful co-existence, which in turn breeds unpleasant relationship.

In another development, play, *The Killers* exposes other social vices that encapsulate our society; it tags it as the 'love of money'. This is enacted in the metaphor of the office Messenger WAZOBIA Merit International who in his search for quick wealth meet a diviner who sets stringent condition as contained in the dialogue that ensues below:

Messenger: Just tell me. I will perform all the rituals better than you think. I am ready to say bye-bye to poverty.

Diviner: Can you get a fresh dead body?

Messenger: (Taken aback) A … fresh dead body? … I will get it.
Diviner: It is done more secretly. Parley with those mortuary attendants, you will get a fresh dead body even at cheaper rate.

The above statement confirms the story that people are being kidnapped for money rituals is true. This also confirms buttresses that the much publicise Okija saga story in a part of Anambra State in Nigeria sometime in 2004 is true. Other vices manifest in our society 'over-ambition'. *The Killers* uses the metaphor of an army officer who rose to the rank of a Major General without fighting a single war and yet wants to become a Field-Marshal as a hypothetical analogy. The dialogue below confirms presents the story:

Major-General: - I am eyeing Lieutenant General, then General and finally, Field Marshal, the ultimate.

This is a pointer to why many African countries witness, on regular basis, ill-motivated Military coup d'état as well as the sit-tight-on power attitude of African political leaders. It will be recalled that before Mubarak of Egypt was forced out of powers in February 2011, he had ruled Egypt for over thirty years; a sit-tight-on power attitude on display. Laurent Gbagbo of Cote d'Iviore ruled his country for over ten years, yet, he was unwilling to go. Julius Nyerere of Tanzania, Eyedema of Togo, Robert Mugabe of Zimbabwe, Kenneth Kauda of Zambia Muammar Ghadafi, of Libya are but a few of such sit-tight-to-power leaders. This goes to show that in Africa, we are found of engaging in political activities that are deceit filled and embellished with lies as we are shown in the dialogue below:

Major General: The era of meritocracy is gone. The period we are now is, a period of social pretentions. For corruption is now a stigma to the poor and a way of life for the rich. Most of those who are fighting corruption are themselves agents of corruption. So don't be deceived. (50)

In this dramatic text, *The Killers* also admonishes us to be wary of the danger inherent in 'caucus' syndrome, a system that we use in our daily political dispensation. It is a system

that requires that you must belong to be relevant caucus group before you can make progress. This may be the reason why the Director of WAZOBIA Merit International is exterminated. Perhaps because he refuses to play the game according to the rule of the caucus as it is enacted below:

Major General: (Business-like) You received two letters from the caucus, You ignored them… Have you deposited the money into those accounts?
Director: No
Major General: Why?
Director: It is not easy. My religion. My conscience. My God will…
Major General: In two days time, you will give a thorough definition to religion, conscience and God.

Definitely, the refusal of the Director of WAZOBIA Merit International to cave into the caucus group demand is the reason for his untimely death. That, in essence, means that it is only when one belongs and plays the game according to the rule of a powerful confraternity that one can live. The director of WAZOBIA merit international died, but one fact, however, remains that every deed that man perpetrates under the cover of the darkness will be brought to a reckoning, if not now but later. That means the law of karma, which is a reward and punishment for deeds done will always take its toll. This is the role that the ghost of the assassinated Director of WAZOBIA Merit International reminds us in the lines below:

Ghost: The truth will not die. In heaven there is no place for liars and traitors. No room for oppressors and aggressors but a place for the truth. Your masquerades has walked himself naked to the market, giving cloth to him is rumble. Wail for yourselves, your criminal actions now disturb your mental reasoning. That is why you don't walk again like dignified men but lament about like widows. Sadly enough, like locusts you selfishly conspired to kill me. Mr. Manager, we both underwent the same academic excursion and I helped you, still you killed me. I wriggled myself out of your modern stealing and I was dealt with. Officer, thank you. Your action will lead you to your anachronistic destruction. Mr Hangman, your love for money will end you disastrously. Remember that the truth will not die. (50-51)

By the dialogue above, we are brought to the bare truth that no evil is done against humanity shall go unpunished. This, in essence, means that one day, the General Manager (notoriety) in you will submit to the omnipotent power of the almighty God; to whom we are all accountable.

Findings and Deductions

So far we have examined in the theatrical piece, *The Killers*, a socio-drama and a play in two parts. The beginning being the Prologue, part one under philosophical cliché, of: "Those who have ears…", "Unionism as gangsterism", "Can't we reason", "Killing to sell God" and "Money, the root of evil". Part Two, which is sub-divided into nine movements is concluded with Epilogue and tagged "A parade of the killers". This makes the work a complete theatrical piece and a seer's voice of admonition. Just the same way Dopamu in his 'Farewell Lecture' at the University of Ilorin Inaugural Lectures, observes that:

> The world today is in chaos. We live everyday of our lives in fear and uncertainty. The newspapers, radio and television give frightening reports of the happenings around us which create a state of uneasiness. We hear reports such as: Housewife kills husband over food allowance; Assistant Commissioner of Police leads armed robbery; Cultists kill Lecturer, Students, a woman passerby and others…Militants kill Soldiers and police; Foreigners abducted by militants (47-48).

These findings in addition to the above make it abundantly clear that arising from the above, one cannot but agree with the fact that security networks in various countries in Africa and Nigeria, in particular, have broken down. So also is the fact that sermons delivered on the pulpit and in our mosques no longer appeal to peoples' conscience. It is also untruth that judgments from courts are no longer respected or obeyed, because, such judgments are perverse judgments.

Giving the feat demonstrated in this work, it seems our only hope is in the theatre, using the medium of drama, because, in the play text we are reminded of some of the evils that have been shortchanging our life span. True Artists, therefore, are the hope of the world the performance arena is their pulpit as Sofola (21) posits that: "The performance arena is a place where all people, regardless of their status in life, their education, their religion, and their race visit to see human experience through the objectified vision of the artist for a better understanding of life and for man's own edification."

Conclusion and Recommendations

Adeoye's *The Killers* has shown us the seer qualities in the theatre. It has also shown that theatre is a visional mechanism, a thinker, the conscience of the society, and the society watch-dog. It has also further confirmed the words of Bruder et. al. (27) that: "The theatre can put forward simple human values in hopes that the audience may leave inspired to try to live by such values." It has also re-echoed the warning earlier advanced by Sofola that: "Our national household is occupied not only by rats and bats but also by heartless fleas and vicious ticks whose mission is to bleed the nation to death, leaving behind a dishonoured carcass" (21). It is clear from this dramatic piece that drama is the

only mechanism that can point to the society the areas where it is drifting without minding whose ox is gored.

Certainly, the didactic role of the theatre as a phenomenon that shocks man in finding his real self is no longer in doubt. The need to throw our weights behind the mechanism, which has played the role of a seer, therefore, becomes apt. In this direction, this study encourages the consideration of drama as a society watch-dog. Therefore, the government and all non-governmental agencies should show interest in contributing financially towards constant play performances. In addition to the above, the government should build more theatre houses, give scholarship to students who are ready to pursue theatre education. In this direction, government should also review the university admission quota policy of ratio 40/60, which has made art courses (theatre study inclusive) a subordinate to other courses like; medicine, engineering, accounting and make it at par with other courses.

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INTERCULTURAL ENCOUNTERS AND OVERLAPPING EXPERIENCES: A SYNCRETIC STUDY OF THE PERFORMANCE STYLE OF THE HOLY ARUOSA CATHEDRAL CHOIR

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Abstract
This study examines the residual cultures of worship and performance stemming from the intercultural encounters between the Ancient Benin and Portuguese. The paper argues against the background that when cultures and civilization clash, the party with superior developmental structures often dominates and plunders the lesser ones as the tradition and values of the lesser ones are endangered or completely lost. This study contests this position. It argues that the intercultural encounters between the Portuguese and Ancient Benin offer a significantly different experience. The paper avers that the overlapping experiences in the encounters between the two cultures birth the Holy Aruosa Cathedral, an institution that has survived and continue to thrive in spite of globalization and popular performances. The paper uses the Syncretism as a theoretical bastion to claim that the intercultural encounter between Portuguese and Ancient Benin is likeable to a marriage of convenience between two unrelated contrapuntal cultures. In this study, the researcher draws his data from personal observation and participation, useful interviews with resource persons and relevant materials from the library. The study found out that the Holy Aruosa Cathedral is an institution that demonstrates the survival and admixture of two unrelated cultures, as opulently captured in the performance style of the choir. The study conclude that this institution must be protected, and preserved because of its cultural, artistic and historical values to the history, glory, pride, majesty of the Benin kingdom, one of Africa's earliest civilizations.

Key Words: Culture, cathedral, syncretic, Benin, Holy Aruosa

Introduction

When cultures clash, when civilization collides, the more superior, the more powerful is likely to swallow up the less developed or alter it significantly or completely. This state or situation has led to phenomena like lost tribes; cultural extension, endangered human Specie; endangered language. Cultural clashes can occur through wars, through migration, through trade or colonial domination. The consequence of such contact can be very destructive and devastating. Commenting on the destructive impact of the invasion

of the Bini Kingdom in 1897 by the British Empire and the Scar left on the fabric of culture and society, Aihevba (2018) opines:

> … the glamorous and lavish palace rituals of the igue festival came to an end in 1897 during the popular British punitive expedition that saw the deportation of Oba Ovoramwen to be exiled in Calabar… Igue festival resumed in modern and contemporary times, in the 1950s during the reign of Oba Eweka II. The glory and majesty of the festival became reduced to a miniature form almost a parody of Oba Eware's, Igue festival. The myth that the Oba was invincible and the Bini kingdom indestructible was shattered by the British invasion of 1897. The kingdom became a shadow of its former self and a lot of mythical element that held the fabrics of the Benin kingdom together and projected the Oba in awe and infallibility came under severe question and scrutiny. The invasion dealt a terrible blow to the pride and ego of the Bini essence, her cultural heritage and the glorious Igue festival (245).

The invasion partly deformed, battered and effaced significant aspects of the Bini Nation (one of the greatest black civilization) essence and consciousness.
In the same vein, Aihevba 2017 in a study on resolving the schizophrenic cultural dilemma of the African identity, believe that colonialism has forced the African into a prison of missed identity, a character of disfigurement and a tragedy of schizophrenic dilemma. According to him:

> It is not a fallacious claim to state that the African is greatly engulfed in a cultural schizophrenic dilemma. The African is a hybrid of two unrelated cultures as a result of the evil called colonialism. We are confronted with an Africa that is suffering from identify crisis, a people that have no love for their continent. Colonialism may have ended long ago but it has left in its wake an indelible scar on our identity, our life style, our desires, our taste, our appetites, and our character. Our young men and women are constantly humiliated at the embassies of Western countries as they besiege the diplomatic houses seeking the almighty green card. We hear stories daily of our fellow Africans drowning in the Mediterranean as they seek to be enslaved in Europe. During the Slave trade era, Africans wailed, resisted and kicked as they were chained and taken away but today Africans willingly beg for enslavement in Europe and America through all sorts of visa lotteries and immigration programmes (21).

The colonial domination of Africa has impacted negatively on the African consciousness and the faithful expression of the African experience and reality. The African is dominated and conquered in his mind. This obviously is a direct consequence of colonialism and imperial domination.

From the foregoing, it is obvious that contact between the indigenous and Western cultures has left the African cultures, victims of subjugation, rejection and oppression.

However, the focus of this essay is to vividly signpost a different experience between the Portuguese traders and missionaries and the Benin Kingdom in the 14th century, when their paths crossed. This experience is vividly documented in the institution that is popularly referred to today as the Classical Syncratic Holy Aruosa Cathedral standing in the centre of Benin City today along Akpakpava Road. The study of the cathedral and the very native and artistic performance style of the Aruosa cathedral choir bear credence to the harmonious existence of cultures side by side in the same space; a marriage of convenience of two distinct, unrelated and contrapuntal cultures. At this point, it is imperative to consider the culture and performing arts in the context of this discourse.

Culture and Performing Arts

Several attempts have been made over the years to define culture. In all these definitions some variables remain constant. Solomon Unoh (1986) in consonance with Biobaku defines culture as:

> …The complex whole which includes knowledge, belief, arts, morals, law, costume and any other ability acquired by man. Culture accordingly encompasses those conventional understanding and practices which give a people its uniqueness and these render such a people distinct from all others (3)

In related a study, Femi Osafisan (1986) opines that culture means the total life and experience of a people at any given point in history. According to him:

> As Mao expressed it 'a given reflection of the economic and polities of a given society'…this means therefore that the notion of culture in any given society is necessarily plural and complex because of the plural composition of society (43).

Ugah (1986) conceives of culture as: "The total way of life of a people expressed in their technological, economic, social and political institutions and structures as well as in the values and norms" (22).

Peter Aihevba (2017) sums it up this way:

> Culture distinguisher human from animals and one society from the other. It is the total spectrum of activities and events that make a people who they really are. If its admissible and unique habits and behaviour are considered part of culture, then society is part of culture. Culture is a system that is indispensable to the thorough understanding of a people's identity, their history, their hopes and aspirations. It is a powerful resource in the business of self realization and education. The culture of a people is a definition of who they are and can be (210)

From the foregoing, culture completely encapsulates, captures and expresses a people's total existence patterns. All aspects of life are subsumed under culture. Their history,

architecture, technology, food, dress, religion, cult, arts, performances, festivals, modes of worship are all trapped and expressed in culture. Culture is the total life experience of a society at a given time and moment in history. Culture is therefore very flexible. It can be altered, defaced or forgotten.

In the same vein, Raymond Williams (1961) the earliest exponent of culture, believes that culture can be a state of human perfection. He sees culture from three lenses, the Dominant, culture, the Residual culture and the Emergent culture. The Aruosa Cathedral phenomenon, though a mix of two Cultures, has the Bini traditional culture protruding much more eruditely than the western orthodox religious Christian, introduced by the Portuguese.

Performing Arts

The Wikipedia conceives of arts as the use of imagination to make things of aesthetic significance. The technique involved, the theory involved, one of the fine arts… a sphere in which creative skill is used…. Art implies a conscious production and arrangement of sounds, colour, forms, movement and or other elements in a manner that affects the sense of beauty and equal pleasure and enjoyment. It is an act of adding aesthetic value to make special grandiose, wonderful.

Arts are divided into categories, based on the modes and mediums of expression. Performing Arts is the intermingling of arts and performance. Performing arts is that which employs the means of movement, gestures, intonation and the collective human body to relieve, recreate, reenact or express ideas, feelings and emotions before an audience in a beautiful, creative and aesthetic manner. It refers to acting, dancing, music and theatre. Performing Arts reflects our everyday performance and expands those performances into a formal mode of artistic expression. The objective or performing arts is not just to pass across ideas and feeling but also to stimulate some form of response from the audience. Performing arts is very relevant in theatre practice in that it is a stringing together of various craftsmanship to create a show for the audience. It is an embodiment of actors/performers, directions, choreographers, costumes, makeup, lighting, etc. it is an ensemble of many parts, creating a spectacle of aesthetic significance.

In some performance, the audience presence is continuously acknowledged; the performers sing to them, dance for them, joke at them, and react overtly to their applause.

Cohen (1988) refers to this as direct performance. Cohen explains that the indirect performance is the mode whereby the audience watches interactions that are staged as if no audience was present at all, as a result, the audience can concentrate on the staged events much more than its presentation, causing them to believe". The audience "suspension of disbelief" engenders audience participation via the psychological mechanism of empathy. Unlike some other theatrical arts, such as T.V. drama and film,

the performing Arts is more commonly associated with performance in an arena of living performers interacting with a living audience. The cathedral choir performance style aptly captures in a creative, expressive and artistic manner a unique marital experience of convenience as our study shall reveal. The totemic vestiges that signify the possibility of the marriage of cultures, traditions, institutions and practices, is significantly documented in the Classical Holy Aruosa Cathedral experience.

Theoretical Premise: Syncretism and the Holy Aruosa Worship

The theory of syncretism is very popular in religious discussions. According to Wikipedia, religious syncretism exhibits the blending of two or more religions. A belief system or the incorporation of belief into unrelated traditions. Syncretism can occur for many reasons: proximity of cultures, conquest, marriage, evolution etc. syncretism is a state of infusing one religious belief into another but without success in entirely eradicating the old beliefs or special practices. The consequence according to Keith Ferdinando (1995) is a fatal compromise of the dominant religious integrity. The Holy Aruosa Cathedral tradition is practical documentation of the theory of religious syncretism. It is an exposition into the successful marriage of the Benin Cultural religious belief of polytheism and the orthodox Christian belief of monotheism introduced by the Portuguese.

The Holy Aruosa Cathedral



The Benin history is incomplete without reference to the Portuguese men and their missionaries who came to Benin kingdom in the 15th-Century. Their intrusion brought about a lot of plundering of the land but also a lot of relished values especially to the Benin traditional religion practices still cherished till date.

The celebrated Benin historian, Jacob Egharevba recorded that the first Portugusepriest arrived in August 1515 AD and the second party arrived in 1517 under the reign of Oba Esigie who was baptized and went to Portugal. The missionaries' activities in Benin left

behind some envisaged and unintended relics as a reminder of their presence and efforts in Christianizing the kingdom. One of such is the classical syncretic Holy Aruosa church. Contact with Europeans mattered very little to Benin traditional religious beliefs. Benin in 1890 was still much the same as it had been in the 15th century. The Oba still reigned and was worshipped, the great ceremonies still carried out, the sacrifices still flourished. The catholic priests were disappointed to find that their converts were just as unwilling to give up old gods as they were Christianity. As the holy pontiff pope innocent xii in 1692 sent entreaties to the then Oba, he agreed for a cathedral to be built on one of the three Benin's most revered spots, the "Aruosa" – A shine hitherto dedicated to the supreme God, which is today along Akpakpava Road in Benin City.

The Holy Aruosa cathedral has become a classic example of synergetic church. His Holiness Harrison Okao, the Ohen-osa (chief priest) of the Holy Arousa Cathedral reveals that Liturgies of the church, the vocabularies, congregational prayers, introit, offerings, tithe and creed have the culture of the early Christians. The OhenOsa, priest of the church wears vestments and the ceremonial dress of Benin chiefs and yet looks like the cassock of reverend fathers. The architectural structure of the church is a mix of both Western and indigenous edifices. The structure looks like a cathedral building, yet the walls have traditional markings as can be found in the walls of prominent Benin chiefs and the Oba of Benin. The church is always painted in red and white, traditional Benin ritual, royal colour. The Aruosa cathedral choir plays a very significant role in the church proceedings and services. They start and end the service. Very unlike orthodox choir traditions, they are very expressive, artistic and vigorous. Their performance style is a replica of the indigenous performance technique. The Choir is one of the great phenomenal evidence of the syncretic nature of the church.

A Syncretic Analysis of the Performance Style of the Holy Aruosa Choir

Recently, we undertook a study of the church choir from their rehearsal to actual performance and our findings are revealing. The choir is made up of about 40 persons mainly aged women, a negligible numbers of males, mainly instrumentalist. This is very consistent with the performance style of palace rituals and other Bini religious rituals. Their performances were mainly singing and dancing in choral style with the light instrumentation at the background. All their songs were done in the deep traditional Bini dialect, focusing mainly on the praise and worship of Osanobua, the Supreme Being and the Oba of Benin, who is regarded as the representative of god on earth.

Performance Style and Aesthetic

Their performance ethos was characteristically cultural Bini style, *ugieedo*, typical of performances in the Oba's palace. They adopted the call and response style in their renditions. Their movements were mild and hesitant, signifying royalty and significance, akin to the *Ugho* Dance style, a phenomenal Bini dance which originated from the palace of the Oba. At intervals, one member of the choir rushes to the front to do freestyle dance. This gesture increases the tempo and momentum of the entire performance. Their

style very often resonates Bini ritual and festival performances. They have a conductor who stands in front of the group directing, but he is notably not behaved like western conductors because he dances and sings in familiar movements just like the rest members of the group.

Their performative style is very consistent with the worship of the Oba during palace festivals. The Oba worship is done regularly in state festivals like the Igue festival, Ugie Ivie Festival, Ikpoloeki. The performance style in all these festivals are usually very royal, reflecting the glory and majesty of the kingdom, the deities and the god-king, the Oba. In the Bini cosmic world view, the Oba is true god and true man. A representative of god on earth. He is worshipped as god in a very royal fashion. The only church or worship centre the Oba ever attends is the holy Aruosa Catherdral. Here the services revolve and centres on him because he is a god and the major deity of the kingdom. The choir stand in rows like the Orthodox Church choir, their performance style resonates the Bini traditional worship ethos, *Ugie.*

Costumes

Their costumes are usually white *buba* and wrapper, and their outfit is embellished with red beads. The males and choir conductor wears a red and white robe very much the same as the ones worn by mass servants and church choir boys. They looked in their white and red costumes like performers in an Olokun Festival. In an Olokun religious worship session, the performers mainly advanced women are usually clad in white attires, mainly buba and wrapper. The Olokun deity is usually associated with purity and the pureness of water, rivers, and oceans. The Cathedral Choir costumes paint a clear picture of worshippers at the Olokun shrine.

Insturments

Their instruments are mainly gourd rattles, Egogo (bells) and Benin traditional drums (Emaedo). All their instruments can be found in most ancestral and deities' shrines. In their performances they relied heavily on melodious voices- their songs were sonorous and the rhythm or performance was highly royal in fashion. The instruments are precisely the same used in Bini religious worship and festivals. They often evoke the spirits of the ancestors and Osanobuaas can be visible in the tempo and character of the performance. This is similar to what happens in Bini religious worship. It is important to note that musical instruments also play a prominent role in orthodox churches in inviting the Holy Ghost and the high tempo of the Aladura drums enhances the exercise of casting out demons. The musical instruments of the Holy Aruosa choir are selected intentionally to evoke the spirit of the gods and enhance the worship of Osanobua, the ancestors and the worship of the supreme deity. The god-king, the Oba.

Conclusion

The Holy Aruosa choir is a perfect example of the synergy of cultures. They have succeeded in a unique fashion imported the performance typical of the Bini traditional

culture into the church – a mix-breed of the catholic Christian tradition and the royal Bini traditional style. This form of synergy is a common African phenomenon as a result of colonization. Colonization brought about an African people who are "Black Britons" being neither Whites nor Blacks, but holding the Western culture as superior and struggling desperately to conform, creating a situation now referred to as neocolonialism. Christopher Okigbo in his poem "piano and drums" x-rays this dilemma that the African has found himself. Contrary to this position, the Aruosa Cathedral lays emphasis on the superiority of the Bini tradition: The western Christian idea of "Jesus as a carrier motif" and a redeemer of mankind in the Christian faith is rejected in the performances of the Aruosa cathedral choir. Osanobua, the Bini idea of the Supreme Being is worshipped, eulogized and panegyric songs are offered to him.

The African nuptial tradition of polygamy is very much encouraged in this institution. The Classical Syncratic Holy Aruosa is a totemic vestige standing tall at the centre of the Benin kingdom, and a significant reminder of the pride, the glory and majesty of the Benin kingdom in its golden ages. It is institutional documentation of the existence and survival of two distinct and unrelated cultures and traditions in the same space. It is a testament of the willingness of the Benin people to keep their culture, heritage and tradition and life in the face of a powerful and imposing Western power.

This institution must be jealously guarded, faithfully upholding and preserving its ethos, tradition and values. It must become a monument reserved and revered as a tourist attraction and a document for the celebration of the Benin culture, heritage and history. Generations to come must grow up and behold the beauty of the African culture and the possibilities of the marriage co-existence and intermingling of cultures. This monument is very instructive. It is a parable that celebrates the conscious effort to keep our indigenous cultures virile and strong in the face of cultural, extinctions, erosion and oblivion.

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AN EVALUATION OF TFD AS AN EFFECTIVE TOOL FOR PARTICIPATORY DEVELOPMENT IN EREMA COMMUNITY OF RIVERS STATE, NIGERIA

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Abstract
This paper explores Theatre for Development (TFD) as an effective approach to engendering participatory development in rural communities. This stems from the fact that one of the areas of great concern for development studies scholars and practitioners in the developing countries is that of local communities who have suffered severely in terms of social development and improvement of their living conditions. The paper thus, argues for the deployment of processes that can be applied in communities for the actualisation of effective participation in development; that is to say, a development process that recognizes the community members as always central to any development intervention. To this end, the paper examines the Erema TFD intervention facilitated by Nigeria Popular Theatre Alliance (NPTA) in Erema of Rivers State. From the analysis of the Erema TFD experience, the paper thus submits that TFD and other participatory communication processes can play a vital role in remedying the dwindling state of social and economic growth across local communities in the nation.

Keywords: Community, Development, Participation and Theatre for Development (TFD).

Introduction

Achieving development initiatives for local communities by stakeholders within and outside the domain of government over the years have emerged with different perspectives and methods. This is owing to the fact that, development as a key social concern is ever-evolving and dynamic in nature. While development initiatives deal with a number of social, political, economic environmental and leadership factors that must be considered to realize it, however, recent trends in development discourse have increasingly recognized the active participation of community people as an essential component of sustainable development. Any intervention with the intent of achieving a sustainable improvement in living conditions of the people is doomed to fail except the people are actively involved. When People are given full involvement, it creates a sense of ownership of development initiatives and projects. They build a very effective relationship within their community as well as with donor agencies. Participatory

development according to Asian Development Bank cited in Ondrik (2) "is a process through which stakeholders can influence and share control over development initiatives, and over the decisions and resources that affect themselves".

Theron (4) argues that participatory development on both the theoretical and strategic levels boil down to the idea that communities can and should be able to influence, direct and eventually own the outcome of the development. It, therefore, suffices to say that, at the very heart of achieving development, the people have to be leading actors, who are no more just recipients of external development but are active collaborators and ultimately generators of their own development (Coetzee 9, Becker 25, Dutta 37-42). This paper, therefore, examines Theatre for Development (TFD) as a participatory medium. TFD is aimed at advocating people's active participation as a key determinant to the realization of developmental goals. It brings to light the vital role of communication processes that are truly participatory and down-top in nature. Okwori (17) states that:

> TFD is one of the participatory method through which development issues can be communicated. It uses all the denominators of community theatre but it is more interested in the process i.e. the lessons and experiences that will be learnt by engaging in the process of the drama or theatre and in addressing issues of development.

As a communication process that is anchored on the participatory approach to development, TFD serves as the people's media for their transformation. TFD always emphasizes a collective process where the people are not just receivers but active contributors involved in designing and executing plans needed to address the community complexities. Epskamp throws more light in this direction as he explains the following as capturing the idea of TFD as a participatory approach to development:

> TFD gives a voice to the previous unheard members of the community. TFD confronts participants continuously with the possibility of making choices in order to solve their own problem. TFD offers opportunities to explore social reality by means of improvising and performing for both utilitarian and creative purposes. TFD offers a common playground or laboratory to explore near misses as well as golden opportunities for self-development. TFD promotes behavioral changes by means of persuasive communication, stimulating changes in attitude, belief and behaviour towards development-related practices. TFD motivates active participation in development programmes in order to improve the quality of life and in order to maintain development-related skills, linking them with daily practices. TFD enables one to take collective action by means of a two-way communication process, community discussions and decision making, solidarity and intra-village/inter-village solidarity (89).

It is important to state that at every given stage of the TFD intervention, active participation of community members is needed for the successful realization of the process. The TFD intervention undertaken in Erema, Rivers State is here examined to ascertain the participatory impact which the intervention had on the people of the community. It was done between 2009 and 2010 and was facilitated by a non-governmental organization (NGO) known as the Nigerian Popular Theatre Alliance (NPTA) with support from CORDIAD (Catholic Organization for Relief and Development Aid).

Erema in Perspective

Erema is located in Onelga Local Government Area (LGA) of Rivers State. It is part of the Ogba kingdom, with three main clans, namely: Ogba, Ndoni and Egbema. The general language spoken in Erema is the Ogba language. Other languages include Ibo, Egi, and Egbema. Erema community is divided into three parts namely: Obedi, Abururu, Umuagbnah; however, the physical boundaries are indistinguishable. As a community, Erema community is endowed with nature's bounties. Therefore, traditionally, the people's occupations are fishing, farming and trading. Ogba land also has a rich oil reserve. Prominent among the transnational companies (TNCs) found in the community is Shell and Total Oil Companies. Conversely, activities such as bush burning, timber logging as well as adverse effects of oil extractive activities by the oil industries have damaged the local ecosystem making traditional modes of occupation constrainable and difficult.

Furthermore, one of the interesting features, as observed in Erema, is that a good proportion of the youths have had some form of formal education. In fact, it is not a strange phenomenon to hear community members in Erema speak English or at least Pidgin English. Many of the young people in the community are graduates of various institutions of learning and have acquired Degrees and Diplomas, nevertheless, there are bitter complaints of Youth unemployment and lack of empowerment among them. This has often led to some violent agitations among the Youths in the community. This situation has also become more challenging in the midst of leadership crisis and distrust within and outside their community; as well as an intractable relationship which the community, in general, has with Transnational Companies (TNCs) in the community. These challenges have adversely affected the people of Erema and have thus informed the TFD intervention undertaken in their community. The team of facilitators for the intervention were led by Steve Abah, Jenkeri Okwori, Samuel Kafewo and Martins Ayegba.

The Erema TFD Experience

An account of the TFD experience undertaken in Erema is here examined to enable us to ascertain the level of impact the different stages had in the realization of an intervention that aims at actualizing participatory development in local communities.

The Preliminaries: As initially stated, the TFD intervention was sponsored by CORDAID (Catholic Organization for Relief and Development Aid). It was done in partnership with Stakeholders Democracy Network (SDN). As a way of commencing the programme awarded to them, one of the lead facilitators, Oga Steve Abah in a KII session explained that:

> The NPTA initiated a training phase where they could discuss with stakeholders on the TFD programme at stake. The training took place both in Ahmadu Bello University, Zaria were the NPTA headquarters is located and also in Clock Tower Hotel in Port Harcourt, Rivers State. Key persons from the community who were to also join in the facilitation of the TFD programme were included in the training. As part of our advocacy each of the intervention in the community began with introductory sessions made to the Community Leaders to gain their understanding and maximum cooperation...the leaders were absolutely supportive and this actually aided our easy passage and the overall success of the programme (KII session with Oga Steve Abah at ABU, Zaria).

As part of the training, the NPTA adopted a methodological conversation for the realization of the intervention in Erema. Methodological Conversation is an approach of complimenting TFD and Participatory Learning and Action (PLA) tools in the execution of development interventions. Abah clearly describes MC when he states:

> There is indeed a commonality of agenda and sometimes approaches between TFD and PLA. The defining characteristic of both is the ethics of participation. PLA is a cavalcade of tools designed to be learned and used by ordinary villagers in the analysis of their problems…TFD on its own part is a performative means of concretizing community issues as the body, words and objects (props) in space define, analyze and strategize for action…TFD can operate from and with PLA; and PLA can spring from TFD. PLA and TFD build pictures of issues, of problems and of life stories. While PLA may often build pictures on two-dimensional surfaces (on paper or in sand), TFD pictures issues in songs, through story-telling and through the body in motion in the arenas of the village.

The above explanation thus provides a clear picture of the methodological approach which was adopted in executing the TFD intervention in Erema. In the light of the above, NPTA during the TFD research process deployed PLA tools such as transect walk, community mapping, problem tree analysis and pairwise ranking. All these tools were combined with the drama process in the actualization of the TFD intervention in Erema. The point of significance, however, was to understand the use of these tools in relation to community issues and for the community to further explore them within their own particular context.

The Use of PLA tools in Erema Community: The NPTA team worked with the community members mainly drawn from the umbrella organization called the Erema Youth Council (EYC). In order to have a sense of ownership, the selection of participants was carefully done by community leaders to ensure that those participating would remain on the ground to carry onward the outcomes of the programme. Outside the audience consisting of various community members, about 20 persons from Erema played different roles during the TFD intervention. Their readiness and interest to learn and explore the tools were quite impressive. NPTA engaged these persons in the use of PLA research tools such as transect walk and community mapping, problem tree analysis and pairwise ranking.

Transect walk was done across the two major roads of the community by the participants. They were shared into two main groups to cover the two main roads and some inlet roads that linked both. The community members walking along with the facilitators through the major roads of the community gained greater insight into some of the issues affecting the community which they have often ignored. For instance, they realized the fact that the community among other lack of social amenities which plagued them was the fact that there was an uneven distribution of water across the community. They also realized the possibility of doing more to improve the commercial activities of their community, noting that this will lead to youth empowerment and job opportunities. After which they drew a community map.

The community map was drawn on a widespread paper in the community town hall with community members taking the lead in spotting the different areas of the community. The community participant through the community map realized more about the complexities of their environment. They saw through drawing areas of their community that needs their collective to address issues affecting them. Essentially the use of these tools revealed a number of social and economic issues affecting the community. Key among them include some bad roads, poor health services, teenage pregnancy, leadership tussles, poor educational and social facilities, poor presence of oil companies provision of social amenities/social responsibilities, uneven distribution of water in the community, oil spillage and abandoned farmlands. Leadership crises, Youth unemployment and lack of Youth empowerment initiative from Government and TNCs were very conspicuous in the course of the findings.

In the interrogation of these issues, they were analyzed and the consequences of each of the problems were outlined. With regard to poor health services, it was perceived to be as a result of poor management, greed and political interest.

The consequences of these included the spread of diseases and risk to life. Community leadership issues came out strongly in their analysis of the problems. The analysis of these problems located it first of all in the process of selecting leaders. The participants viewed it as corrupt, driven by greed, based on sentiments and favouritism and that the

zoning system ignored merit in favour of godfatherism and mediocrity. The consequences of these on the community and its people have been poor infrastructural development, low morale and self-esteem on the part of the people. Also, in the discussion of the issues, they traced a relationship between bad leadership and the most crucial for the Youth members which was the issue of Youth unemployment.

There was indeed a thread linking most of the issues and many were branches of the same problem or were root causes of others. It was such linkages and appendages that the problem tree analysis brought together in one picture. However, in order to employ useful strategies, it was necessary to prioritize issues to decide the hierarchy of needs since it is not possible to address all the issues identified at once. To this, another Participatory Learning and Action (PLA) tool known as pair-wise ranking was used. This is a system of comparing each problem to the other to determine how critical each one was in the life of the community members. The frequency of any one issue would determine its standing in the scale of needs. In Erema, Youth unemployment was ranked highest, followed by poor education and bad Leadership. Others included: poor presence of oil companies provision of social responsibilities, uneven distribution of water in the community, poor educational and social facilities, oil spillage and abandoned farmlands.

Scenario Building and Drama Performance: Having explored the use of PLA tools, the key issues on which to base the drama was then clear. The participants decided that the issue of highest priority would be what the drama should focus on. Consequently, different scenarios and rehearsals were tried out that focused on the challenges of Youth unemployment and empowerment which for them was as a result of bad leadership, nepotism and the poor relationship of Transnational Companies (TNCs) and Government with host communities. The drama performance was thus arrived at as captured below:

- *A senator from the community has secured twenty slots of job opportunities for the unemployed youths in his constituency. He hands over the forms to the Chief in the community for onward distribution among qualified youths. However, instead of employing judicious means to share out the positions the Chief only gives to his relatives and sells some.*

- *Two young men arrive at the chief's house to make enquiries concerning the offers which they hear are available. The Chief is aggressive and queries them on how they got their information. He denies that any such opportunities exist and sends them away.*

- *The Chief is riding high on the crest of corruption, hobnobbing with his other associates. We see him discussing with his son whom he is preparing to send abroad for studies. One of his relatives comes in and he gives him one of the employment forms and directs him to take the form and the accompanying letter to the Employment Officer in Shell. He runs off jubilantly.*

- *We see him with some young men whom he is once again aggressive to when they demand to know about the forms and the job opportunities. He is all smiles however, when the Youth indicate that they are prepared to buy the opportunity. He sells the forms for N40,000 each. The frustration of the young people and anger at the behavior of the Chief leads them to organize his kidnap and demand ransom so as to teach him a lesson.*

The community performance that followed afterwards, took place at the Civic Centre in Erema. A collection of community members was on hand to watch the drama. Even though it was a short piece of drama, it was received enthusiastically and afterwards it was followed with a discussion of the issues.

Post-Performance Discussions: In the course of the post-performance discussions, a community member by name Mr. Endwell Erema a graduate applicant reinstated that the problems of the community emanate from leadership problems, lack of commitment from the TNCs, poor resource management as well as bribery and corruption. He cited the example of the hoarding of job opportunities by leaders as an element of 'community colonialism', and argued that the actions of the chief and the government and TNCs representatives amount to a betrayal of the trust that the people have bestowed on them. He concluded thus: "That is why the Youth are restive; that is why there is crime and violence because they have nothing doing". Another elderly man in the audience who spoke noted that what the community have, are not leaders but rulers who know themselves alone. However, responding to the treatment of the Chief by the Youths, he submits that "violence is not an answer; we will only continue the problem without any change." The speaker provided that the solution is to call a meeting so that the people can take a collective position on the issues. An elderly woman also spoke from the audience that "the unemployment situation is very serious. An idle mind is a devil's workshop. The oil companies and the Government must do something to help the Youths to get something doing".

The discussions emanating from the community members attested to the fact that the drama was a reflection of some of the key social concerns of the Erema people and for which they seek better changes. From the discussions, the community members reached some important resolutions from which they decided to draw up a Community Action Plan (CAP): The following was captured in the CAP:

i. That the community should have a specific periodic change of leadership.

ii. Government and Transnational Companies (TNCs) should be more responsible and put policies and thorough processes in place to cater for the Youths and the less privileged in the community.

iii. There should be a fair distribution of available resources among the community members and that the community members should have a

change of consciousness and character as well as avoid actions that can instigate violence of any sort.

iv. Since unemployment was the main issue that the Youth group prioritized as the most critical issue to be addressed, their perceived solution to the problem was job creation and Youth empowerment. The participants acknowledged the need for government and TNCs to do far better in the area of creating job opportunities for the Youth. They also figured that if they set up shopping complex and cottage industries many of the young people who roam around unemployed at the moment would be absorbed; solving not only employment problems but also that it would help in reducing violence, crime and militancy. The Community Action Plan (CAP) capturing the above resolutions, was therefore created as a blue print of follow- up actions detailing out what needs to be done and what resources are required.

Follow Through:
Considering the very important role of community participation, the researcher as a way of assessment, sought from the community members how significant the TFD activities they engaged in were, and to what extent their participation contributed to real development in the community. This was done with the use of Focus Group Discussion (FGD) and Key Informant Interview (KII). The FGD members while commenting on their participation; mentioned some of the activities that were carried out by the NPTA with the community. They also commented on the drama piece that was performed at the community civic centre and how the drama was received with so much enthusiasm by the community. This is reflected in the comments of the following members during the FGD session:

> Comrade Idimma: The programme was done with some lecturers who came all the way from Zaria. They came with the aim of helping community members especially our Youth in the areas of community development and transformation. We did some interviews with community members on issues that affect the community, we also walked around the community and we later drew a map of the community identifying areas of the community that had some serious problems which should be addressed (FGD session at Erema Community*).*

> Chief David Egba: Yes I too can remember something like that and after having some walk around the community we also acted drama in the community hall. After the drama we were able to discuss the issues affecting the community (FGD session at Erema Community*).*

The responses of Comrade Idimma and Chief David Egba above shown that the use of PLA tools and drama are quite resonating in communicating and engendering development and social change. Their understanding and acquaintance with the TFD

experience in their community is here expressed by their ability to identify the various exercises which the programme entailed. Beyond the understanding of what was done, the programme also enjoyed the community's reception. This was expressed below by another respondent during the FGD session:

> The programme was well received by the community and we had real participation from members of the community. The Youth joined the lecturers from Zaria in so many of the processes that were undertaken by them. Some of us here handled camera and some of us acted in the Drama while some of us also drew maps. Others joined in the walking around the community. It was a very interesting experience (Creativity Ugoma**,** *FGD session at Erema Community).*

The programme was still fresh in some of their memories as captured above. The participation of the NPTA facilitators in their cultural festival which coincided with the programme was also recounted by them. One of the community members in the person of Comrade Gentle with whom the researcher had a KII session recalled that the programme was a huge success in the community as they have never experienced such in their community before. He stated that:

> Although I have not been around for sometimes now, I still have great memories even though it's been a very long while now since they came; because I was among those who assisted the team from Zaria comprising of Dr. Martin Ayegba, Professor Abah and other delegates. Some activities which we did included; walking around the community, drawing of community map to show some things around the community and drama. I also played the role of an applicant in the drama. The drama was mainly acted by the Youth and it was about the problems affecting our community. It was something we practiced on our own and we presented it to the community members at our hall. After the drama we had some very useful discussions on how we can move the community forward. Even after the programme we also held one or two meetings on how we can address some of the issues discussed with the people from Zaria *(KII session with Comrade Gentle at his Port Harcourt Residence).*

Another respondent in the person of Nicholas Onouha in another KII session conducted at Erema rightly stated that the drama:

> …was not just for entertainment; we acted out the problems which are affecting us, especially unemployment in which many of these oil companies are not helping matters. But still I believe we cannot fold our hands, we have to do something to help improve ourselves (KII session with Nicholas Onuouha at Erema*).*

Through participation, the members of the community realized the need to play their roles in tackling the bottlenecks within the community. In this sense, participation is

fundamentally a democratic and transformative process. Through it, community members become stakeholders in their destiny. "Community participation is therefore about freedom of choice, freedom of action and freedom to make mistakes and take responsibility over the consequences of those mistakes" (Mulwa, 78). This sense of engagement more than anything helps in revitalizing their sense of common identity and the exploration of their potentialities to resist unfruitful dimensions to their growth thereby implementing meaningful changes for their communities. While describing the key role of participation in social change communication, Mohan Dutta points out that:

> Participation is the cornerstone of social change communication as it is through participatory processes, spaces and techniques that local communities mobilize against oppressive social, economic and political structures. Participation brings about social change through the presence of subaltern population whose marginalization has been symbolically and materially achieved throughout history; through their erasure from mainstream spaces of society (266).

Community members in Erema indeed displayed active participation which was evident in the articulation of the issues as it affects their social milieu. Furthermore, community members especially the Youth members also showed heightened interest and readiness to partake in the art of theatre. One of the Erema community members in the person of Creativity Ugoma said he was currently planning an end of the year event with the Community Youth body where they would be featuring different artistic performances which the Youth members of the community will be presenting. Nicholas Onouha, one of the participants in Erema, noted that TFD has helped some of the Youths in the community to give the community a healthier image of themselves as against what is sometimes said of their community which is not true.

From the account of community members, they demonstrated the extent to which the community members have seen the TFD programme done in their communities as not just a ceremonial exercise, but more essentially as one that contributes to capacity building. In this vein, Francis Mulwa describing the essence of capacity building for local communities state that:

> Local capacity building is believed to be an essential factor for the sustainability of community development initiatives…In this sense, capacity building is conceptualized as an ongoing process of influencing and enhancing *change agent'* knowledge, skills, attitudes and ultimately their practices, in order to enable them cause similar effect and impact on the people and communities they serve. This process aims at transforming people's lives from a state of conformity to a dynamic state of creative and innovative living. It involves building people up in such a manner as to strengthen their ability to make decisions that affect their lives as they assume full responsibility over the consequences of those decisions. (114-115).

The explanations discussed above perfectly captures the effectiveness of TFD intervention in Erema. The initiatives taken by members have undoubtedly provided some sense of self-confidence and self-worth as they realize their potentials to transform their circumstances. Collectively they were able to expand the horizon of their awareness of the real issues. Furthermore, through their exposure and participation in TFD, they were able to explore their collective potentials to restore peace and wholesome growth in the community.

However, two closely linked areas of challenges in the execution of the TFD in Erema were that of poor funding and consolidation of the process. The challenge of funding has become a recurring decimal in many community-based interventions. Creative solutions such as ensuring first that interventions of these kinds gain collective support from within are encouraged. This will go a long way to unfold the level of impact which community efforts can produce. Another area of a challenge as mentioned is that of consolidation of the process. This is primarily because some members of the community have migrated to urban towns and only come to the community once a while. The researcher also found out that the CAP document which should have been within the community was with a member of the community whose family is no more residing in the community, nevertheless, I was told that he comes once a while. By and large, these challenging situations and many others that often affect TFD and other community development interventions demand stakeholders and Government to show genuine commitment to encourage and invest in TFD and other participatory models of communication that can enhance effective participatory development in local communities. Greater attention should, therefore, be given in ensuring that people within rural and semi-urban communities are better galvanized and stimulated to transform the challenging situation affecting their environment.

Conclusion

Participatory development remains the sine qua non to remedying the deteriorating state of communities' social, political, economic and security conditions across the country. The idea of over-reliance on experts' knowledge in addressing community problems is still a major factor that is hampering real community development in Nigeria. This is because the aspirations and needs of communities are best known by them, and as such they must concretely play vital roles in addressing them. Bringing the people through platforms that harness their potentials will go a long way to solving bottlenecks to community growth and development. Rather than a state of redundancy or helplessness, their level of enthusiasm and interest about the progress of their communities become of utmost priority for them. The Erema TFD experience concretely demonstrates how communities can effectively harness their sense of communality and local resources to pull through issues affecting the community. Therefore, the responsibility is on stakeholders to give serious attention to promoting TFD and other mediums of participatory communication that leads to tangible results in community development.

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FGD with Erema Youth Council Members at Erema Civic Centre on the 28th of September, 2016.

MUSIC AS A CREATIVE ART FORM AND CATALYST FOR AN ENTREPRENEURIAL DRIVEN ECONOMY

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Abstract
This paper examines the entrepreneurial essence in music as a creative art form and its enormous economic value in the development of the nation. Music is one of the entertainment sectors that have been gaining huge patronage from both the secular and religious circle. Aside from its entertainment segment, music operates in multiple structures which command possible streams of income for its practitioners and creating jobs for the teeming youth of the nation. This study examines the dichotomy between the humanistic/artistic form of music and its commercial essence and discloses the essentiality for success in music entrepreneurship, with the need for the music profession to synchronize the current educational system with concurrent societal realities for a future relevance. This paper is pinned on the theory of cultural commodification which divulges the various entrepreneurial strands attached to music for its practitioners to maximize effectually. The study contends that the nation will experience tremendous economic development if her teaming youth have the resources and enabling structure at their disposal for entrepreneurship manifestation. The paper concludes that creating the adequate and enabling business environment by governmental policy, music entrepreneurs will thrive maximally and contributes to the growth of small and medium scale enterprises in Nigeria, boosting our economy both internally and externally for economic growth.

Key Words: Music, Creative Art, Catalyst, Entrepreneurial, Entrepreneur, Economy

Introduction

The distinctive function of music as a veritable tool of transformation, education, information, empowerment, entertainment and therapy in the society cannot be underestimated. Music which is both an art and a science (Pinmiloye, 23) has great commercial potential. As a creative art form, music thrives beyond its artistic and imaginative embellishments to be a catalyst for tremendous entrepreneurial rivulet. Like its other counterparts in the entertainment industry: movie, standup comedy, carnival, fashion parade, pageantry, and reality show; music has become an economy media for the teaming youth. This industry which is highly dominated by youth due to its creative demand and natural inclination from the stratum has a wide embrace of music artistes

both professionals, semi-professionals and amateurs each sustaining its audience based on their distinctive performance styles and the scenario in place. The ubiquity of music in the society, played within the entire space of man at home, in car, in the office, in school, phone, toys, churches, mosques, movie etcetera punctuating the daily life of man from dusk to dawn generate a huge market due to the high taste of consumption created.

This study examines the dichotomy between the humanistic/artistic form of music and its commercial essence. It further discloses the essentiality for success in music entrepreneurship and the need for the music profession to synchronize the current educational system with concurrent societal realities for a future relevance. Also, there is a need for perfect wedlock between the 'gown and the town' as institutions of higher learning has also become a wet ground for the discovering and nurturing of musical talents. It is worthy to note that several entrepreneurial segments of music as an art form can be branded for job creation and financial exchange in an entrepreneurial driven economy. This has created a large and blossoming market economy which has contributed immensely to the Gross Domestic Product (GDP) of Nigerian.

Theoretical Framework

This paper is hinged on the theory of cultural commodification which is an offshoot from Marxist capitalist commodification. Cultural commodification indorses the transformation of goods, services, ideas and people as commodities or objects of trade. Commodification gains ground within a capitalist economy as Arjun Appadurai simple put that commodity means "anything intended for exchange" (35) that is an object with economic value. Why is has been intensely criticized that somethings ought not to be transformed into commodities such as water, information, human life, education; it is no longer news that the capitalist economy encourages virtually everything to possess an economic value. For instance, gospel artistes and instrumentalist have encountered vehement criticism for trading their gifts for financial gratification. Some of these critics are gradually being enlightened of the creative embellishment of the artistes in his ministration or artistry demand artistic prowess and nurturing for mastering of the art. Music as a creative art form enjoys great relevance and demand in the creative industry. Its inevitability in the society both in the sacred and secular order places a high premium on it. This avail the musician or artiste the opportunity to present its product/services an intellectual property for monetary exchange. The high patronages surrounding this creative art form and the corresponding economic value it possesses has had led to the high influx of the youth into music either as a full-time profession or a part-time venture for entrepreneurship which has to boost the economy of the nation.

Entrepreneurial Prospects of Music in Nigeria

Musicians and music practitioners are endowed with numerous creative and innovative skills which spur entrepreneurial opportunities for wealth generation and job creation that can transform the economy of any nation. The musical art in Nigeria is poised with great entrepreneurial potentials from cradle to grave enclosed in every musical art form

which are well utilized by the music entrepreneurs. An entrepreneur produces goods and services to meet needs in the society and gets a financial reward for his innovative act. Entrepreneurship which is the practice of starting new organizations, particularly new businesses involves pioneering, creativity and innovation coupled with a risk-taking focus on solving a problem or meeting a need by creating products in form of goods or services (Adeyemi, 100). Raymond Ricker defining entrepreneurship posits that:

> An entrepreneur is a person who recognizes an opportunity, envisions its possibilities and creates an enterprise to take advantage of situation, usually with considerable initiative and risk." He defines the entrepreneurial process as "the transformation of an idea into an enterprise that creates value. (19)

Cutler substantiates that "Entrepreneurship equals creativity. It is as much an attitude as it is a business practice." (10). It is worthy to note that the artistry of music thrives on the innovation and creative ingenuity of the musician which stand as an enterprise and qualifies him as an entrepreneur. Entrepreneurial action in the arts requires what is sometimes referred to as "opportunity creation," how artists, creative collaborators, producers, promoters, and audiences find one another to add value to their lives. Barker (2017) elaborates more on this by saying:

> They lead innovative and creative lives: They recognize opportunity. They are adaptive, self-aware, and good at reading others. Through their actions, they are catalysts for change are visionaries, and take initiative. They multitask and can build teams that both inspire and challenge. On an emotional level, they tend to be resilient, learn to handle risks, and tend to be competitive and goal oriented. They also have an ability to temper their creativity with realistic assessments. Personal entrepreneurship involves being able to develop innovative solutions, recognize opportunity, create demand, attract attention, and grow the number of consumers.

It is worthy to note that several entrepreneurial segments of music as an art form can be branded for job creation and financial exchange in an entrepreneurial driven economy. However, this has not been fully utilized to catalyze the entrepreneurial potentials entrenched in music. The root cause largely centres on a faulty foundational training process poised by inadequate resources and manpower and a weak systemic approach as Ologundudu observes that "over the years, creating self-employment in music-related discipline remained a mirage, because it was approached without solving the initial problems that prepares the youth for it" (84). By this, he seeks for entrepreneurial approach and technical fusion in music training system tailored towards career opportunity. It is also pertinent to exhume the entrepreneurial segments in the profession and drill the youth in the entrepreneurial process for mind transformation and total empowerment for the commercialization of the creative skills.

We shall at this point examine several entrepreneurial segments of music that can be branded for job creation and financial exchange. The following are some of the numerous economic strands for music practitioners in the nation: Musician, Singer (choral group, operatic group), Music Director in Churches and schools, Concert Director, Instrumentalist (pianist, saxophonist, Guitarist, Trumpeter, Drummer, Talking drummer), Composer, Sound Engineer, Producer, Artist Manager, Orchestra Director, Band Instructor, Music Educator, Band member, Orchestra Performer, Publisher, Music dealer, Disc joker and few others that are not mentioned.

Ologundudu substantiates this claim with his structure of Nigerian music industry under the following sectors "life performance, copyright management and administration, broadcasting, music production, music publishing, audio-visual production" (86) with sub-sector attached to some of these units. Musicians and music entrepreneurs have heterogeneous options to channel their creativity for entrepreneurial prospects in the nation.

In Nigeria, entertainer and entertainment producers firmly rely on corporate sponsorship to strive. Corporate bodies such as Nigeria Breweries, MTN, Maltina, Coca-Cola, Star Lager Beer, Globacom, Silverbird Group, DAAR Communications among others. The aforementioned corporate bodies have become key players through robust support in terms of funding and promotion, which they provide for entertainment events and programmes. Thus, the industry has become a gold mine with a huge financial stake of profit and risk (Dung, 153). Music for, instance, enjoyed tremendous sponsor from Star (beer) with her Star Quest show, MTN was the sole sponsor of the ultimate Project Fame and they have been strategic at sponsoring Arts musicians training with her MTN Foundation programme at MUSON School of Music, one of the foremost and well-structured conservatory school of music in Nigeria.

Despite its fashionable state in the society, music patronage from corporate sponsorship has declined. The MTN project fame, music showbiz that helps to discover and groom musicians for music entrepreneurship, has not been organized for the 3rd year now. This show has produced great music stars like Nnyaya, Chidinma who are at the forefront of the music industry. The Star Quest show collapsed for lack of sponsorship. Other shows like Nigerian Idol have withered away too. The economic situation of the land must likely have affected the corporate bodies for sustaining this lofty entrepreneurship programme. It becomes pertinent for the government to create a positive economic and political environment to support her deregulation process to revive the Music showbiz that helps to carter for youth employability

Music as a Catalyst for a Flourishing Economy

The 21th-Ccentury received drastic patronage of musician and music products in the nation. This epoch experienced a paradigm shift from the influx of foreign-dominated music and musicians to a preference in indigenous musical art. Music, as an

entertainment product became more fashionable to society. Music received great patronage from all and sundry, the secular and religious alike. Afro-pop, a blend of African rhythm and popular style became the taste of the social order and ubiquitous dominating the party, media, recreational centres, commercial buses, grocery stores, even the mobile phones as ring tunes or in the media folder. Likewise, African gospel- a popular style couple with African lyrics and rhythm dominates the churches. However, just like its contemporaries in other entertainment industry, music firmly relies on corporate sponsorship to strive.

This inspires churches to promote musicians as well as instrumentalists to the teeming unemployed youth as a means of job creation and they make a fortune out of churches with financial greatness. Churches like Christ embassy in the bid to promote true worship in her service established her Believers World record producing the likes of Buchi, Sinach, Frank Edward, Iben and host of others. Nathaniel Bassey, a trumpeter and Musician, Tosin B, Dare Justified emerge from the Redeem section. Gospel artistes in the likes of Sammy Okposun, Big Bolaji, Chris Crown, Tope Alabi, and numerous artistes operate from the church and as individuals. Kunle Ajayi a renowned gospel saxophonist alongside Jerry Omole, BJ Sax and a host of others instrumentalists are making fortune from churches and concert. Renowned artistes Panam Percy Paul, Jerry Gyang, and Soloman Lang, and a host of others are vibrant in the Northern scene.

The multinationals gladly sponsor musical showbiz or endorse music stars as brand ambassadors for marketing/promotion strategies of their lofty product. Kennis Music is one of the foremost record labels that promote youth music talent was able to produce 2face Idibia's renowned album "African Queen" in 2005. The financial success of the album motivated his contemporaries and younger youths. We have the likes of Psqaure, Dbanj, 9ice, Dare Art Alade, Asa, Ara (the talking drummer), and trending stars like Olamide, Timi Dakolo, Davido the award winner as the Best African Act at the 2017 MOBO (Music of Black Origin), Tiwa Salvage, MI, Simi, Chidinma, Seyi Shag, Ninilola, Wizkid award winner as the best international Act, at the 2017 MOBO (Music of Black Origin), Burna Boy, and a host of others.

The financial market is still booming but only entrepreneurial Artistes can harvest from it. Organist and Pianists in the likes of Wole Oni, Korede, Uncle Ben of Project Fame, Yemi Sax, BJ Sax, Imole Ayo (Saxophonist), Jerry Omole, among others take hold of big cathedrals and conservatory-like Muson and the concert halls. In concert hall, we have a high influx of youth in the art music terrain featuring in symphonic orchestras, operas and choral at the MU SON centre. The centre constantly enrols music lovers most of which are youths for her professional Graded examination and the MUSON Diploma funded by MTN. Of recent DAAR Communication launch her music label to promote and manage talented youth in their music recording. In the Disc Jockeys scene, the likes of DJ Jimmy Jatt, DJ Cuppy, DJ Neptune, DJ Spinall. DJ Xclusive and a host of others are financial giants to be reckoned with.

In all these, individual efforts and corporate partnership or sponsorship have been the driving success story in music entrepreneurship among these artistes. Some have established budding music school and record studio creating jobs avenues for other talented youths in the field. However, with Governmental support in a grant, this can expand the frontiers of financial empowerment and economic boom for the nation. With the recent Bank of Industry-Central Bank of Nigeria loan scheme for the creative industry and other sectors in the economy, we believe music entrepreneurship will experience a drastic boom like her counterpart Nollywood in the same entertainment industries and also become a tool for economic diversification in the nation. Dung asserts that the Federal Government invested US$200 million (N30billion) in entertainment in 2010 because the sector poised to be a major economic catalyst in Nigeria (159).

From research findings, the entertainment sector contributed 5% to the Nigerian GDP and employs 3% of its workforce. Music a sub-sector of the entertainment industry with approximately 350 recording studios, approximately 4,000 performing artists and aside from several estimated 6000 ad-hoc staff like composers, producers, engineers, lump up an account for approximately 80% of the activities in the copyright sector Ologundudu (2009:85-86). Another finding from an auditory firm confirms that lumped total annual revenue from various entertainment industries: music, movie, Art and fashion was at $4.8bn in 2015 and projected growth of $8bn in 2019. (Price Water House Cooper). It further states that, "the music industry's revenue from music sales was $56m in 2015 and is forecast to grow to $88m in 2019" (PWC). The last report was revenue from sales alone devoid of artist concert revenues and other income from subsectors. The revenue from sales will certainly improve tremendously if piracy is curbed. With financial support from the Government, just like the movie industry music industry will experience more financial returns from a fund invested into it.

More conservatories can be built for the training of professional musicians for production of great concerts. Professional studios will be established for training and management of talented youth musically in song recording in line with the global standard for mass appeal audience. By this act, the music industry will in no little way, help to ameliorate the endemic poverty in the nation through a vast creation of multiples employments among the teeming unemployed youth and idle but creative school leavers transforming the economic via internal commercialization and a huge export market. The tax derived from various music entrepreneurs is a great financial boom to the nation's economic. Lots of these artistes also export their products to the foreign nations on a daily or weekly basis adding to our cultural export. Ikibe substantiates this claim by stating that, "the music industry is very viable economically…musicians and their counterparts pay taxes, import duties on instruments imported from foreign countries, while recording companies also pay their royalties" (73). All these funds are diverse economic generation sources for the nation.

Attaining Success in Music Entrepreneurship

Various authorities on entrepreneurship explain the creative, innovative, visionary and dogged spirit that motivate and drive the entrepreneur to persist in the entrepreneurship cause for ultimate success. Most entrepreneurs have little beginning and expand to a multi-billionaire company. The right attitude imbibed in their art is the springboard to success. It is never enough to acquire artistic skills and thrive in music entrepreneurship; business acumen and methodology is necessary to scale the pitfalls in business. Business acumen is a necessary skill and a must for all intending music entrepreneurs who desire great success. This skills and strategies are elaborated in a portfolio called the business plan. The business plan is the roadmap to success. The following are consequential in the business plan of the entrepreneur not in any preferential order.

1. Swot Analysis

This is a quintessential universal accepted planning tool in every entrepreneurial adventure. A SWOT analysis is a method of evaluating, for a particular project, organization, or person. The exercise helps identify the internal factor (strengths, weaknesses) and external factors (opportunities and threats) that help or hinder the stated objectives. This can be the guide for developing the business model canvass.

2. Business Model Canvass

The Business model canvass consists of nine (9) building blocks. These blocks are the structural frame of the entire business. Various scholars have different placement of the blocks in order of preference. However, each minute block is indispensable in business success. They are firmly interconnected to the other like a chain. The nine-building blocks of a BMC are: (i) customer segments, (ii) value proposition for each segment, (iii) channels to reach customers, (iv) customer relationships, (v) revenue streams, (vi) key resources involved in creating value, (vii) key activities involved in creating value, (viii) key partners, and (ix) the cost structure. Mapping these elements on a "canvas" helps an entrepreneur design, discuss, and implement a project in concordance with strategic goals. (Alain Baker, 2017).

Every entrepreneur should think first about the customers for his product(s). What value will the product add to the costumers? Where and how to locate the customers? This leads us to the next vital skill in business

3. Branding and Marketing

Skills in branding and marketing of the conceived created product must be well branded and sold to the right consumer. Branding is the identity of a product, goods or services being represented in text colour, design or logo. The branding must reflect the vision and value of the company and create a picture in the mind of the customers. Marketing, on the other hand, is the awareness or expose of the product through advertising or promotion in other to make sales. The 4 Ps of marketing: product, price, place and promotion must be well utilized to close deals. What are the product components? What problem is the product solving? What is the best price tag? Can it penetrate the market at

the price? Who are the customers? Where are they located? How can they be reached? How do we control people taste for the product? Any discount price to penetrate the market?

4. Financial Plan

Financial gain is the drive behind every entrepreneurial venture. However, the availability of capital is a major impediment to budding entrepreneurs. Establishing a realistic budget is the pathway to a successful project. The budget should not focus on variable and fixed cost structures alone but also the avenue for generating funds either through fundraising or sales forecast. A strong established financial assumption from the conception of the business that covers necessary economic indications like cost, sales, supply, inflation, interest rate, salary is needed.

Ebitse submits that entrepreneurs can leverage on some avenues of generating capital for start-up businesses like personal savings, friends and family, government grants, bank and other financial houses(loan), venture capital and international organizations (102-106). Other sources of fundraising available for music entrepreneurs as observes by Baker (2017) are ticket sales, project and organizational grants, contributions from individuals, corporate sponsorships, merchandise, and partner funding: Crowdsourcing and Crowdfunding.

Crowdsourcing and crowdfunding are latest innovatory ways to fund ventures sourcing through a creative partnership with the collective knowledge of a network of individuals to solve a problem. Crowdfunding enables one to raise small capital from a large pool of supporters to aid the execution of a new project or product. This often helps build a community of fans in support of upcoming albums, tours, recording projects, and so on. (Baker,2017). Reputable crowdfunding platforms include Indigo, Kickstarter, Patreon, PledgeMusic, GoFundMe, Tilt, and Razoo.

5. Publicity:

This can be treated along the line with branding and marketing but it needs a special section for emphasis. No good product strives in the market without adequate publicity. A business without a sign is a sign of no business. The awareness of a product is a determinant to its attracting great prospects. Many do not publicize because of the cost attached to it. Others do publicize but engage in poor publicity. The media (new/old) and internet are music-friendly. Music Artistes can leverage on the media and internet for active product publicity through dynamic audience engagement well-structured in the artiste social media pages or handles in a savvy marketing avenue. Through earned media, products information can go viral through with low or no cost on the artist. This earned media can be access through the television, radio, internet and social network like Youtube, Soundcloud, Ustream, MySpace, flicker and other social media like Facebook engagements, WhatsApp, Instagram, Pinterest, Twitter etc. Nathaniel Bassey through his thirty (30) days Hallelujah Challenge in 2017, actively engaged nineteen thousand users

on his Instagram page and 224,000 likes on his Facebook page. Sinach record a 1.4million likes on Facebook and Davido record 3.8 million likes on his official Facebook page alone. These online audiences serve as earned media to the artistes.

Conclusion

Music as a creative art form has potent entrepreneurial potentials imperative for economic growth. As an artistic form of art, music thrives beyond its creative and imaginative embellishments to be a catalyst for tremendous entrepreneurial rivulet. The various sectors within the enclaves of music industry: Musician, Singer, Music Director in Churches and Schools, Concert Director, Instrumentalist, Composer, Sound Engineer, Producer, Artist Manager, Orchestra Director, Band Instructor, Music Educator, Band Member, Orchestra Performer, Publisher, Music Dealer, Disc Joker are vital entrepreneurial strands for financial exchange and stands as one of the veritable means of liberating the teeming youth from the clutches of unemployment and poverty. It is important to note that the working class of the nation's economy is dominated by the youth. The present and future rely heavily on them for developmental attainment.

This industry which is highly dominated by youth due to its creative demand and natural inclination from the stratum has a wide embrace of music artistes both professionals, semi-professionals and amateurs each satisfying its audience based on their distinctive idiosyncratic performance styles. This industry has also witnessed a high influx of youth due to its economic viability in the entertainment region. This is an invitation to governmental and more corporate bodies for investments to aid multiply job creation for the teeming unemployed youth and increase revenue turn around. Music entrepreneurs should strive to acquaint themselves with strategic business insights and deploy every necessary marketing and financial management skills to thrive in a competitive economy. There is a need for musicians to cultivate an entrepreneurial mindset from their vocational training to address job demand by creating jobs and establishing financial independence. Above all, creating the adequate and enabling business environment by governmental policy, music entrepreneurs will thrive maximally and contributes to the growth of small and medium scale enterprises in Nigeria, boosting our economy both internally and externally for economic growth.

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QUALITY ASSURANCE AND THE MANAGEMENT OF PRIVATE DANCE TROUPES IN THE FCT

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Abstract
Quality is the hallmark of every profession. Quality leads to achieving professionalism. Professionalism is the watchword in any profession. That is why most professionals formulate associations and groups to ensure the maintenance and compliance of the ethics of their profession. In most professions, in addition to a set of written codes, conduct and rules, there exists also an unwritten set of ethics that guide members of such bodies and practitioners to operate according to standard thereby ensuring quality in their service delivery and operations. This paper looks at Quality Assurance in the dance art in Nigeria especially in the day to day practices and performances of private dance troupes in the FCT, Abuja. We hope to conduct a survey among practitioners, employers and patrons of dance troupes in FCT with the view of arriving at a quantitative analysis to ascertain to what extent quality is being adhered to in recruitment, rehearsals, overall preparation for performance and the performance proper. Findings will enable us to determine the goal of the paper which includes among other things, to determine the extent to which quality assurance is given prominence in dance practice as well as the extent to which dance practitioners protect and sustain their profession like other professionals.

Keywords: Quality Assurance, Management, Dance, Private and Troupes

Introduction

Quality Assurance refers to a way of measuring, improving and maintaining the quality of any human activity that has value. It may be academic, sports performance, business or economy. Kisailowska. (2002). In relation to dance, quality assurance in dance means evaluating, improving and maintaining the quality and the value of dance as a profession, as an art and as a field of study or discipline.

Quality assurance is a way of operating a socio-economic system that ensures that the best practices are put in place and carried out. In the system are principles for orchestrating or ordering the actions that are necessary for assuring the quality. In a given dance troupe, both the members of the troupe and the patrons determine the extent of the quality.

A problem or a concern this paper wishes to unequivocally interrogate is the recycling and repetition of dances by dance troupes in the FCT, year in, year out. The troupes in their performances keep repeating and doing the same dances over and over again. The reason for this trend is dependent on two factors; external and internal. The external factors are driven by the patrons of the troupes who pay for the dances they are familiar with as well as the fact that they give the troupes little or no time to put their act together. The internal factors are derived from the troupes themselves who are of course satisfied with mediocrity and complacency without giving a thought to the quality of their art.

This paper looks especially at the internal derivatives of maintaining and sustaining quality in dance troupes in terms of:

- Recruitment
- Remuneration/Funding
- Products and Services
- Customer Satisfaction
- Artiste Welfare
- Management

These points are considered in the day to day operations and running of dance troupes to determine if quality is the watchword in their day to day operations.
By the time we conclude this paper, we would have attempted to answer the following questions;

- Are there elements that can lead to the evaluation of the operations of the troupes? If yes, what are they?
- Are the owners and managers of these troupes aware of such indicators?
- How often should troupes evaluate themselves to ensure quality?
- What are the indicators of quality?
- What tools are available to analyze quality?

Definition of Terms
A definition of key terms used in this paper is necessary at this point. The terms to be defined include Dance, Troupe, Quality Assurance, Private, Management and Professionalism.

Dance, interestingly has many definitions. In Nigeria, dance scholars have advanced different definitions. These include; Ugolo (42) 'a non-verbal medium of communication which needs clarity and precision'. Bakare (2) 'rhythmic movement of the human body in space and time to make statements.' Obonguko (4) 'rhythmic movement of the body in space to a certain time to express an idea, communicate or portray a particular emotion'. In his critique of various definitions of dance, Udoka argues that:

> To have a good grip of the concept, we should perhaps, adopt the definition that, dance is human specific and is biologically and neurologically determined for the function of expressing and communicating experiences that are at once symbolic and verbally impossible and/or unutterable. This human endowment is influenced by the dominant and prevailing environment and social attitudes and temperaments. Whether or not it has a particular type of musical style attached to it, is not at all important. The music for the dance is determined by the temperament of its host culture and the application of the technology available to it to externalize the aural qualities. (329)

In all conceptualizations and definitions of dance are the basic elements of movement, rhythm, space, expression and communication of ideas and the body.

Troupe
A troupe is defined by Encarta dictionary on line as 'a group of performers or entertainers especially one that travels around to perform their art.' A dance troupe stands for a group of artists like choreographers, dancers, musicians (drummers, instrumentalists, singers) who honour invitations to perform. It may involve travelling from place to place.

Private
A definition of private that suits this context is that of personal and something that does not belong to the public or the government. In the case of private dance troupe, it means a dance troupe that is individually run and funded.

Management
This refers to the controlling and organizing of the affairs of a business or a sector of a business. It also means the skillful handling or use of something such as resources.

Concept of Dance in Nigeria
Dance in Nigeria is generally seen as the projector of the culture, consequently, dance as an art enjoyed within the ambience of culture. It may not be totally out of place to say that dance even in the 21st century in Nigeria is still so inextricably linked to culture and the past. While dance academics have taken advantage of the intellectual freedom the academia offers to be more daring and creative in their works, the same can be said of the dance practitioners who are the focus of this paper. Their efforts at creativity end up as a poor imitation of the culture they are trying to portray. Dance at this juncture sadly is still a part of our cultural artifact.

Emoruwa states that:

> In truth, the Nigerian creative enclaves have in the last eight to ten years been witnesses to the several revolutionary 'efforts' made by Nigerian choreographers

> towards redirecting, repositioning, and redefining the state of dance art in Nigeria. (347)

When the dance scholar stated this, he was referring to dance artists in the academia because this is not the case whatsoever among the dance practitioners. Going further, Emoruwa identifies the cold war that exists between two schools of thought of dance in Nigeria; the Relativist school of thought and the advocators of change. While the Relativists are bent on protecting and projecting what is entirely African, the change advocates who have produced the 'contemporary choreographers' merely utilize the cultural content as a background to 'express their purely creative thoughts' (350).
Deviating from this banter however, we need to take a look at the picture of dance. Dance is seen from the perspectives of;

1. The academia
2. The dance troupes (whether public or private or communal)

These are the main groups whose works in dance have projected Nigerian dance and has taken such dances across the world. Through the efforts of dance scholars and teachers in the Universities, dances have been redefined, reinvigorated and recreated and performed across different stages. Through the efforts of the various dance troupes, Nigerian dances have been watched by thousands of people in different continents of the world.

While the dance scholars can be regarded as the 'agents of change' in dance because they seek a new definition and language of communication, the dance troupes can be seen as belonging to the relativist school. In other words, through the dances these troupes perform, they can be said to be ethnocentric in outlook. The outlook of these troupes is that, when they are performing in outings and shows in Nigeria and even when they travel outside Nigeria, they are completely and purely Nigerian in outlook, portraying the Nigerian culture in all its ramifications of dances, costumes (mode of dressing), language (through songs and music) and so on. The idea is that they intend to show case and export Nigeria's culture to the outside world. The question that comes to mind is, for people who do not share the same culture, how can they understand and thereby appreciate the rich culture Nigeria has to offer? Secondly, does this not come forward as ethnocentricism when the emphasis now is on cultural relativism?

Dance Troupes in the FCT

Commercial activities of every nature thrive in the Federal Capital Territory because of its strategic place as the seat of government of the Federation. There is proliferation of dance/performing troupes in the territory. Performances are demanded for nearly every week from the many organizations that site their functions in the FCT. There is high demand for performances such that the standing government troupe alone may not be able to handle.

Abuja being the capital city is also known as the 'Centre of Unity.' This connotes the unification of every ethnic group in Nigeria. With unity and oneness as the focus and symbol of the FCT, performances always tend to portray this unity. As if on cue, every dance troupe tries to portray national unification ad integration in its repertoire and somehow, that trend has come to stay. Consequently, troupes in Abuja tend to resemble the National troupe of Nigeria which is based in Lagos. The National troupe is a national entity that was set up to represent the interest of the entire Nigerian state. It is therefore natural that in its repertoire will be found dances from virtually all ethnic groups or at least the major ones. This is further made possible by the fact that artistes are scouted from the length and breadth of Nigeria for the troupe to fulfil its mandate.

It is this function that dance troupes in Abuja seek to fulfil. The influx of people from different ethnic and religious backgrounds into Abuja also makes it imperative for the troupes to struggle to be like the National troupe. This is not however to negate or disregard the efforts of some groups that have stuck to their cultural roots like the Ibo 'Atiologwu' dance troupe and the 'Efik' dance troupe.

Quality Assurance in the operations of dance Troupes in the FCT

At the onset of this paper, we had established that quality assurance should have some indicators. These indicators help in the evaluation. While we may not state specific indicators, we will look at this through the different headings stated earlier.

1. Recruitment

People of different ages, genders and ethnic groups are usually recruited into such troupes. Recruitment does not take into cognizance one's educational background and prior experience as a dancer, drummer or singer. As long as one indicates interest and is seen to possess a talent in it, no matter how minimal, the person stands a chance of being recruited. Due to the high demand for performances, competition is also high and so all the troupes must have human resources to meet the demand. In the FCT, poaching is also very high. This refers to the engagement of artists originally belonging to another group. Because the troupes are doing the same thing, this is very possible and it is thriving. The danger in this however lies in the fact that the said artists would not have had the opportunity to rehearse with the others and so mistakes on stage are common place as well as performing very short pieces to the dissatisfaction of the clients. The position of this paper is that recruitment is shabbily done. This is not supposed to be the case if the dance troupes are to maintain high professional standards.

2. Remuneration

The members of the private troupes unlike the government are paid based on of each performance. No troupe that is privately owned pays a standardized salary. As a result of this, people feel free to move to any troupe that can engage and pay them. The result of this trend is that the troupes keep doing the same dances. There is no room for artist development. A major consequence of this is that artist are forced to take on other jobs

because sometimes performances may not be forthcoming, this causes them to loose concentration which gradually leads to apathy and lack of concern for the art. Extra funding is not provided for the private troupes form anywhere to sustain them and so they are forced to depend on only the performance fees. Payment is also a bit low and this affects the living conditions of the artists. When they are sick, some of them are too poor to pay medical bills only depend on the goodwill of others.

3. Productions

For the private troupes, the process of production is one that is of great concern. There is hardly enough room to follow the processes of a production as it is supposed to be. This aspect is lacking. They do not rehearse enough to perfect their acts. They can hardly create new works because of time and financial constraints as well as demand for old performances. They do not carry out researches to get inspiration for new works. Everyone is familiar with what is to be done. The process of rehearsal is a mockery of the purpose of rehearsal. The entire process is a shadow of what should be.

4. **Products and Services**

The troupes seem to be providing the services required of them but in reality they are barely able to do that. The services clients require are meant to be of high artistic standards but the reverse is the case.

5. Customer Satisfaction

Most of the time, the clients seem satisfied with the service rendered because they are familiar with the content of the performances. Also, the clients are partly responsible for the way the troupes operate. By asking for performances anytime and telling the troupes what to do, this makes the artists not to be creative in their performers because the clients are asking for the same dance the troupe performed years ago. At other times, clients complain about the duration of the dances. The fact is, the dances are so short because the artists do not have any more to give since they did not do their home work well.

6. Artiste Satisfaction

Some of the artists are not happy with the state of things and desire a change. There are some also who do not care less because they are involved with other things besides performances. Any true dance artist can not be satisfied with the state of dance performances presently. Another thing that is responsible for lack of satisfaction which leads to commitment is the remuneration. Unlike other professionals, dance artists are poorly paid. For instance, a whole troupe does not receive even one tenth of what a musician is paid. The difference of course is so much in the content of their performances and the remuneration.

7. Management

The managers of the troupes try within their capabilities to handle the troupes. In terms of instilling discipline among troupes, they have tried. The only part lacking is in terms

of scouting for jobs that will enable the artists earn good money and live well like their counterparts in other professions.

From informal discussions with three separate troupes carried out for this study, the points enumerated above were gathered. The general observation is that, the artists as well as their clients are responsible for the low level of quality exhibited by the private dance troupes. The government was left out in this study because its mode of operation is different since it is funded and run by the government and people are employed to specifically do the jobs.

Suggestions and Recommendations

In every dance troupe, the need for quality must be emphasized and maintained. The need for quality in the day to day operations of the system must be given priority. From the findings from our discussions, we hereby suggest the following as indices for quality assurance in dance troupes. Dance troupes should provide its clients the expected services within the 21st century context. These services include:

1. Performances of dances across Nigeria and beyond as expected.
2. Meeting client's demands for various categories of programmes.
3. Choreographing and creating works which are still rich in cultural content to preserve, promote and sustain Nigeria's cultural heritage.
4. Integrating other related services to boost their performances and satisfy their clients such as instrumental music, costume and dress parade, explanation on the ethnic groups that wear the fabrics and styles and what they stand, talk on various Nigerian culture.
5. Constant research into new spheres of dance to meet up with global practices and demands.
6. Training and re-training of members in new and different dance and music styles.
7. Watching videos of other troupes to learn new dances and constantly listening to and learning songs and music
8. Enhanced welfare package for staff.
9. New members should be encouraged to boost energy of members and inject new life into the troupe.

For the troupes to operate at optimal level, the following are recommended:

1. The troupes should regularly hold meetings to evaluate their day to day activities bearing in mind that every profession should have its code of conduct. This seems to be lacking in the dance profession.

2. The troupes should endeavour not to cast aside creativity. Every art thrives on creativity. Where the will to be creative is lacking, it means there is lack of concepts and ideas and this leads to stagnation.

3. Each troupe should take its recruitment exercise seriously. Dance should not be an all comers' affair. The people who are not supposed to be there easily get frustrated and become undisciplined. Their attitude to new concepts and ideas which will result in creative works is down to rock bottom and they can easily influence others. They end up seeing the profession as a means of suffering.

4. Dance artists at all levels have the responsibility to court respect. Most people still see dance as the spontaneous entertainment that anyone can do not really as a highly skilled profession that requires the same effort and so the tendency to disregard dancers is common and widespread. It is up to dancers to prove them wrong.

5. Troupes can come together and draw up a code of operations they can give to their potential clients. The reason for this is to emphasize that dance troupes should not be stampeded to perform but should be given enough time to prepare properly for their productions.

6. Dance troupes should be more creative and deviate a bit from pure cultural content sometimes.

7. Dance troupes should form guilds and groups to attract funding for specific festivals and programmes. Such programmes can ensure that artists are properly remunerated for years.

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TOWARDS SELF-RELIANCE ARTISTES IN NIGERIA: CANON FORMATIONS AS TOOL IN FOSTERING ENTREPRENEURSHIP IN THEATRE AND PERFORMING ARTS TRAINING

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Abstract
This paper explores the possibilities of imparting and acquiring the basic skills needed for entrepreneurship, business skills needed for effectiveness and efficiency in the performing arts discipline; both in the teaching / learning process and practice. The paper argues that the existing teaching practice in theatre and performing arts in many Nigerian universities do not inspire entrepreneurship or equip theatre arts students with enough business skills to create a theatre market after school. In the paper, the researcher uses Canon Formation as a theoretical anchor to argue for development of a training manual drawn from theatre entrepreneurial praxis. The paper adopts qualitative research method by reviewing extant literature and participants' observation derived as a student-researcher in the field of theatre. The paper found out that through appropriate praxis and teaching a la introducing students to SIWES programmes in the theatre and performing arts programme would foster entrepreneur skills on theatre arts students in Nigeria. The paper therefore recommends the need for the gown to consciously foster entrepreneurship skills in theatre / performing arts training in Nigeria in other to produce self-reliance artistes in the humanities.

Keywords: Entrepreneurship, Business-Skills, Theatre, / Performing Arts. Self-Reliance

Introduction

Graduate unemployment is one of the major problems facing Nigeria today. This phenomenon has in no measure affected Nigeria economically and otherwise. Universities and other institutions of learning in the country have designed their curricula to meet mainly man power needs of government, which is erroneously regarded as the greatest employer of labour. This design has in turn failed because government at different levels has failed to meet the unemployment requirements of the country's teeming graduates. The private sectors on the other hand have tried in different capacities to help alleviate the problem. Unfortunately, their capacity to carry the burden is limited by their inability to produce or operate at full capacity as a result of numerous

impediments. Thus, most graduates are consequently left in the dilemma of unemployment or underemployed and sometimes unemployable.

The solution to this problem has recently bounced back to these institutions of higher learning which are challenged and saddled with the responsibility of equipping their graduating students with some entrepreneurial skills, which could form the basis for self-employment and self-reliance. This situation engendered the introduction of a mandatory entrepreneurship courses in the institutions of higher learning to cater for graduating students' productivity and possibly enhancing the economic development of the nation.

In spite of this mandatory entrepreneurship course across the various disciplines in the institutions of higher learning; there is still a pool of talented graduate-applicants roaming the street of Nigeria cities, towns' even villages. The theatre and performing arts graduates are not left out in this quagmire of underemployment, unemployed or unemployable situation. This because the average Nigerian performing arts graduates often opt for a white collar job, which is often not available, rather than to keep their dreams alive in their discipline or course of study through creativity and innovation with the hope of being self-employed and self-reliance

Arguably, the performing arts is the most entrepreneurial oriented discipline among other disciplines in the institution of higher learning in Nigeria. Subsequently, the entertainment industry in Nigeria has been rated to be the third highest earners aside the oil and communication sectors. Communication sector even has its root in the performing arts/theatre arts studies; because communication studies have its roots in Theatre and Performing Arts discipline.

The multifaceted nature of the theatre arts studies has made it the most lucrative course, profession, discipline in the faculty of Arts and Humanities in the institution of higher learning. This corroborates Akinwale's opinion when he observes that "within the Faculty of Art of Nigerian Universities, the only professional discipline is the Theatre Art discipline, thus, one can train as a theatre artist and establish his own outfit'' (Akinwale 24).

However, in spite of the enterprising nature of theatre arts discipline; theatre arts graduate still roam the streets parading their certificates. These could be link to the manners in which the courses are been taught. Which have engendered the lack of innovations, creativity and entrepreneurial spirit among the new Nigerian Theatre Arts graduates. These problems Akinwale alludes it to the fact that: "it could also be lack of awareness of various areas and fields covered by the theatre" (24). It could also be lack of the basic practical skills required for practice after school that is not properly and adequately entrenched in the teaching and learning process: thereby resulting in the deficiencies of teaching and learning methodologies and as well the lacuna between theory and practice in the performing arts discipline. Lack of interest and encouragement

on the part of the trainers to the theatre/performing arts graduates could also be another factor.

This paper, thus examines the profitability nature of the theatre art discipline in Nigeria through creativity, innovation and entrepreneurial spirit. It critically examines the relevance of effective and efficient teaching and learning approach to qualitative service delivery in the entertainment industry. It also assesses the performing arts as a field of learning with special emphasis on the need to adopt Field trips and (SIWES) programme to enhance theatrical output which would aid teaching and learning endeavours.

Conceptual and Theoretical Explanation

Much of the socio-economic or development experiences we enjoy in our society today are fruits of certain people's innovation, creativity and entrepreneurial ingenuity. Arts cannot thrive without human imagination and creativity. The development of creativity and creative thinking has tremendous importance both to us as individuals and as a society. It offers a change from what is and has been to what might be or what is yet to be discovered.

The term creativity may have become too popular or familiar that its meaning becomes less important or underplayed. The definition of creativity depends upon who is doing the definition. Oftentimes, researchers refer creativity to mean flexibility of thinking or fluency of ideas or it may be the ability to come up with new and novel ideas or to see things in new relationships or to think in a way that are different from other people. However, Lowenfield and Brittain observe that "creativity is thought of as being constructive, productive behaviour that can be seen or an accomplishment. It does not have to be a phenomenon unique in the world, but it does have to be a contribution from the individual" (79).

The underlying assumptions of *the* above definition are *constructive, productive behaviour* that often manifests in *action* or an *accomplishment: which* are the attributes required for qualitative service delivery and the thrust of this discourse. The opposite of creativity from this assumption seems to be redundant. How many of Nigerians theatre arts graduate think creatively today; especially against the backdrop of the underlying assumption highlighted above. After all, our discipline is within the jurisdiction of creative arts. Better still all our teaching and learning for the four years centered on creativity. Creativity is thus the ability to bring something new into existence. The definition thus emphasis the "ability" (Action), that will lead to the activity "Activity" of bringing something new into existence. We cannot define entrepreneurship without referring to innovation; innovation is the development of new values through solution that meet new needs, inarticulate needs, or old customer and market needs in value adding new ways.

Jean-Baptiste (1767-1832) a French scholar (cited in Hiam, A. W. and Karen, W. O.) says that an entrepreneur is an economic agent who unites all means of production- Land

of one, the Labour of another and the capital of yet another and thus produces a product in the market (67). In other words, an entrepreneur pays rent on Land; wages on Labour; interest on capital on what remains in his profit. He shifts economic resources out of an area of lower and into an area of productivity and greater yield.

Joseph Schumpeter (1883-1950) an Austrian another economics scholar (cited in Hiam, A. W. and Karen, W. O.) sees an entrepreneur as an innovator who uses a process of shattering the status quo of the existing products and services, to set up new services (69). While Peter Drucker (1909-2005) (cited in Karlgaard, Rich) sees an entrepreneur as a person who searches for change, responds to it and exploits opportunities (4). Innovation is a specific tool of an entrepreneur hence an effective entrepreneur converts a source into a resources.

To this end Entrepreneurship education is as important as society itself. The development of entrepreneurial skills is a valuable complement to almost any education: undergraduate liberal arts, engineering at any level, business, medicine, and many other fields. Many believe that training in entrepreneurship stimulates powers of observation, develops creative and critical thinking, and instills an orientation to disciplined and collaborative action. An entrepreneurial mindset and skill-set are believed to enable an individual to be a more effective contributor in very many careers and pursuits. So entrepreneurship is being embraced by a large and growing number of educational institutions in recent times.

Theoretical Framework

This study is hinged on Canon Formation Theory. Canon Formation Theory hinges on revolutionizing society to cultivate self-sufficient, reliance values and culture. The fascination with relativism and contingencies of values leads to viewing the canon as entirely negotiable and versatile, far more than it is so in reality (Gorak 14). This view underestimates the specific weight of established canons as accumulative, widely shared and persistent cultural reservoirs, which endure the vicissitude of dominant tastes promoted by different groups in different times. As such, the status of the canon is almost irreversibly secured. The formation of the canon is hence a long-term process occurring in addition to the short-term process of shifting trends and legging behind it. However, once a given canon is formed it becomes part of a societal values and culture.

Thus higher education is basic to the future of every society's life. The nation's ability to prosper and to thrive in an increasingly knowledge-based global society and economy depends on our having a progressively well-educated population. The values and practices of pure research, discovery, originality, and innovation shape and motivate university learning in modern society.

The nexus of canon formation theory is usually taken for granted between the valorization of artifacts and their recycling in the cultural market is misleading.

Canonicity is independent of whether or not the items serve as generative models for current cultural production. Often, the sanctification of items through canonization rituals suspends the availability of these items as active models for interfering with the actual cultural market (Guillory 39). Consequently, the canon operates as a stabilizing mechanism (a cultural "shock-absorber") in the ongoing cultural battlefield and it may equally invoke, as a source of legitimating, by all of the participating groups. Thus forming the entrepreneur values and culture in our tertiary education system is a way forward towards for producing self-reliance and productive graduates in our society.

Theatre Arts Entrepreneurship in Nigeria

Perhaps the performing arts industry in Nigeria today is largely oriented with a high rate of customers' patronage. This calls for innovative and creative young upcoming artistes who have raw talent to develop it for self reliant and self fulfillment. Theatre or performing arts in Nigeria have its roots in the indigenous practices of Africans in that many performances written or unwritten draw from diverse African cultures. The performing arts have become a tool for self expression. Africans are known to have very rich cultural and artistic expressions that have shaped the artistic world for centuries especially in the areas of dance, music, drama and even the visual arts, which we can refer to as scene design in the performing arts.

Suffice to mention that the services of the performing artiste(s) is needed in every nook and cranny of our society today, albeit the harsh economy. For instance, people celebrates on daily basis; ranging from birthday celebration, marriage anniversaries, coronation, launching, funeral ceremonies, graduation ceremonies, naming ceremonies etcetera, and all of this demands quality service delivery

There are lot of celebrity shows going on in the media today where the performing artists can also feature; "*Who Wants to be a Millionaire*" programme, an MTN feature Programme, "*Gulder Ultimate Search*", "*Nigerian Idol*", "*Maltina Dance Show*", "*Peak Milk Family Show''* Fashion Show and host of others featured on television, which needs the service.

The aforementioned shows or programme requires the services of the performing artists or graduate of theatre arts as judges or panelists, a lighting person, an event planner or manager, scene designers/decorators, disc jockeying, or sound person. Perhaps all the performers needed in ideal events are within the ambit of the theatre artist. Ironically the most of the cast and crew used for these aforementioned events are not theatre or performing arts graduates; thereby making the performing arts graduates irrelevant in their field of training. Meanwhile Ceremonies or Performances are incomplete without the services of the performing artist in our society; in fact, theatre is life. This notion corroborates Zulu Sofola's definition of theatre by Akinwale:

> Theatre is a medium of artistic expression mirrored in a dynamic living form, a metaphorical image of reality. It reflects the total cosmic, moral and metaphysical order of life of the people. It is an arena where human being are been presented in a cosmic totality, acting and reacting to forces around them and within them, and by those in the audience who experience with them the enigma that the common lot of humanity. (Remi 24)

Theatre practices in Nigeria attained a professional status through the creativity and innovations of the professional actor-managers Yoruba travelling theatre with the emergence of Hubert Ogunde the foremost theatre practitioner in Nigeria. His theatre career began under the patronage of the Church of The Lord, a Cherubim and Seraphim sect based in Lagos 1944. Ogunde's innovations in the theatre are enormous that theatre now becomes a profession in Nigeria. Ogunde took theatre practices to an enviable height through creativity and innovations that besides his theatre company, "he had three other companies: the music, dance and a film company,'' (Awodiya 86). The contributions of Kola Ogunmola, Duro Ladipo, Moses Olaiya and Oyin Adejobi cannot be over emphasized in Nigeria theatre too. The creative and innovation story in Nigeria theatre will be incomplete without looking at the contributions of the Mbari club, established in June 1961 at Ibadan by a group of artists and intellectuals, including Wole Soyinka, J.P. Clark, Christopher Okigbo, D.O. Fagunwa, Oruwariye, Tunji Oyelana, Ezekiel Mphahlele and host of many others.

The Theatre Management Curriculum in Nigeria University: A Brief Review

The Theatre Management curriculum in Nigeria Universities is similar in content and practice. A comparative study of four universities: University of Benin, Benin City Edo State; Nnamdi Azikiwe University, Awka Anambra State; Federal University Oye-Ekiti, Ekiti State and Benue State University, Markurdi, Benue State reviewed revealed the same content and practice.

The content of the Theatre Management courses focuses on: the principles of theatre management; troupe formation and management; theatre marketing; audience engineering and management; theatre house management; leadership styles and theories of management etc. On the aspect of Theatre Entrepreneur: the content focuses on the nature and scope of entrepreneur, types of entrepreneur; characteristics of an entrepreneur and entrepreneurship avenue in the Theatre and Performing arts discipline.

With these in place the course contents are been taught in the actual sense. However, the possibility of exposing these artistes in training to the artistes who are in the industries and the practitioners is missing when it comes to the entrepreneur courses. For the Theatre Management courses and Marketing courses the students are often exposed to their University theatre alone; forgetting that the university theatres are educational theatres non-profit-making theatre which focus differs from the profit making theatre.

These have therefore created a great lacuna between theory and practice in the terms of teaching theatre entrepreneurship in the University.

Creativity and innovations ought to be the trust of theatre and performing arts. We have different individuals who are emerging entrepreneurs in the theatre today; we have different theatre troupes around all Nigeria. One of them is the Demmy Company that specializes in every area of the theatre. Owned and managed by Ojo Rasaki Bakare with its office in Abuja and Ado Ekiti respectively, the theatre company offers training to people, students inclusive, who desire to have practical experiences in theatrical arts. With innovation and creative thinking as this, the theatre arts graduates can and will always be in the market and be self fulfiled.

Creativity and innovations also extend to the music industry, that today the Nigeria music industry comprises about different genres of music: juju, highlife, waka, fuji, apala, gospel, afro-beat rock, jazz, and reggae, played by colourful and flamboyant musicians. Other theatrical innovations and creativity were the emergence of repertory theatre in Nigeria; Wole Soyinka's repertory productions in 1969, Repertory practices of the UNIbadan Masques in 1974 under the headship of Prof. Joel Adedeji, and PEC Theatre owned and run by John Pepper Clark-Bekederemo and Ebun Clark respectively.

Teaching and Learning in the Theatre and Performing Arts

Generally, theatre and performing arts is entirely practical oriented. It is taught through workshops and productions. While Drama and the other theory related courses in the theatre are taught through lectures and seminars. Scholar in the field of education, (Armantier 222) and (Richard 12) have argued at different level that "there are no hard and fast rules of teaching, but there are indeed two major methods of teaching- the lecture and discussion methods" (Gbenedio 5). The major purpose of teaching is for learning. In other words, teaching without learning is mere unproductive activities. Thus, central to teaching activity is learning. Learning on the other hand only occurs if there is change in behaviour.

Learning therefore is a process that results in a relatively permanent change in behaviour due to experience or exposure to significant stimuli. While observational learning is the acquisition of new information concepts, skills, or forms of behaviour through exposure to others and the consequences they experience. The change in behaviour can only be assessed in the learners when they exhibit the desired skills and attributes; creativity, innovative, confidence and further translate the experience expose to, into practical use and make their society a better place, in effective and efficient qualitative service delivery. This probably is the aim of education in every society.

The most challenging task therefore in teaching either in the theatre and its related discipline or other disciplines is how teachers ascertain if students are learning. To do this effectively, we must make the subject matter accessible; comprehensible and assimilable. Doing this is the thrust in all teaching situations. The art of teaching

therefore, revolves around the following fundamental principles: communication, clarity of purpose and love of students, which the teacher must bear in mind at all time, (Gbenedio 6).

Communication Principle: Communication is the ability to express ideas, concepts and thoughts clearly. Any effective teacher should be able to take an idea or concept, explain it to his students in such a way that they would not only understand it, but also, they will be able to interact with you about them. In other words, effective teaching strives for clarity of thought. Communication is teaching, however, it is more than just thinking clearly and explaining ideas clearly. It is also the embodiment of whom and what we are, the values we hold as teachers. It is not just a matter of expressing ideas clearly; it is also a matter of actually being what we are talking about. In the process of being what we are talking about we communicate automatically.

Clarity of Purpose: The second fundamental principle of the art of teaching is that we must have clarity of purpose. What are we trying to achieve as teachers? As a teacher, we are trying to be an instrument of empowerment. Students have their beings that they are trying to express. Therefore, as a teacher, we need not try to indoctrinate your students with certain ideas and thoughts that you insist that they must know. That is not teaching. Instead try to educate. The word educate comes from the Latin educo, meaning 'lead out of'. As a teacher we must help students realize whom they are, and not just the brightest of them, but all of them. To do this successfully, we need to ask ourselves these two questions.

(1) What can students learn from me that will empower them?
(2) What can I learn from my students that will empower me?

It is a reciprocal process. It is not just a question of giving something to them; it is also a question of allowing ourselves to receive something from them when we teach.

Love for Humanity: Part of the essence of teaching is the love that you bring to people. The joy of teaching is measured in the excitement that comes when a student lights up with a new idea or new way of looking at something. It is the joy that comes when students tell you that you taught them how to think or that you helped them enter the world as better human beings. We need students as much as they need us. If we refuse to take them to heart, they become a burden or an inconvenience. Realizing that love and caring are central to our endeavor is a very important part of effective teaching.

The three principles above need to be converted into practice in the classroom. This is not a very easy thing to do, yet it has to be done. Having established in this section that theatre is best taught through workshops and production, Drama through lecture and seminar and we can also examine the principle of teaching for effective teaching. How far can we now score ourselves as teachers? Do we have state-of the art facilities for the theatre in our institutions? Were we ever trained with such facilities in the first place?

What then is the way forward? These questions encourage self reflection. The New York Film Academy case study cited below should be an eye opener and guiding principle on how Theatre and Performing arts graduates should be trained to make them self-reliance and entrepreneur oriented.

Bridging the Gap between Theory and Practice in Nigerian Theatre Training

Researches have shown that there is a great gap between theories taught in school and actual practice in the field or the world of work (Tat 523) and (Orion 327). These arguably account for the unemployability of many Nigerian theatre arts graduates. For instance, a medical student who studies in the university for six years without exposure to cadaver for practice would indeed be a quack medical practitioner. Also a Theatre Arts student who is never exposed to the necessary studios or the world of practice during his or her study years would not be a good theatre practitioner. We learn more of theories than practical. We are engage in abstract learning more often; we are never in touch with the object of discussion.

Although, the federal government of Nigeria has set out to ameliorate this deficiency through the provision of Decree 47 of 8th October, 1971, that empower the Industrial Training Fund (ITF). A human resource development set up to promote and encourage the acquisition of skills and commerce with a view of generating the pool of indigenous trained man power sufficient to meet the need of Nigerian economy. To set and control standard of excellent and effectiveness in and offer direct training of professionals, technicians, technologist and entrepreneurs to meet human resource need for industrialization and sustainable economy development of Nigeria. To rely on a crop of highly motivated and competent professional staff using best of breeds training techniques and modern technology. Below are the overall goals of the SIWES Programme in Nigeria:

(i) To provide an avenue for students in institutions of higher learning to acquire industrial skills and experiences in their course of study.

(ii) To provide students with an opportunity to apply their knowledge in real work actual practice.

(iii) To make the transition from school to the world of work easier and to enhance students contacts for later job placements (FGN Gazette on SIWES 3).

In view of this, ITF established SIWES in 1973, to solve the problems of lack of adequate practical skill preparatory for employment in industries by Nigerian graduates of tertiary institutions. The skills expose students to industry based skill necessary for smooth transition from the class room to the world of work. It offers students of the tertiary institutions the opportunity of being familiarized and expose to the needed experience in the real time job demands.

Over the years, the Students Industrial Work Experience Scheme (SIWES) serves as a skill acquisition training programme that form part of the minimum academic requirement standards in various degree programmes of the Nigerian tertiary institutions, it helps students to put what they have learnt theoretically in the classroom into practice in the real problem world.

Ironically the theatre arts discipline is yet to fully key into this ITF/SIWES Programme in Nigeria. Although this researcher institution, FUOYE practices the Act of sending her students on SIWES in the last semester of their third year and the results has been rewarding. This corroborates (Omosewo 19) opinion that: "especially the activity of educational field trips conducted for the students at higher level are one of the major source of providing knowledge to the students by giving opportunity for self-experiences and observations and self long-lasting learning", which could bridge the gap between school and the work world.

Panacea to Fostering Entrepreneur and Business Skills in Theatre / Performing Arts Study

A. Appropriate Teaching Methods

Aggarwal (9) and (Gbenedio 4) have shown that there is a relationship between Teaching and Learning methodology and student understanding of the subject matter. As earlier mentioned in this paper; there are two basic methods of teaching, lecture and discussion especially theoretical courses and the problem-solving method for technical fields. Once these methods are followed to the core with the three principles of effective teaching discussed earlier; learning would surely take place among the learners.

Case Study

This writers' experience at the New York Film Academy held in July/August 2011 which this writer was a participant is a good case study on how the gap between the school and the world of work could be bridge. The programme feature celebrity and seasoned practitioners in the industry and society coming to hold seminars with the participants every weekend throughout the programme. Secondly, experienced teachers who are also practitioners in the institution tutored the participants through both the theory and practical session during the programme. Thirdly, the tutors combined the three principles of effective teaching and learning earlier mentioned namely: effective communication principle, clarity of purpose and love for humanity to achieve the NYFA programmes' goals and objectives. Finally, the host institute New York Film Academy provides the resource material that would enhance learning. For instance, an Apple Laptop, and complete film equipment kits were given to each participant. Above all a participant is assigned to a tutor, thereby making it possible for effective teaching and learning of the filmmaking process.

B. Students Industrial Work Experience Scheme (SIWES)
This is another area the academic discipline of the theatre and performing arts must begin to look into if we want to achieve qualitative service delivery in the discipline. There are more than one thousand and one performing arts outfits where performing arts undergraduate could be assigned to get industrial experience in their field of endeavour. At least there are Arts Councils in all the States of the Federation. There are also private Theatre and Theatre Troupes in every nook and corner of our society. Televisions Stations, Radio Stations, Publishing Houses, Public Relations, and Advertising Agencies abound where the performing arts undergraduates could practice the theoretical experience derive from the classroom.

The Federal Government of Nigeria has solely design the (SIWES) programme to cater for the need of Nigeria undergraduate students blending the theoretical knowledge with practical experience.

C. Practical based training manual for students and artist-in-residence practice
Practical based training manual for students and artist-in-residence opportunities where a seasoned practitioner (even without a degree) is invited to teach students while also learning new forms within the university system should be re-introduced. The system once worked in University College Ibadan and may work if re-introduced in Nigerian Theatre / Performing Arts departments in Nigeria.

Conclusion
The need for fostering entrepreneurial and business skills in the theatre cum performing arts discipline or endeavour cannot be overemphasized. This is because artists not only mirror the society and they are also the image makers of society. Entrepreneurship is a dominant force in contemporary society. It generates ongoing innovation and improvement of our goods, services, and institutions. It makes them more efficient, affordable, and, thus, effective. Entrepreneurship enhances the quality of our collective and individual lives. It changes the way we work, the way we communicate, the way we live. Innovation and improvement depend on intelligibility. In the final analysis, we cannot devise or enhance the incomprehensible. We cannot repair what is mysterious to us. Intelligibility is a fundamental purpose of higher education, and generating new knowledge is the highest expression of learning, entrepreneurship and tertiary education are inextricably bound to one another. Each has an ineluctable interest in the success of the other.

If our role as faculties is to inspire and expand students and practitioners' talents to thrive in the world of entertainment and education we must therefore expose them to the essential knowledge, and practice needed. Performing arts student should have access to a whole range of specialist facilities including: Recording studios, TV Studios, Purpose-Built-Theatre, Costume Room, and Dance Studio, State-of-the-Art music facilities including; Digital Music Laboratory. While the is students specializing in media being

exposed to purpose-built, industry- Standard facilities, a convergent newsroom, broadcast news studio, Multimedia Publishing Studios, Computer suites and editing Laboratories. Practical based training manual for students and artist-in-residence practice earlier mentioned would also help bridge the gap and groom self reliance and entrepreneur oriented graduates in Nigeria.

Furthermore, Industrial Training (SIWES) for theatre arts students is of paramount importance. The students are expected to acquire adequate and relevant skills that would enable them to perform effectively in their future place of work and career. After all, the quality of service that would be rendered by Theatre arts graduates or professional or practitioners in future is proportionate to the level of knowledge and skills possessed or exposed to by the theatre practitioner or theatre educators. It is also a fact that today theatre arts students are the theatre practitioners and educators of tomorrow. If effective service delivery would be expected from them, it is imperative that, they are given adequate opportunities to acquire an all round skills which the (SIWES) programmes provides. Armed with these recommendations and practice there shall be quality assurance and entrepreneurial spirit bestowed on the theatre/performing arts students in our society.

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POPULAR CULTURE IN A NEW WORLD ORDER: A CASE STUDY OF THE GLOBAL NIGERIAN YOUTH

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Abstract
This paper explores popular culture as the people's culture which prevails in any given society. The paper contends that popular culture includes any number of practices, including those pertaining to cooking, clothing, mass media and the many facets of entertainment such as sports and literature. The paper looks at the changing form of popular culture in a constantly changing world. Although people live as citizens of a single nation, they are culturally, materially and psychologically engaged with the lives of people in other countries as never before. With the advent of globalization comes the rise of the media as a powerful tool for advocacy and behaviour change. The media is right at the centre of this as it has realized this power and is wasting no time in exploiting it. It is therefore in line with the above that this paper looks at Popular Culture and its effects on the Nigerian Youth by using the theory of cultural globalization to examine the consequences of the replication of popular culture in a new world order. This paper analysed the impact of Popular Culture on the Nigerian youth. Using content analysis and relying on the qualitative methodology of Observation, the paper found that the local community with its communal lifestyle, and influence on an individual's identity, is gradually losing its grip on the youth. The paper therefore concludes that an integration of both the local and global cultures would be most necessary in the new world order.

Keywords: Popular Culture, Globalisation, Youth, Media, Film

Introduction

The simplistic definition of culture as the way of life of a people has overtime evolved into more complex albeit controversial meanings which define, explain as well as interrogate not just the term but the concept as a whole. Culture can be loosely summarized as the complex of values, customs, beliefs and practices which constitute the way of life of a specific group. It is that complex whole, as the anthropologist (Tylor 1988:22) puts it, "which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society". Culture is just everything which is not genetically transmissible. It is the belief that human beings are what they are taught. Hall (2002:08) offers a similarly generous view of culture as the

"lived practices" or "practical ideologies" which enable a society, group or class to experience, define, interpret and make sense of its conditions of existence.

On another view, culture is the implicit knowledge of the world by which people negotiate appropriate ways of acting in specific contexts. Like Aristotle's *phronesis,* it is more know-how than know-why, a set of tacit understandings or practical guidelines as opposed to a theoretical mapping of reality. You can see culture rather more specifically as, in Frow's words, 'the whole range of practices and representations through which a social group's reality or realities are constructed and maintained' (77).

Kolker, on the other hand sees culture as the "text of our lives, the ultimately coherent pattern of beliefs, acts, responses and artifacts that we produce and comprehend everyday...these acts, beliefs, and practices along with the artifacts they produce- the music we listen to, the clothes we wear, the television we love, the films we watch- have meaning. They can be read and understood" (14). This means that Culture is not nature; it is made by people for conscious or even unconscious reasons, the product of all they think and do.

In Relation to the Media

A simple definition of the term popular culture as the culture that appeals to, or that is easily digested by the general public, may conceal several complexities and nuances of its use. The precise meaning of 'popular culture' will therefore varies, for example, as it relates to folk culture, mass culture or high culture. In addition, popular culture may refer to individual artefacts (often treated as texts) such as a popular song or television programme, or to a group's lifestyle (and thus to the pattern of artefacts, practices and understandings that serve to establish the group's distinctive identify).

The term popular culture according to Oliver can also loosely be referred to as "those things that we all share in common, through the mass media exposure especially the internet and the television" (Oliver, 4). Popular culture can also be seen as mass commercial culture which originates from the people. The internet and television do not just spread beneficial information, culture and commerce; it has also given rise to a clash of culture among contemporary youth, and the spread of materialistic values, instant gratification, consumerism, lust and a whole range of misplaced priorities among the young ones. The invasive Western culture affects young people's lives, hopes and desires by influencing every aspect of their lives through the media.

Popular culture, or pop culture, therefore, the people's culture that prevails in any given society, results from the daily interactions, needs, desires and cultural moments that make up the everyday lives of the mainstream society. It can include any number of practices, including those pertaining to cooking, clothing, mass media and the many facets of entertainment such as sports and literature.

If one regards culture as a way of defining oneself, it therefore needs to attract people's interest and persuade them to invest a part of themselves in culture. People like to feel a part of a group and to understand their identity within that group. The scenario works well in small communities where people feel needed and special in their small world. Mass culture, however, lets people define themselves in relation to everybody else in mass society at the level of a city, of a country or a planet. In a sense, as Dahlgren puts it, it "makes the ball park a lot bigger and individuals have to fight harder to find and keep their identity" (Dahlgren, 12). Popular culture finds its expression in the mass circulation of items from areas such as fashion, music, sport and film.

Popular culture has a broader scope than popular arts. It comprises the whole culture of the people- their behaviour, values and in particular their entertainments- not just certain art forms which appeal to large numbers of people. One can perhaps best indicate the definition of popular culture by stating what popular culture generally is not. As Arendt explains:

> It does not equate to the classic works of literature and philosophy (though curiously enough much popular culture relates directly to the same myths as in Greek tragedy. Greek tragedy for instance had its roots in ancient Greek popular culture). Popular culture does not consist of highly sophisticated art which appeals only to a person of highly cultivated and discriminating tastes (though popular culture can demonstrate considerable sophistication). Cultivated and discriminating persons may enjoy modern poetry as well as professional football, but the football fan probably doesn't enjoy esoteric poetry or the novels of Henry James. (Arendt, 27)

Ultimately, the exact nature of popular culture is so difficult to pin down because it is applied in broad terms, to include rituals, art, literature and cosmology. Tentatively, we can go with (Mittell, 8)'s summary of popular culture as an "expressive and shared system for the production, transmission and consumption of cohesive yet simple values readily accessible to and accepted by most members of a given society at any given time, simultaneously fulfilling both normative and practical social interests". In the end, however, popular culture continues to elude precise definitions. Perhaps, the very ambivalence of the term renders it so theoretically flexible and at the same time dangerously seductive.

With the development of the sociology of the mass media and cultural studies from the 1950s onwards, the consumers of popular culture came to be seen as increasingly active and thus the process by which the message of popular culture is communicated has also become complex. Johnson (45) explains that the activity of the people can be identified at two levels. On the first level, the people are identified as the producers of popular culture so that popular culture becomes the folk culture of an industrial society. On the second level, which is more sophisticated, the people are the interpreters of this culture. Thus, using, for example, a theory of hegemony, the propagation of mass culture cannot

be seen as simply inflicting a message on the audience, despite the use of industrial production and distribution techniques. Rather, the audience will interpret, negotiate and appropriate the cultural artefacts or texts to its uses and make sense of them within its environment and life experience.

There are also many contradictory claims regarding the mechanisms of popular culture. The view of early folklorists that popular culture in unchanging, not artificial and unadulterated by exogenous influence, is romantic and no longer tenable. Proponents of dialectical materialism, as well as supporters of the Annales paradigm (a historical movement in twentieth- century france), generally view even supernatural aspects of popular culture as contingent upon material circumstances. Contrarily, Foucault has reflected on the marginalization of folly and its transformation into madness as a product of discourse. He depicts the development of a system of social discipline, the "Great Confinement" of undesirables, as a power struggle played out in largely arbitrary and individualized discourses to gain control over cultural meanings. The Italian historian Carlo Ginzburg seeks the origins of early modern popular culture as an egalitarian tradition, in the pre-Christian heritage of Indo-European languages, while the German historian Peter Blicke points to the late medieval origins of communalism. Again, popular culture studies serve to remind us that traditions evolve and culture is always changing in relation to historical contexts.

The central function performed by the media is in its role as a means of escape from reality (in so far as media consumption allows a legitimate withdrawal from the pressures of normal life), the establishing of personal relationships including the use of media programmes as the focus of discussion and other social interaction, and the focus of discussion of personal identity, whereby the values expressed by programmes are seen to reinforce one's values.

Arendt suggests that a "market driven media would lead to the displacement of culture by the dictates of entertainment". He argues that in culture, the most "...intelligible, persuasive values are (increasingly) drawn from the entertainment industries", which is "undermining of standards of seriousness." As a result, "tepid, the glib and the senselessly cruel" topics are becoming the norm. He argues further that popular culture is "dumbing down": "...newspapers that once ran foreign news now feature celebrity gossip, pictures of scantily dressed young ladies...television has replaced high-quality drama with gardening, cookery and other "lifestyle" programmes...(and) reality TV and asinine soaps", to the point that people are constantly immersed in trivia about celebrity culture.

MacDonald argues that popular culture is a debased, trivial culture that voids both the deep realities (sex, death, failure, tragedy) and also the simple spontaneous pleasures. The masses, debauched by several generations of this sort of thing, in turn, come to demand trivial and comfortable cultural products. Oliver argues that all mass media, in

the end, alienate people from personal experiences and though appearing to offset it, intensify their moral isolation from each other, from reality and themselves.

Some Critics have lamented the replacement of high art and authentic folk culture by tasteless industrialized artefacts produced on a mass scale to satisfy the lowest common denominator. This mass culture emerged after the Second World War and have led to the concentration of mass-culture power in ever larger global media conglomerates. The popular press decreased the amount of news or information and replaced it with entertainment or titillation that reinforces fears, prejudice, scapegoating processes, paranoia and aggression.

Critics of television and film have argued that the quality of TV output has been diluted as stations relentlessly pursue populism and ratings by focusing on the glitzy, the superficial and the popular. In Nigeria, Nollywood culture and values are increasingly dominating the lifestyle of the people. Nollywood films are routinely formulaic, and often emphasize shock-value and superficial thrills and the use of special effects, with themes that focus on basic instincts of aggression, revenge, violence and greed. The plots often seem simplistic, a standardized template was taken from the shelf; and dialogue minimal. The characters are shallow and unconvincing, the dialogue is also simple, unreal, and badly constructed.

Popular culture, with its assumptions of a mass audience, once provided at least the illusion of common ground. Its foundation was a large but essentially knowable range of movies, music, TV shows, and fads that most people were assumed to be familiar with. But that foundation is buckling under the sheer weight of all the things that now qualify as pop culture and all the new technologies that deliver them to finely calibrated consumer niches. Today the national water cooler bubbles with competing monologues rather than inclusive dialogues.

In order to be considered conversant with pop culture, one must try to find room in his or her consciousness for a nonstop torrent of DVDs, blogs, podcasts, music-playing cell phones, websites devoted to celebrity news, and scores of TV channels. The proliferation has been so fast and so dizzying that even people who study popular culture for a living find it hard to keep up. A look around our pop culture and there's just so much going on that in a way we feel paralyzed by it. There is an experience of almost this sense of ignorance. Everyone seems to have seen this show or that show, and finding the time to catch up just seems impossible.

There are very few films, shows, music or artists who can unify across generations, across race, across taste, across the style; it is disorienting. This person over here knows music; that person over there knows movies; that person over there knows all the television serials that ever were. But no one person owns all those things. Such saturation may be responding to the fact that popular culture has seldom been a greater preoccupation than it is today. Popular culture knowledge is kind of like the new social

currency for Nigeria. If you ask most people, who represents them in the House of Representatives? They would not know. But if you ask them who sang the song; *African Queen*? Ninety-nine (99) per cent of them will know.

One upside to the explosion of popular culture categories and the outlets that distribute them is that consumers now have more choices and more control over those choices. Another, a more debatable claim was put forward by Johnson (n.p.) where he argues that, popular culture has grown "more complex and intellectually challenging over the past thirty years", and consequently demands more cognitive engagement with each passing year. Some critics question that, but what almost no one would dispute is the overwhelming size of pop culture today.

In Relation to Hollywood

Eagleton (7) offers four distinct meanings of culture: (i) as an individual habit of mind; (ii) as the state of intellectual development of a whole society; (iii) as the arts; and, (iv) as the whole way of life of a group of people which includes a people's mode of dressing, behaviours, attitudes and general mannerisms. As observed in the immediate environment of the research, the cultural manifestations of A.B.U Students have become alien to the known traditional African culture. The American culture sold in Hollywood movies is the culture which most of them have subscribed to and which has also eroded the traditional cultures imbibed by them as demonstrated in their dressing, behaviour and attitudes.

What then is the reason for such deculturisation through movies? Globalization readily comes to mind as Tomilnson explains that globalization is "a rapidly developing process of complex interconnection between societies, cultures, institutions and individuals worldwide" (131). And of course, the fastest medium to achieve globalization is the media in the bid to compress time and space, to cross borders, making the world smaller and bringing human beings closer to one another.

With globalization, arose a global culture which can be argued to be either an advantage or disadvantage to developing countries. According to Stiglitz "Globalization has reduced the sense of isolation felt in much of the developing world and has given many people in the developing countries access to knowledge well beyond the reach of even the wealthiest in any country a century ago" (14). Local culture and social structure are now shaped by large and powerful commercial interests in ways that earlier anthropologists could not have imagined. Early anthropologists thought of societies and their cultures as fully independent systems. But today, many nations have become multicultural societies, composed of numerous smaller subcultures. Cultures also cross national boundaries. For instance, people around the world now know a variety of English words and have contact with American cultural exports such as brand-name clothing and technological products, films and music, and mass-produced foods (Stiglitz,16).

The phenomenon of globalization affects all of us, as a country and as a people. Little wonder then, the concept engenders fears as well as hope. We now live in a world of global presence and awareness, a world of unprecedented technological and communication advancement and explosion.

The rise of information and communication technologies has greatly impacted on every aspect of man's existence and the society in general. As Gana puts it; "from storytelling, festivals, pictorials, print and electronic media, communication channels have metamorphosed to meet the communication needs of the society" (2). Man attaches great importance to communication and this perhaps has motivated him to invent different technologies to perfect communication.

In recent times, new technologies have sparked a revolution that has a profound effect on youth. Today's youth live in a different world than the world known to many adults. One can safely say that the world as a global village has created a scenario in Nigeria where:
You can be a Nigerian; dress as an Indian; sleep on an Italian bed; and have a good American dream.

Most people now have access to television even if they do not own one, no country can truly cut itself off the global media. The cable television and satellite media enable people, even in the remote areas to receive broadcasts across the world. With television, almost everyone in Nigeria, children, youth and adults, alike enjoyed the 2010 FIFA World cup in South Africa. But then, being a global village means not just easy and almost total access to happenings around the world but instantaneous access.

In Relation to Globalization

The term globalization came to be widely used in the 1980s, but as early as the 1960s, Marshall McLuhan popularized the term "global village" to describe the effect that the ability to connect and exchange ideas instantaneously would bring to the world. It refers to the transmission of ideas, meanings and values across national borders and is marked by the spread of commodities and ideologies, which become standardized around the world. Mass consumption serves as a facilitator between different people and cultures around the globe as a result of the exponential growth of the human population. "Through technological advancement, culture has been moving beyond borders and boundaries, transforming through locations the shared meanings of culture. Through the process of sharing the ideas and values of one culture to another ultimately leads to interconnectedness between various populations from diverse cultures" (Stiglitz,14).

As stated above, an important feature of globalization is the globalization of culture. Arising from the widespread technology transformation and economic globalization is the planetary flow of culture product of powerful nations; such flow promotes the spread of popular culture. The term popular culture can loosely be referred to like those things we all share in common, through the mass media exposure especially the internet and the

television. Popular culture can also be seen as a mass commercial culture which originates from the people.

The internet and television do not just spread beneficial information, culture and commerce; it has also given rise to a clash of culture among contemporary Nigerian Youth, and the spread of materialistic values, instant gratification, consumerism, lust and a whole range of misplaced priorities among the young ones. The invasive Western culture affects young people's lives, hopes and desires. The youth seem to love anything American. They dress like them. They eat like them and talk like them. Every young person now pursues the lifestyle of the rich and famous, depicted on pages of fashion magazines, in movies, films and on television, with all the implications for morality and values.

The contemporary Nigerian environment has also witnessed increasing globalization of cultural production of movies, film, music, etc. These also have an enormous influence on the psyche and moral value of Nigerian youth. The dominant global brand is *Hollywood*, with its make-believe appeal. Most youths have their Hollywood heroes, stars, legends, and supermodels. Hollywood, of course, cannot outshine the Nigerian movie industry (Nollywood) which has slowly risen to capture the audience of the Hollywood and the Indian Bollywood markets. This Nollywood has done by imitating and sometimes just transcribing movies using the same story, style, technique but just using different actors which coupled with the setting are the only things Nigerian about Nollywood. But where Hollywood is deliberately developed to create certain mindsets amongst Americans and those who consume its product by creating certain impressions in their minds, Nigerian Movies seem to be only interested in rendering or aping Hollywood culture and projecting anything that sensationally entertains their consumers without a rigorous attempt at cultivating any particular mindset.

Coming in contact with the typical Nigerian youth brings one face to face with a person stuck between two cultures- Indigenous African, and the Western culture. The mode of dress, the language (sometimes heavily accented), the behaviour and general mannerisms of the youth leaves one wondering which of the cultures is dominant over the other. Further observations will surely point to the stronger of the two as the traditional culture is usually inherent just because of the social environment and is hanging on by a thin thread. One shivers to wonder what would happen if the traditional culture loses its thin grip and allows the western culture to take over completely.

What is more intriguing, is that, all these western influences on the youth are acquired not through physical contact but exposure to western media in the form of the movies, music and another entertainment medium as the youth would mostly relate to that which is 'cool', that is, that which is seen to make them belong, to make them assume the 'modernity façade' or the illusion of reality created by Hollywood. The youth have no blame in this since no human society exists in complete isolation, different societies must

of necessity also exchange and share culture. In fact, all societies have some interactions with others, both out of curiosity and because even highly self-sufficient societies sometimes need assistance from their neighbours. Today, for instance, many people around the world use similar kinds of technology, such as cars, telephones, and televisions. Commercial trade and communication technologies, such as computer networks, have created a form of global culture. Therefore, it has become increasingly difficult to find Culture that is shared within only a single society.

Although most people continue to live as citizens of a single nation, they are culturally, materially, and psychologically engaged with the lives of people in other countries as never before. Distant events often have an immediate and significant impact on them, blurring the boundaries of personal worlds. Items common to everyday lives such as the clothes, foods and cars we drive are the products of globalization. With the advent of globalization comes the rise of media as a powerful tool for advocacy, behavioural change and control and the United State Government is not wasting any time in exploiting this. The government has a huge interest in Hollywood as they know the power it has to change the behaviour and the perceptions of people. They fund the industry and even have a special Hollywood department at the CIA (Central Intelligence Agency) where they monitor all the movies made and the impact the movies should have. We watch Hollywood movies all the time without realizing the impact the movies are having on us. We love the storylines, we love the characters/actors, we love the music and sympathize or empathize with the Hero or Villain. And as the movie comes to an end, we have either learnt one thing or another or we have changed our perceptions about some things consciously or unconsciously.

In Hollywood Movies, America is always the Hero and the Victim at the same time, so we cannot help but sympathize with them or take their sides. America sees an opportunity to sell itself to the world through the movies. They show us the American Dream and even though we are not Americans we vie for that dream. We want to go to America to live that Dream because they show us that America is the best country in the world where everything is possible. We wear T-shirts with the slogan: *I LOVE NEWYORK*, but we have never been there. Recently the American Embassy released a report in Daily Trust of March 2011 page 6 stating that every month 100,000 Nigerians apply for the US visa. The US government does not bother itself with a tourist advertisement because their movies do all the advertisement for them.

In describing the impact of Hollywood, European political and intellectual authorities employ language laden with the metaphors of disease and warfare as contagion and conquest. Before the 20th century, few judged the cultural production of America to be of significance. The British essayist, Smith, voiced his consensus when he posed this famous question: "in the four quarters of the globe, who reads an American book? Or goes to an American Play? Or looks at an American Picture or Statue?" (120) But with the rise of the culture industry in the 20th century such serene faith in the perpetual

marginality of U.S culture was severely shaken. The United State soon dominated the most influential cultural institutions of the epoch. First overcoming the French lead in cinema and then conquering the international trade in television. Luchere testified to the "Striking fact that only the Bible and the Koran have an indisputably larger circulation than that of the latest film from Los Angeles…Today the lower classes derive from the Cinema Show…a large part of the emotions and thoughts which make up their mental life" (132). Even so implacable a foe for US imperialism as Joseph Stalin later admitted his handicap in not possessing this pervasive a force for shaping modern life. "If I could control the medium of the American Motion Picture" he declared, "I would need nothing else to convert the entire world to Communism" (49).

So pervasive is the influence of the movies that, Naipaul, a few weeks after winning the 2001 Nobel Prize for Literature, ironically admitted that, "the movies in the 20th-Century were much more important as a forum for shaping people's feelings and educating people than literature". To make matters worse, the talk show host Leno stated his view of the U.S Culture when he promoted the Pan-European NBC Super Channel: "We are going to ruin your culture just like we ruined our own" (112). For Hollywood, it is a deliberate attempt to control the world by feeding it with the ideas it propagates. The concern here is that what happens when the traditional indigenous cultures become eroded and driven to extinction by the western culture.

Conclusion

The contemporary Nigerian environment has witnessed growing globalization of cultural production of movies, film, music, etc. These have an enormous influence on the psyche and moral value of our youth. The dominant Global Brand is the Hollywood, with its make-believe appeal.

No group is more vulnerable to the series of today's complex social problems caused by rapid urbanization and technology advancement than young people. The impact so far of the globalization on Nigerian youths is most obvious in their preferred fashion, movies and music. Youth even in rural areas are abandoning traditional dress in favour of European and American fashion. Many also prefer American movies and music. The local community with its communal lifestyle, and influence on an individual's identity is gradually losing its grip on the youth. In line with the above, a cultural re-awakening is expedient for us as a nation to reclaim the collapse of our cultural heritage; otherwise, we may be heading for extinction as a people, with no distinct cultural values.

There is nothing wrong in trying to keep up with the world in terms of global relations as no nation will want to be left behind. Therefore, an integration of both the local and global cultures would be most preferred in such a situation. In line with the above, hybridity seems the likely answer to all the questions raised by this research. The hybrid is hip. Mixing is the new norm. It is now a matter of protecting one's identity or inherited

affiliations of race, religion and ethnicity and yet acquiring additional cultural attachments but somehow striking a balance among these contending, overlapping ties.

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CONTEMPORARY NIGERIAN MUSIC VIDEOS AND THE QUESTION OF MORALITY: A STUDY OF FLAVOUR'S *CATCH YOU*

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Abstract
The beauty and uniqueness of African cultural norms are heading for extinction because of acculturation. Acculturation in art is not bad, but when misused, it automatically affects the well-being of the people, especially children. The myopic conception of devaluing the cultural norms in Nigerian music is negatively affecting the Nigerian child's development both morally, socially and otherwise. This is because many a time, they tend to speak, dress, dance and behave like the westerners based on what they watch in some Nigerian musical videos, which is not in line with Nigeria paternal training to their children to be respectful, humble and well dressed when and where. This article contextually analyzes some areas in musical videos where cultural norms towards a child's development are being devalued. The paper reveals that some parents lack the charisma in impacting the required cultural norms on their children. On the side, the Nigerian Music Artists' Slogan is "More Quality More Money". Therefore, cultural civility in their music videos is thrown to the winds. In conclusion, the watchword should be, while trying to do cultural syncretism, let only the good ones be adopted while the bad ones should be deemphasized.

Keywords: Morality, Music Videos, Culture, Misinterpretations

Introduction

The existence of every being is centred on his/her cultural norms. It gives an individual cultural identity, cultural transformation and cultural sustainability. Cultural norms are not made out of mere assumption or speculations; rather attitudes, beliefs, mythology and religion contribute to their emergent. The Unison of Western and Nigerian ideologies especially in music videos will help the children to value and appreciate cultural syncretism most importantly where cultural norms are projected. The cultural

upbringing and norms in the Western realm are conveyed in flawed language use; improper dressing (almost nude), children taking parents to court where the corrective measures are prescribed and children, introducing boyfriends/girlfriends to parents inappropriately; all these are acceptable in western society.

However, when such practices are adopted in Nigerian culture through music videos, they exhibit nonconformity with the Nigerian environment. Akas Nicholas observed that "cultural norms should always be adapted by others based on understanding the people's environmental influences and not cultural aesthetics" (24). Gabriel E. Idang concurred by saying; the cultural norms of a people are what marks them out distinctively from other human societies in the family of humanity.

The beauty of every cultural norm is the ability of its indigenous owners to understand, appreciate and cherish its sacredness. Thus, in adapting the attributes of other cultures through a syncretic lens the following are to be considered:

a. The suitability
b. The cultural moral disturbance
c. The cultural psychological trauma on the native people

The aforementioned therefore, provides a frame for the isolation and adoption of certain foreign cultural emblems which must be interrogated for suitability, moral appropriateness and impact on the idegenous people. The successful pruning g of such foreign cultural material along these lines thus makes them safe for usage within the Nigerian context.

Cultural Norms and Child Development: The Misinterpretation

The side effect of westernization has affected the appreciation, value or originality of cultural norms among the lifestyle of Africans, especially children. The urge and anxiety to meet with the new trend of activities have made some children, through their parental idealized training, to see our cultural norms as mundane, barbaric and unconventional. Aurolyn Luykx noted that, Children of differing cultural perception and training often have different ways of expressing their ideas which always affect societal cultural norms (213). Some of our unique African communalism before the coming of Western ideology is gradually going into extinction because of poor documentation and while some parents shy away from saying the truth to avoid being tagged ancient.

Suffice it to say that, the level of misinterpretation placed on African cultural norms both in style of dressing, eating, sitting, dancing, marriage, talking, religion, drinking and respect for elders, has been wrongly appreciated and immortalized in the mindset of our children, because of the negativity of cultural syncretism. Kofi Gbolongo (2009) maintains that Cultural syncretism automatically becomes poisonous when both cultures are totally against the traditions, myths, language, art, norms and memories guiding indigenous people. The high level of bastardization or misinterpretation is mostly from

celebrities; actors, actresses, musicians, fine artists and others, who use their creative work consciously and unconsciously, to enrich more of style, money and fame, than the real cultural norms, which are the source of cultural identity.

Eze Dons suggested that Culture is what makes people unique or distinct from others. It is what distinguishes one group of people from other groups since no two distinct groups are the same so also are no two cultural norms that are the same (141). From the above, one can argue for or against maintaining cultural norms because of the dynamic essence of the entertainment industry and people's high sense of demand. This, nobody is against, but there is a need to consider the effect of musical content on children within the ages of 0- 10 years who might come in contact with such videos. These category of children are their formative ages, and tend to retain what they see, feel or observe. Lev Vygotsky stated that, in the process of development, the child, not only masters the items of cultural experiences but the habits and forms of cultural behaviour which he/she is exposed to through the media (123).

It is a truism that the world is dynamic and not static, and as such different cultural norms/ barriers exist in different societies. Through the cultural difference that exists from one society to the other, one can clearly differentiate between the African way of life and that which is Western. For instance, in some Western music videos, the artists could be nude, smoking or taking hard drugs. To them, such are acceptable norms in the videos, although, when the same is repeated in the African context, it appears to be totally a total abheration and an affront on the collective moral standing of majority of the population.

This paper, therefore, advocates that Nigerian music artists should always be critical and culturally sensitive in their creations. By so doing, children will learn about and appreciate African/Nigerian cultural norms and aesthetics and not the other way round. Therefore, the Nigerian entertainment industry (music industry), needs to make a deliberate attempt to project and celebrate the enormous cultural values that the nation is endowed with rather that showcase nudity in music videos both in content, form and language. Again, this shift is important because many children who are exposed to and have express access to social media have grown up to believe that some of the negative things trending are accepted norms. As such for most young people, being able to follow trends, memorize, recite and perform such de-cultured music videos amongst their peers is a huge criterion for acceptance and validation. The consequence of this type of consciousness is the dereliction of the didactic indigenous cultural orientated music. Artists are more comcerned and rightly so about breaking even and smilling to the bank; forgetting that as artist/performers their works are expecte to be a vehicle for societal transformation and reconstruction.

Theoretical Framework

Cultural Norms Theory was propounded by Melvin Depleur in 1970. In his discussion about how the media affects the audience, he pointed out that people are easily moved or influenced by what they see. He further states that the mass media selectively presents and emphasises certain contemporary ideas or values. According to this theory, the mass media influences norms by reinforcing or changing them. The positive attribute of Cultural Norms Theory is that it always allows for the understanding of the differences between one culture and another. By so doing, it becomes possible for people to adapt the contents that are suitable for their culture and discard inappropriate ones. According to Binford, as cited by Roger M. Keesing, "Cultural norms at times are believed to be under serious direct genetic control which serves as a watchdog to individuals and groups within a particular ecological community" (34). Furthermore, Harris, as cited in Keesing, avers that Cultural Norm Theory is "the culture concept that comes down to behaviour patterns associated with a particular group of people (75).

The objective of Cultural Norms Theory is to understand what has been and how effective it is. Keesing maintained that Man is an animal and like all other animals must maintain an adaptive relationship cultural wise within his surroundings to survive before advocating for another (76). The phenomenon of western cultural intrusion into the Nigerian space is inevitable du to the influence of globalisation; however people must always try to understand what they are adopting and its possible impact on their society.

Defleur avers that, "cultural norms cultivate reliable guidelines for daily living and contribute to the health and well-being of a culture. They act as prescriptions for correct and moral behaviour, lend meaning and coherence to like and provide a means to achieve a sense of integrity, safety and belonging. He also added that "Cultural Norms Theory presents a sense of order and control upon aspects of life that might otherwise appear chaotic or unpredictable based on cultural influence from another culture" (n. P.). Keesing went further to note that, Cultural norms theory consists of standard for deciding what is, for deciding what can be, for deciding what one feels about it, for deciding what to do about it and for deciding how to go about doing it. It is based on this ideology above, that this paper adopted Cultural Norms Theory by Melown Defleur as its working metaphor to critically analyze the selected case study based on its sociological, moral and psychological influence on an average Nigerian child.

Cultural Degradation in Nigerian Music Videos

Culture as a unique aspect of life has been given various scholarly definitions. However, the most acceptable or suitable definition for this paper is that "culture is a people's way of life; its entire ramifications towards sustaining their identity, originality and transformation" (Akas 32). Akas' definition suggests a deliberate and constant push for cultural preservation, documentation and sustainability of our indigenous cultural art forms. The problem of foreign cultural behaviours and lifestyle being portrayed in Nigerian musical videos is perhaps heightened by artists' pursuit of fame and money. This has resulted in the type of content which artists put out in their musical videos; full

of negative images and expressions. This trend portrays the neglect of cultural values by some Nigerian musical artists, which invariably contributes to the high level moral decadence expressed by young Nigerians today.

On the contrary, early Nigerian musical artists such as *Fela Kuti, Oliver, Bright Chimeize, King Sunny Ade, Onyeka Onwenue* and others, used their songs to mirror social and political issues in Nigeria and to proffer solutions when and where necessary. These artists projected the rich Nigerian cultural heritage in all ramifications and they where celebrated for it world over. Unfortunately, what we witness among some of our 21st-Century music artists such as Flavor, Davido, Wizkid and others are massive exposure of nude women, use of crude language and immoral dance display, which are alien to the Nigerian culture. This worrisome cultural deterioration has reduced and restricted the societal acceptance of some musical videos in churches, traditional events, interludes and receptive tools for important personnel in the country, while the westernized musical videos are strictly meant for clubs, competition and promos. Suffice it to note that, this problem can only be addressed when parents, the National Film and Video Censors Board and Ministry of Information put a very serious ban to videos with vile content.

Analysis of *Catch You* by Mr Flavour

The essence of analyzing this music video subjectively is to understand areas where the artist went against the cultural norms of Nigeria and its attendant side effect on the psycho-moral development of a Nigerian child. Indeed, music is generally accepted based on its dynamic trend, but when x-rayed about what should be, it goes against the Nigerian cultural belief system and perception. The dehumanized cultural norms portrayed in the video are as follows:

a) Language
b) Culture

Language

The use of language in the music video (*Catch You*) is highly immoral and inhuman to an average Nigeria woman. The artist (Flavour) used vulgar language and symbols to represent sexual engagement between men and women. This is made evident in the lyrics of the song as presented below:

Verse: If I catch you, I will chop you like carrot (x2)
If I catch you, I will chop you like banana (x2)
If I catch you, you will feel me kparaga.
Chorus: E don tey wey I dey find you
E don tey wey you dey burst my head
E don tey wey I need you (Mr. Flavour)





Plate 1: A Pictorial Presentation of Flavour Showing His Sexual Ability

From the above picture, verse and chorus, women are not presented in good light as hardworking, master planners, helpmate and selfless-beings which invariable are the true qualities of a woman; rather she was portrayed as a mere sexually eatable fruit like carrot and banana. The quantification of a Nigerian woman as mere a fruit, as a symbol for sexual satisfaction is not acceptable. Such projection of women before children and youths reduces their peer mates (girls) to the only object desired for sex. No doubt, this can lead to drug abuse, unwanted pregnancy, abortion and STDs. At times, the ability of some Nigerian music artists to produce videos as a conscious tool for negative propaganda in the mindset of some Nigerian child is nothing to write home about. Remember an adage that says 'children retain more what they see than what they read'. As such, at their growing stage they imitate everything they see, watch and observe. Nigerian music artists, therefore, should always present women as unique creatures and not as tools for sexual objectification, especially before the mindset of children. Language is a very essential part of cultural identity; hence its usage in any form of media should be justified wisely.

Culture

The music video, *"Catch You",* by Flavour went totally against the scholarly definition of culture as a people's way of life. This paper can strongly say that what Mr. Flavour portrayed in the video was the opposite, as culture was redefined here as "borrowed and imported way of life". In Africa, women are not allowed to expose their body, only on some notified occasions such as legalized sexual intercourse for baby making, aging mothers as a sign of fruitful youthful age and period of peaceful revolt to buttress their points to the ruling class. A woman's body in Africa is always upheld as sacrosanct, which is the ideal cultural norm and value. It is a taboo for a young lady to expose her body without any reason; older women will always frown at it. But Flavour went contrary to this in his music video, *Catch You*.

The commercialization of nude women reduces them to sex toys and symbolised by 'carrot' and 'bananas', being sung by the artist. The act of nudity by female characters in

Nigeria music videos is a westernized ideology and not African. The White man who some times goes nude or naked, usually have a reason, either during summer or special carnival occasion, meanwhile, in the Nigerian context, there is no social, moral and economic justification behind such act. So such videos should not be aired and if it is aired at all, censorship board should always be strict on what goes on national television to avoid corrupting the sanity of a Nigerian child watching such videos.

Conclusion

From the Cultural Norms Theory, which is the theoretical framework of the paper, one will understand that what differentiates one culture from another is the ability of the people to maintain what is theirs before borrowing from another culture. This has been a major problem in some of the music videos of Nigerian artists (especially Mr. Flavour's *Catch You*) where they adopt some uncultured aspect of Western culture and force it on viewers to accept. Such misnomer can be denied or controlled by adults, but growing minds like the Nigerian child might find it difficult to resist, except on serious paternal control and monitoring. In Africa, culture and style of training children both in what they see, watch, eat and whom they play with differs. So Nigerian musicians through music videos should always put these into considerations. An Igbo adage says "Ofu onye anaghiazunwa" (One person does not train a child). Nigeria musicians (especially Mr. Flavour) should always see themselves and their music as a corrective tool, by so doing, they should always present songs and dance in the videos that are culturally didactic. Making profit is indispensable but it is very important to note that average Nigerian children see them as *demi-gods*, as role models and, thus, accept their works of art as a second Bible. Mr. Flavour and others should always praise or infuse cultural ideologies in their music videos towards encouraging the Nigerian child to accept the generalized cultural norms, before aligning themselves to what they see, watch and observe that their performances are culturally un-African, that way, the ideal template of African cultural norms will be immortalized in their minds.

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LE GRIOT, DETENTEUR DE LA LITTERATURE ORALE AFRICAINE: METIER ET MUTATIONS

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Résumé
Le griot en Afrique précoloniale est un personnage complexe, chargé de multiples fonctions, tenant plusieurs positions nobles qui lui confèrent le statut spécial d'un homme digne, honorable et vénérable jouissant d'une haute estime dans ladite société. On ne doute pas que le métier de ce dépositaire de la littérature orale africaine ait subi une certaine évolution et des mutations inéluctables tout comme la littérature orale africaine tout le long du siècle. La présente étude, qui a pour objectif la mise en évidence de l'évolution du métier du griot de caste depuis l'Afrique précoloniale jusqu'à nos jours cherche à étudier les mutations au sein de la profession du griot ainsi que leurs agents déclencheurs. Elle dispose d'une approche aussi bien historique que descriptive. On a découvert que sous l'influence des facteurs comme le colonialisme, l'islam, l'école européenne, la modernisation (le développement technologique), le métier du griot de caste, au caractère héréditaire, a connu des changements remarquables caractérisés par l'effritement du statut privilégié du vrai griot au point que les gens non-initiés s'accaparent de la noble profession, la transformant du jour au lendemain en l'occupation de n'importe qui dominé par l'envie de vivre sur le dos des autres individus dans la société voire la profession des griots faux mendiants. Après le déclin progressif de l'image du griot d'antan, on constate un moment de revalorisation, de renouvellement ou de renaissance des valeurs du griot authentique par la création du griot figure littéraire et finalement le surgissement des griots écrivains contemporains africains.

Introduction

La littérature orale africaine connaît des changements, et majoritairement deux niveaux de changements, à savoir, l'étape de l'oralité pure et l'étape de la mise à l'écrit de cette littérature africaine (Onyemelukwe, 2011:210-216). Cela va sans dire que le métier du griot de caste, détenteur de cette oralité africaine a dû subir inéluctablement des mutations.

La présente étude se fixe l'objectif de tracer l'évolution du métier du griot au fur et à mesure que la société traditionnelle africaine s'avance face aux agents provocateurs de changement tels que le colonialisme, l'éducation occidentale, le modernisme pour ne mentionner que ceux-ci. Privilégiant l'approche aussi bien historique que descriptive, cette étude estime mettre en évidence les mutations que le métier du griot authentique a

subies depuis l'ère précoloniale jusqu'à l'heure actuelle. On étudiera simultanément la genèse de tels changements. Quelle était l'image du griot de l'Afrique antique? Quelle est l'image du griot présentement? Signalons d'emblé que l'image du griot est en fonction de la dignité et de l'honneur accordés à son métier dans la société ou il vit. Un point de départ commode est une tentative de définir les mots clés. Ensuite, on porte attention aux mutations au sein du métier du griot de caste avant d'examiner les facteurs provocant de tels changements. Enfin, on tire une conclusion valable.

Tentative de définir les mots clés

Nous essayons de définir trois termes clés ici notamment, griot, métier et mutation. Le mot « mutation » dans le contexte de ce travail veut dire la modification, la transformation ou le changement qui s'opère dans le statut du griot d'antan. Le terme « métier » se réfère au travail, à l'emploi, à la profession, à l'occupation de quelqu'un. Il appelle aussi le rôle, le service ou la tâche de l'individu. Dans le contexte de ce travail qui dit métier du griot dit fonction que remplit le griot ou rôles qu'il joue dans la société de son temps.

Le Petit Robert 2013 définit « le griot », « la griotte » de la façon qui suit: « En Afrique, Membre de la caste de poètes musiciens, dépositaires de la tradition orale ». D'après *Le Dictionnaire Larousse* en ligne, le griot se définit ainsi: « En Afrique noire, personnage qui a pour fonction de raconter des mythes, de chanter et/ou de raconter des histoires du temps passé (A la fois objet de mépris et de crainte, il maintient par sa fonction sociale, la littérature orale africaine). Définir le griot aujourd'hui de manière adéquate est censé être difficile peut-être à cause des changements que le métier du griot a subis au fil des années. Les mutations sont si sévères qu'aux yeux des jeunes d'aujourd'hui, le griot n'est qu'un vulgaire chanteur de louanges dont la force directrice est l'appât du gain. On comprend aisément alors pourquoi d'aucuns décrivent le griot tout simplement comme un flatteur professionnel, un chanteur de louanges (Blair,1976), une caste de musiciens professionnels qui vendent leurs voix tout dévorés par la fièvre des sous (Garba, 2013). Djibril Tamsir Niane (1960:80) n'a-t-il pas raison lorsqu'il cautionne que: « La parole des griots traditionalistes a droit à autre chose que du mépris. »

On n'ignore pas qu'il existe actuellement en Afrique de nouveaux genres de griots y compris des musiciens modernes qui performent dans des studios à Dakar, à Abidjan et autres cités capitales en Afrique de l'ouest et qui vivent du fruit de leur performance. Néanmoins, il faut savoir distinguer entre les griots musiciens modernes qui sont griots de naissance et ceux qui ne le sont pas mais s'adonnent purement à la pratique de faire du griotisme.

Les mutations du métier du griot et les facteurs provocateurs

Il a été établi dans cette recherche que le métier du griot a subi certains changements au point que le vrai griot d'antan finit par être en perte de prestige et devenir reprochable dans la société. A l'ère précoloniale, le griot authentique de l'Afrique traditionnelle est

une personnalité de marque. Gardien de la tradition et de l'histoire de l'ethnie dont il fait partie, il s'occupe de multiples fonctions et occupe d'innombrables positions nobles qui lui octroient le statut spécial d'un homme digne, honorable et vénérable jouissant d'une haute importance dans la société. Ce détenteur de la littérature orale africaine, maître de la parole, est un orateur de premier rang, conteur digne de foi, plus écouté dans son village que les présidents du pays. Il est à la fois poète, conteur, généalogiste, biographe, acrobate, animateur public, enseignant, instructeur et moraliste.

Le métier du griot est un travail hérité. Il est transmis de père en fils, de génération en génération. De plus, ce métier exige une formation spécifique et approfondie qui confère au vrai griot à la fin du stage un savoir et un savoir faire appropriés. Le vrai griot d'antan est spécialiste dans le jeu d'un ou de deux instrument(s) de musique. Etant illettré, le griot garde fidèlement tout son savoir en mémoire le transmettant de bouche à oreille, de père en fils tout le long du siècle. Il est ainsi la bibliothèque villageoise et les archives du village antique.

Il est à remarquer ici qu'au départ, le griot se lie au roi et occupe une position importante dans la cour. Il est poète, chantant des louanges du roi. En même temps, il est le confident et le conseiller du roi, son secrétaire particulier, envoyé spécial, journaliste, précepteur des princes et membre le plus influent de la cour. Avec l'avènement du colonialisme et la création d'une simple chefferie, les chefs sont élus sous l'égide de l'administration coloniale. Cette nouvelle structure s'est soldée par la perte de la rigueur dans l'organisation traditionnelle, face à l'effritement de l'autorité des descendants des rois. Il ne s'agit plus de héros ou de descendants des rois ou des guerriers; ceux qui détiennent le pouvoir dans le système colonial sont de nouveaux hommes, des hommes libres. Désormais, le griot s'attache aux gens riches (influents politiquement) pour se protéger. Il les loue pourvu qu'ils soient capables de satisfaire ses divers besoins.

Le griot continue de remplir ses diverses fonctions dans la société. Mais tout ce qu'il faisait autrefois vis-à-vis du roi, cette fois-ci c'est avec le chef coutumier et ses fils. Il chante les louanges du chef. Concernant son rôle de médiateur, il le joue toujours, il est invité en cas de discorde entre deux autorités coutumières pour trancher entre les deux chefs en question. Il est le confident et le conseiller du chef. Il est amuseur public dans la société comme dans le palais du chef coutumier.

Avec l'évolution de la société face aux divers facteurs, le griot d'antan est confronté à des changements incontournables. Par conséquent, il perd son image d'homme de parole bien écouté, bien honoré et bien respecté. Bien qu'il existe un vestige de vrai griot actuellement en Afrique, j'ai constaté, lors de cette étude, l'effritement du personnage du vrai griot et la prolifération de nouveaux griots dont j'ai relevé sept catégories à savoir:

- Le griot musicien moderne
- Le griot politicien
- Le griot chanteur de louanges ambulant et parasitaire

- Le griot faux mendiant
- Le griot comédien moderne
- Le griot personnage littéraire
- Le griot écrivain contemporain africain.

Nous procédons tout de go avec la mise en évidence de chaque catégorie de nouveaux griots tout en discutant simultanément des agents provocateurs de telle ou telle mutation.

Le griot musicien modern

Le métier du griot a connu une certaine transformation suite à la modernisation des traditions musicales. Parmi les facteurs qui ont donné naissance à la mutation des traditions musicales nous nommons le colonialisme, l'islam, l'européanisation, le modernisme (le développement technologique), les calamités naturelles (sècheresse, famine), la crise économique, l'emploi de la musique dans le sérail politique.

L'islamisation provoque chez certains griots authentiques traditionnels l'abandon de la pratique des musiques rituelles qui ont à voir avec les génies. On constate alors la disparition de certains genres musicaux surtout les musiques de possession et un appauvrissement du répertoire musical. En conséquence, un assez grand nombre de griot ont délaissé leur métier pour s'orienter à l'étude du coran. Ils interdisent à leurs enfants de continuer avec la pratique de la musique et pour ainsi dire l'exercice de la profession du griot. On les encourage plutôt de s'orienter vers l'éducation coranique.

La vie moderne/urbaine prend le dessus sur la vie traditionnelle/villageoise. On constate l'exode rural surtout chez les jeunes qui prônent la vie moderne au détriment de la vie traditionnelle. Tous ces changements d'activités mènent au rejet progressif des pratiques ancestrales telles que les traditions musicales qui caractérisent le métier du griot. La musique ancestrale: musique de cour des dignitaires des corps, des métiers, des religions du terroir et musique populaire cèdent la place à la musique néo-traditionnelle et la musique populaire moderne. Le vrai griot est obligé alors de faire du changement vis- à-vis de son comportement.

Suivant ces développements néfastes concernant le métier du griot par rapport à la musique, les griots musiciens modernes ont vu le jour. Ils ont tendance à délaisser les instruments traditionnels tels que le balafon, la kora tout en préférant l'usage des instruments de musique moderne, des instruments de musique occidentaux, des instruments électrifiés. Ils sont devenus des artistes professionnels. Un bon nombre d'eux se trouvent dans les studios à Dakar, à Abidjan etc. où ils exercent leur métier du griot musicien moderne et se considèrent comme des étoiles. Ces griots musiciens modernes s'intéressent à s'enrichir par leur performance musicale. Je peux nommer à titre d'exemple le chanteur sénégalais et chantre de la World-Music, Yousou N'Dour dont la mère est griotte.

Il est à signaler que certains griots musiciens modernes se soucient toujours d'établir, dans leur performance le fait qu'ils sont typiquement sincères et donc dignes de confiance à la manière du vrai griot de l'Afrique antique. Parmi ces types, il y a le Gambien Alhaji Bai Konte, les Sénégalais Ablaye Naar Samb et le feu Soundjoulou Cissoko, le Malien Alhaji Batourou Sekou Kouyaté (Makward, 1990:25). Ces griots musiciens modernes sont bien connus à travers leur performance enregistrée à la cassette, à la radio, à la télévision, etc. Thomas Hale n'a-t-il pas raison de noter que dans le temps la fonction du griot a bien changé lorsque la société évolue. Les griots et les griottes étaient jadis historiens, généalogistes, conseillers, amuseurs publics, messagers, chanteurs de louanges ainsi de suite. Aujourd'hui, ils performent à la télévision, à la radio etc. Un bon nombre de griots sont des chanteurs qui s'adonnent à l'interprétation des chants traditionnels donnant quelques sens aux vieux mots, ce que Hale appelle « time binding ».

Concernant la performance, les griots et griottes jouent un rôle formidable car on a besoin d'eux lors des cérémonies diverses, non seulement en Afrique de l'Ouest, où ils remplissaient cette fonction au sein de la société traditionnelle, mais aussi partout dans le monde. D'après Hale, les griots et griottes ont rendu visite à plusieurs universités des Etats-Unis initiant les gens à la culture ouest-africaine. Ainsi, d'une performance à l'Etat de Penn en 1978, la griotte Dioton Tounkara et son mari, Sekou Kouyaté ont rendu un chant de louanges où ils louaient certains individus dans l'auditoire y inclus Hale lui-même qui les a invités.

Le griot politician

Le système démocratique a fait naître une autre catégorie de nouveaux griots celle de griot politicien. Bien qu'il y ait plusieurs partis générés par le multipartisme, le griot politicien n'est membre d'aucun parti politique. Au contraire, il change de partis n'importe comment cherchant à rendre sa voix à qui veut l'entendre. Ces griots politiciens sont propulsés par l'esprit de gain facile; ils s'intéressent à quiconque leur mouille la barbe. En bref, ils sont très égoïstes ne cherchant qu'à satisfaire leurs propres intérêts. Ces griots politiciens de l'ère démocratique prétendent être griots alors qu'ils ne le sont pas. Ils n'ont ni la formation ni l'expérience de la pratique musicale et des règles de bienséance associées à la profession du vrai griot. Pourtant ils plongent subitement et aveuglément dans la pratique de la musique dans le simple but de créer la haine entre les partis politiques à travers leurs propos désagréables et déshonorants à l'égard d'un leader politique en vue de le calomnier en faveur d'un autre. C'est l'envie de gagner tant de sous qui dicte un tel comportement chez le griot politicien. Il s'agit des griots propagandistes qui excellent dans l'art de la calomnie; semant ainsi le désaccord entre les adversaires politiques.

La présente étude dévoile que contrairement au vrai griot de l'ère précoloniale en Afrique, jouissant de la haute estime de maître de la parole honorable et sincère et jouant le rôle d'attaché dévoué au roi, la démocratie entraîne la transformation du griot en un

artiste propagandiste, corrompu, dépourvu de toute honnêteté et dignité, constituant ainsi l'agent destructeur de la tradition. Garba décrit le griot de l'ère démocratique comme « un professionnel de la calomnie, un apôtre de la médisance, un reptile à double langue (http://www.folklife).

Le griot chanteur de louanges ambulant et parasitaire

La modernisation (école occidentale, urbanisation), et la crise économique sont parmi les facteurs responsables de la mutation du métier du griot d'antan. La modernisation a déclenché l'abandon d'un bon nombre de danses traditionnelles, de chants récréatifs et moralisateurs pour les enfants. En plus, les jeunes dans la société urbaine préfèrent des loisirs modernes tels que la télévision, les bals, le cinéma, les orchestres modernes etc. Ils prônent aussi les media sociaux notamment internet, youtube, facebook, twitter, et social network, ainsi de suite. Cette évolution sociale a incité de façon incontournable la mutation formidable du métier du griot.

Considérons les cérémonies traditionnelles d'autrefois comme le mariage qui offrent au griot une bonne occasion d'exhiber de manière ostentatoire sa fonction d'animateur public; les cérémonies caractérisées de chants et de danses aux tambours animés par les griots; le passe-temps appelé « semaine » marqué par des réjouissances. Aujourd'hui en Afrique urbaine et parfois villageoise, on constate qu'il y a une disparition inéluctable de ces tendances. Les intellectuels africains s'adonnent actuellement à la célébration de leurs mariages à la manière moderne, là où la réception des invités se déroule dans un lieu marqué soit à l'hôtel soit dans un jardin où l'on danse à la musique d'instrument moderne. Voilà qu'on se passe des services du griot et lui, il fait face au dépérissement de son métier.

Heureusement, la technologie moderne donne lieu à la documentation et à la préservation de l'oralité traditionnelle africaine malgré qu'elle aide à pousser le vrai griot dans l'oubli en lui privant de ses fonctions traditionnelles tant estimées dans la société africaine d'autrefois.

Le chômage rural promeut grandement l'exode rural. Cette émigration fait croître, à son tour, le taux du chômage en ville. Il arrive donc que d'aucuns parmi les jeunes émigrés du village en ville se font griots du jour au lendemain, motivés par l'envie de mener une vie facile, de gagner facilement des sous. Ces types n'ont ni de formation ni d'expérience préalables et nécessaires.

De plus, il est significatif de noter qu'un bon nombre de griots, par besoin de moderniser les mœurs à travers les processus d'acculturation, de déculturation et d'assimilation deviennent tellement complexés, eux et leurs enfants, au point qu'ils commencent à traiter avec dédain le métier du griot de caste qui reste à leurs yeux peu rentable. Les parents cherchent à orienter leurs fils dans d'autres domaines technologiques et scolaires.

Une fois scolarisés, grâce à l'école européenne, ces fils rejettent totalement la profession du griot traditionnel et s'efforcent de se débarrasser d'une telle identité.

De toute façon, il reste encore des griots de caste qui se concernent avec la survie du métier par leurs fils. Suite aux miasmes socioéconomiques qu'on vient de soulever, le statut du vrai griot est en déclin perpétuel entraînant ainsi la prolifération d'une classe de nouveaux griots que nous nommons les griots chanteurs de louanges ambulants et parasitaires. Peu étonnant que Dani Kouyaté, cinéaste réalisateur burkinabé cité par Klessigbé Sanogo (1995 :22) affirme que: « le griot passe aujourd'hui pour un vulgaire saltimbanque qui vit sur le dos des autres en scandant de belles paroles ». Il s'agit ici des chanteurs de louanges qui se déplacent d'un lieu à l'autre cherchant à couvrir quiconque leur prête l'oreille des flatteries afin de lui soutirer des sous. Ils mènent une vie parasitaire.

Il a été découvert que le statut du griot d'antan est en déclin progressif. D'une caste d'orateur spécialiste, détenteur de l'oralité traditionnelle africaine bien estimé, respecté et écouté pendant la période précoloniale en Afrique, le griot devient aujourd'hui n'importe qui sans dignité, sans honneur, sans mérite et les gens ne sont plus prêts à l'écouter mais se méfient plutôt de lui.

Le griot faux mendiant

Présentement en Afrique, on constate la prolifération des mendiants dans les villes à cause de la sécheresse entraînant la disette, le chômage, la faim, la crise économique, ce qui aggrave la pauvreté absolue dont souffrent les peuples africains. On distingue de diverses catégories de mendiants y inclus les faux mendiants ce dont Aminata Sow Fall a bien reflétés dans son roman postindépendances *La grève des battù*, de même, Sembène Ousmane dans *Le mandat* et *Xala*. Parmi les faux mendiants, on peut déceler les griots faux mendiants. Cette catégorie de nouveaux griots ne sont pas de griots authentiques. Néanmoins, ils se font griot à n'importe quel moment pourvu qu'ils obtiennent des faveurs, des gains. Ce sont des griots faux mendiants professionnels. Sembène Ousmane (1966) reflète ce genre de nouveaux griots- le griot faux mendiant- dans le personnage de Gorgui Maïssa dans *Le mandat*. Cet homme qui se tue de faim et de misère dans le faubourg de Dakar, accompagne Ibrahima Dieng à la poste pour encaisser le mandat que ce dernier avait reçu d'un nouveu à Paris. A la poste, Gorgui Maïssa se fait subitement griot en chantant des louanges à un type. Du moment qu'il en a gagné des sous, il abandonne son ami Dieng à la poste et s'en va. Voici un vrai pique-assiette.

Le griot comédien moderne

Le vrai griot d'antan joue aussi le rôle de comédien entre tant autres. De surcroît, sous l'influence du modernisme, on voit naître le griot comédien moderne. Ces griots comédiens modernes ne sont pas nécessairement griots de naissance. Il s'agit effectivement des gens qui se croient talentueux dans l'art de la parole et de la comédie et qui se lancent éperdument dans la pratique du métier du griot parfois sans formation ni

expérience. Certains d'entre eux ont reçu l'éducation appropriée pour l'exercice de ce métier à l'université.

Ces griots comédiens modernes sont déclamateurs de louanges et amuseurs publics. Ils se permettent de critiquer, de caricaturer les gens de la société y inclus le président et autres personnalités de marque. De prime abord, ils créent l'ambiance détendue en faisant rire aux éclats leur auditoire tout en corrigeant les mœurs sociales et politiques. Les Nigérians Clinton the Drunk, Basket Mouth et Ali Baba sont parmi les griots comédiens modernes. Ils excellent dans l'art de provoquer le rire chez leur public. On trouve parmi eux quelques célébrités mondiales. On constate que l'image du griot commence à changer positivement à l'ère postindépendances en Afrique. Par conséquent, les jeunes sont encouragées de plus en plus da se joindre à cette classe de nouveaux griots- les griots comédiens modernes. Le sénégalais Sall Gana est un excellent comédien qui dispose de l'art de susciter toute la gamme du rire - l'humour, le comique, la moquerie incisive, l'héroï-comique, le burlesque, la bouffonnerie (http://www.interfrancophonies).

Le griot personnage littéraire

Cette recherche a mis au point qu'à l'ère postcoloniale, certains écrivains africains créent le personnage du griot dans leurs œuvres artistiques. C'est ainsi qu'on retrouve le personnage de la griotte dans *Une si longue lettre* de la Sénégalaise Mariama Bâ. Elle s'appelle Farmata. C'est un des personnages comparses du roman. C'est elle qui essaie de convaincre Ramatoulaye d'accepter la proposition que Daouda lui avance pour la deuxième fois d'être son épouse. Birago Diop reconnaît, dans son premier recueil de contes, les efforts d'Amadou Koumba sur le plan aussi bien du contenu de ses contes que du style du conteur. Amadou Koumba est un griot de sa famille maternelle qu'il a rencontré par hasard entre 1935 et 1938 lors de ses voyages lorsqu'il était vétérinaire au Soudan Français (Blair, 1976:26; Onyemelukwe, 2011:211).

Sembène Ousmane projette le personnage de Détheyé Law dans *Véhi Ciosane.* Il s'agit d'un vrai griot mais il ne jouit plus de position privilégiée. Comme le note Diop (1972), il a un rôle spécial (c'est un griot-cordonnier) à la manière d'autres membres de la caste inférieure. Comme le griot authentique, il se soucie de propager la vérité: « J'ai hérité de mes ascendants le souci de la vérité et le conserverai jusqu'à la fin » (Ousmane, 1966: 100). Bien que Détheyé Law soit un héros de détermination extro-active doté d'une conscience sociopolitique, rien n'est extraordinaire à son égard. Djibril Tamsir Niane a bien observé l'effritement du rôle du griot de caste en Afrique contemporaine. A partir de la peinture qu'Ousmane a faite de Détheyé Law dans son roman *Véhi-Ciosane*, précurseur du nouveau roman africain, Onyemelukwe a largement démontré que ce griot est une représentation de ce qu'elle a nommé l'anti-héro type 1 (Onyemelukwe, 1979:187), c'est le héros moderne. Il n'a rien d'une personne extraordinaire ou héroïque au sens traditionnel du mot. Son pouvoir d'action est fortement réduit. Son statut n'a rien d'héroïque.

Dans *Guelwaar* de Sembène Ousmane, on trouve encore un griot-narrateur et porte-parole de l'écrivain. Il s'appelle Pierre Henri Thioune ou *Guelwaar*. Le griot a une figure littéraire qui dépasse les frontières géographiques et culturelles. Guelwaar est doué effectivement de l'art de la parole. Cet orateur de premier rang est défenseur des opprimés, des damnés de la terre y inclus les femmes. Il est féministe luttant pour améliorer la condition féminine tout comme le romancier. C'est lorsqu'il harangue dressant une attaque virulente contre les dirigeants postcoloniaux du Sénégal qu'il est éliminé par les autorités postcoloniales. Par le rôle joué par Guelwaar, il est clair que les valeurs honorables et appréciables du griot d'antan sont présentement revendiquées: le souci de dire la vérité, de respecter la dignité, l'honneur de l'homme. Guelwaar remplit les nobles fonctions d'éducateur, de porte-parole et de libérateur de son peuple. La renaissance du griot authentique n'est-il pas au bout du chemin?

Le griot écrivain contemporain africain

Le griot authentique de la littérature orale africaine a évolué remarquablement au point qu'il se métamorphose en une figure littéraire passant par la pratique chez les écrivains africains à reconnaître leurs dettes à tel ou tel griot lors de l'écriture d'une œuvre littéraire. Ce changement inévitable vis-à-vis du personnage du vrai griot d'antan se cristallise actuellement sous forme d'écrivain contemporain africain. Cette fois-ci, l'écrivain contemporain africain se fait carrément griot et se montre un griot de talent dans ses œuvres créatrices. C'est une personne douée de l'art d'écrire, qui maîtrise bien évidement la langue qui lui sert d'instrument de travail. Contrairement au griot d'autrefois qui ne savait ni lire ni écrire, qui était tout à fait illettré, l'écrivain contemporain africain est alphabétisé et fait intervenir dans ses écrits de divers types de ressources de l'oralité traditionnelle.

Le griot écrivain contemporain africain est porte-parole, éducateur et libérateur de son peuple. Il prône la sincérité tout comme le vrai griot en Afrique précoloniale. On dira sans ambages qu'il y a aujourd'hui en Afrique un renouvellement de griot authentique. Ce genre de griot moderne commence encore une fois à jouir d'une haute estime, d'être écouté ou lu puisqu'il se sert de sa plume et ses œuvres sont bien documentées. Le griot moderne présentement est respecté et honoré en tant qu'écrivain contemporain africain. Tels sont les Nigerians Chinua Achebe qui a reçu le prix prestigieux Man Booker et Wole Soyinka, le détenteur du prix Nobel pour la littérature. Tels sont aussi l'Ivoirien Ahmadou Kourouma dont le roman *Allah n'est pas obligé* a reçu le prix Renaudot et le Prix Goncourt des lycéens et la Camerounaise Calixthe Beyala couronnée du prix du Meilleur Ecrivain.

Conclusion

Le griot était un personnage complexe, chargé d'une multiplicité de fonctions en Afrique traditionnelle à l'ère précoloniale. A ce moment-là, il jouissait d'une haute estime.

Au fur et à mesure que son métier évolue face aux divers facteurs provocateurs de mutations inévitables, le statut du griot se change inéluctablement et progressivement. Il est vidé d'honneur, de dignité et d'acceptabilité. Cette dégénération du métier du griot est au point qu'il se métamorphose en un griot déclamateur de louanges ambulant et parasitaire voire un griot faux mendiant; ce dernier se faisant du griotisme ici et là afin de soutirer des sous aux autres individus dans la société.

De sa position bien élevée d'une personnalité de marque, initiée et spécialisée dans la société antique, le griot finit par devenir n'importe qui, non-initié et malhonnête, un pique-assiette qui s'intéresse simplement à satisfaire ses propres intérêts. La présente étude a démontré que l'évolution du métier du griot est marqué à un certain moment par une revalorisation des valeurs authentiques et estimables du griot d'antan, d'où la création du griot figure littéraire dans certaines œuvres de la littérature africaine et finalement le surgissement des griots écrivains contemporains africains. On tient, pourtant à souligner que dans certaines parties de l'Afrique, les vrais griots existent toujours malgré les frustrations liées à leur profession.

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