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A GENDER DISCOURSE ON THE IMPACT OF DISPLACEMENT ON INTERNALLY DISPLACED PERSONS

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Abstract
Aside the urgent humanitarian crisis internal displacement generates, displacement has a direct impact on social life by breaking up community and family structures and when it endures, it can create a new socio-cultural system that may affect social behaviour, gender roles and may permanently alter existing gender relations. The aim and objective of this paper is to generate a discourse on the need for gender analysis of the impact of internal displacement as well as assess the dynamic social behaviour and new gender roles that emanate as a result of displacement. Through different theoretical lens such as the Functionalist theory, Feminist Social theory and Marxist Feminism, the findings revealed that gender role reversal among IDP's have psychological and psycho-social implications on both women and men. The study concludes that gender analysis of Internal Displacement can create an understanding of how gender /social roles have been affected and redefined as a result of displacement also, that gender inclusiveness can be ensured in all peace, relocation and re-integration plans and discussions.

Keywords: Internally Displaced Persons, Gender Roles, and Psycho -social.

Introduction

From the year 2001 till date, the attacks that led to displacements in Nigeria have caused over 3 million people to flee their homes, majority of which are in the North East and Middle Belt (North Central) regions of the country. With the current guerilla attacks on rural communities in the Middle Belt region of the country, internally displaced persons constitute more than half of the total population of displaced persons in the country so far. The United Nations define internally displaced persons as: "Persons or groups of persons who have been forced or obliged to flee or to leave their homes or places of habitual residence, in particular as a result of or in order to avoid the effects of armed conflict, situations of generalized violence, violations of human rights or natural or human-made disasters, and who have not crossed an internationally recognized State border" (4).

Displacement as a result of conflict or natural disasters is not a one-off event; rather, the impacts are usually prolonged with ripple effects on the socio-economic and cultural lives of the affected populations and by extension, their host communities. The most urgent impact of displacement is the threat to physical safety; shelter, food and water, but displacement also possesses significant and long-lasting effects on social co-existence and gender relations (Chuma1).

Understanding Gender and Gender Roles?

Gender refers to those social, cultural, and psychological traits often linked to males and females through particular social contexts. In the words of Lyndsey, "Sex is an ascribed status because a person is born with it, but gender is an achieved status because it must be learned. Sex makes us male or female; gender makes us masculine or feminine" (4). A role on the other hand is the expected behavior associated with a status. Roles are performed according to social norms; they are shared rules that guide people's behavior in specific situations. Social norms determine the privileges and responsibilities a status possess (Lyndsey 2).

Lyndsey further explains that society allows for a degree of flexibility in acting out roles, but in times of rapid social change, acceptable role limits are often in a state of flux producing uncertainties about what appropriate role behavior should be. In furtherance to her claim, people may experience anomie, normlessness because traditional norms have changed but new ones are yet to be developed (3). This submission infers that, gender roles are not static and that life circumstances tend to redefine these roles, and internal displacement is most culpable in this case.

Conceptual Review

Culture and tradition inform how individuals in certain communities are socialised and it goes further to define gender relations in every society. This socialisation in turn affects how men and women are perceived and treated in private and public spaces, their status and rights as well. All societies are structured around relatively stable patterns that establish how social interactions occur and one of the most important social structures that organise social interaction is status which is the category or position a person occupies. It is a significant determinant of how she or he will be defined and treated. The most important ascribed statuses are gender, race, and social class (Lyndsey 2).

For Beasley, gender typically refers to the social process of dividing up people and social practices along the lines of sexed identities. The gendering process frequently involves creating hierarchies between the divisions it enacts (11). Gender construct can be applied to explicating how men and women are perceived and treated in times of crises and how these crises impact them differently. For the purpose of understanding, the concept of gender construct and relations will be appropriately situated within some theories and scholarly perspectives that attempt to explain the etymology of gender construct.

Gender Construct - Theories and Perspectives

To begin with, the functionalist theory serves as the first point of call on the origin of gender construct and roles because it excavates man's instinctual need to maintain social equilibrium and order from primordial time. According to Lyndsey;

> The Functionalists suggest that in preindustrial societies, social equilibrium was maintained by assigning different tasks to men and women. Given the hunting and gathering and subsistence farming activities of most preindustrial societies, role specialization according to gender was considered a functional necessity. In their assigned hunting roles, men were frequently away from home for long periods of time and centered their lives on the responsibility of bringing food to the family. It was functional for women—more limited by pregnancy, child birth, and nursing—to be assigned domestic roles near the home as gatherers and subsistence farmers and as caretakers of children and households (6).

The functionalist theory however theorised that through natural dispositions, men and women naturally are assigned roles and are perceived differently. Thus, the role of men and women and how they are perceived is not only a function of their biological dispositions but the functions that their biology permits them to play. For example, in times of war, the man plays the role of a warrior while the woman, the role of a worker and mother, and after a return to peace, the woman will be construed as the caregiver just like the role she performed in wartime, while the non-warlike male is redefined as a worker who is expected to protect, provide and fend for the family. This has consequently shaped perception, myth and stereotypes of gender roles and power dynamics also exerting a residual hegemony over gender and social roles in most societies.

The Feminist social theory however debunks the theory or assumption that the woman's biological make up is a determinant of her social roles. In the words of Lloyd;

> The deployment of the concept of gender by feminists was a way of rejecting the idea of biological determinism (that 'anatomy is destiny' as it was often described). Later feminist work added to this by exploring the role of education, the media, the family, child-rearing practices and religion in the process of gender acquisition (28).

Feminist gender politics also queried the biological justification for gender construct and how the position of men and women in society has rather created hierarchy and unequal power position. For the feminist, gender experts, women's biological functions have over and over again been used to "rationalize and legitimatize" the social status of women, that although the biological realities may be relatively unchangeable, "what is constructed in social relations and in culture is more readily reconstructed" (Lindsey 308). According to Lloyd, most feminist writers concentrated increasingly on gender as hierarchically organized, that women's subordination was systematic, not natural or accidental (28).

But from an economic perspective, Marxist feminist scholars propose that, unequal economic opportunities and participation creates unequal gender relations which by extension define the status of women as subjects to men. The foundation for this theory was underpinned on Karl Marx's historical materialism which recognises that society is structured in line with the economic system that fosters a relationship between capitalism and oppression. This theory emphasizes how the

economics and technological factors are set to advance the interest of those in power at the expense of the working class. For the Marxist-feminist, gender oppression is closely related to class oppression and relationship between men and women which is likened to the bourgeoisie and proletariat in the society. Tong shares her perspective by making reference to Frederick Engels *Origin of the Family, private property and State* in 1884, thus:

> With Friedrich Engels, Marxist and socialist feminists insist women's oppression originated in the introduction of private property, an institution that obliterated whatever equality of community humans had previously enjoyed. Private ownership of the means of production by relatively few persons, originally all male, inaugurated a class system whose contemporary manifestations are corporate capitalism and imperialism (4).

For Frederick Engels, a shift from Feudalism to private ownership of land connotes that individuals who do not own land are enslaved and therefore, Men became powerful on the basis of the invention and control over the 'productive forces'(technology), a control which allowed them to create surplus wealth, and reduced women to servitude" Thus, a woman's subordination is not a biological disposition but social construct which have been institutionalized in the family unit. Albeit the evidences and the widely acknowledged theories that hierarchy is socially constructed, it is important to acknowledge that the myths, stereotypes and expectations borne from this gender construct are not necessarily pleasant for the powerful male gender in all spheres and circumstances especially during war and crises. For example, the belief that men are stronger and aggressive puts the man in a position where he is constantly perceived as a threat and aggressor.

The "sex role theory" supports this argument when it postulates that, both men and women are equally victimized in a sexist society, it also argues that 'sex roles' hurt both women and men (Beasley 179). And one of the consequences of sexist society as supported by Lyndsey is that; Women are denied opportunities to expand instrumental roles offering economic parity with men outside the home; men are denied opportunities for expanding expressive and nurturing roles inside the home (10). But psychoanalytic feminism in contrast to the feminist thinkers considered in this discourse, Tong and Botts maintained that, the fundamental explanation for women's way of acting stems from deep within their psyche, specifically, from their way of thinking about themselves as women. As such recommending that the

early infantile childhood experiences or, more radically, transform the linguistic structures that cause women to describe themselves in respective gender must be altered (n.p).Dowd on the other hand provides a dissident perspective about feminist arguments of the subjugation of women by suggesting that, gender construct is not all glory for the male gender as it is often presented in feminist arguments. According to her:

> Men are the dominant casualties and injuries in war. Systemically, men are the dominant victims of violent crime. Men often pay a price for their privilege, a price that many may be unwilling to pay but are blocked from another alternative. In addition, how the price of privilege can be exacted, even when privilege itself may not be enjoyed, exposes the complex way in which gender hierarchy is sustained (204).

Consequently, the purpose of exploring these theories is far from adjudging how the woman has been socially marginalised, politically disenfranchised, economically sidelined or sexually exploited, but it is to explore how gender construct and sexism affect both genders in any given society. As much as these theories explain how women become victims of sadistic rape, sexual gender based violence during wars or violent conflicts, the theories also note how men are equally disadvantaged by this same gender construct or system through stereotype and myths. Therefore, gender construct in this context can be regarded as a double edged sword that has kept one gender in perpetual subordination but also kept the other gender under untold pressure to keep up with societal expectations.

It will not be farfetched to adhere to the existing notion that, unequal gender dynamics among the integrated group of IDPs is not novel but borne out of the existing culture and social lifestyle from areas of origin. Benjamin and Fancy buttress this assertion in their submission:

> Women in developing countries negotiate their lives within a construction of gender framed by their particular cultural groups. When lives drastically change, as in the case of forced displacement, women often lose their negotiated positions and revert to less equitable social statuses (10).

Internal Displacement and the Shift in Gender Roles

In gender relations, displacement has not yet eroded the social structure but has rather redefined gender roles and power dynamics. Simon Levine et.al., in an executive summary of a study conducted on the Impact of displacement on gender roles and relations in Pakistan in 2009 expressed that, "it is natural to assume that the experience of crisis and displacement in particular would lead to changes in gender roles, that crises cause disruption to economic and other living conditions while simultaneously disrupting the social structures. Changes in gender roles are often accelerated in situations of conflict as women are forced to assume responsibilities previously held by men and men are compelled to lose their positions as heads, hence Escobar et.al. assert that "complex emergencies such as crises or displacement may upset the balance between men and women" (13).

Men and women are exposed to different risks during displacement, particularly when families are separated, when community support structures have broken down, and also when the rule of law and justice are weakened or absent. Displacement can result in increased number of women-headed households, causing women to take additional responsibilities and workloads, thereby facing new demands for themselves, children and the elderly (Gaanderse 109-110).

In addition to this submission, Escobar and Donny also opine that:

> Displacement also changes gender roles as families become separated, relatives are killed, and homes are destroyed. When such events occur, women may become heads of families and find themselves forced into unaccustomed roles and responsibilities for which they are ill prepared (13).

In many instances, IDP women in Miango confessed to be ill prepared for the new and present life conditions that displacement has forced upon them. Although making financial contributions for the family upkeep is not alien to their socio-cultural values nevertheless, assuming the role of sole providers or protectors are new responsibilities that is pushing them to the edge. Also, vulnerability to sexual exploitation, domestic violence, and rape increases as gender roles shift because men tend to become hostile and aggressive when they are deterred from exercising their masculine power through masculine responsibilities. It is worse off when the woman takes up this responsibility while the man is still alive and not physically incapacitated.

The Psycho-social impact of Changing Gender Roles on Displaced Men and Women

The loss of businesses, job opportunities, farming etc. are losses that men incur during displacements which cause IDPs to become dependent on wage economy or on friends and relations for survival. The difficulty of not earning an income and being self-sufficient affects men's ability to provide food or access accommodation for their household, and the inability to provide security and shelter does not only invalidate their sense of manhood but also affects their sense of self-worth.

Domestic violence however, is one of the outcomes of gender role reversals because; men who should be sole providers of their families have now been reduced to mere spectators, and in worst scenarios dependents. The helplessness and the humiliation of being idle as an IDP male can intensify feelings of uncertainty, deprivation of certain rights and frustrations which are often taken out on members of families or spouses. According to Lyndsey; when normative role behavior becomes too rigidly defined, our freedom of action is often compromised. These rigid definitions are associated with the development of stereotypes… and stereotypes can affect coping and access to psycho-social support (8).

In the IDP's places of origin, most displaced men may have experienced some forms of neglect, emotional abuse, or physical abuse as children or adult. This however could be triggered during crises, wars and displacement through discrimination, harassment and violence especially by security personnel. IDP boys and men also are faced with threats and circumstances that leave them vulnerable and susceptible to harmful coping strategies.

Drunkenness among men and drug or substance use especially among the teenage boys and youths is fast becoming a phenomenon among male IDPs. According to the Focus Group discussants, the stress and humiliation they face every day weigh heavy on them and the only escape is to bury their pains in alcohol and substances. While some men find solace in alcohol and substances, others find solace in the homes of free affluent women leaving their wives and children to fate.

The Implication of Changing Gender Roles on Displaced Women

As terrible as the disruption may be after a forceful displacement, women usually suffer the effect differently from men. Benjamin and Fancy are of the opinion that women in developing countries negotiate their lives within a construction of gender framed by their particular cultural groups. When lives drastically change,

as in the case of forced displacement, women often lose their negotiated positions and revert to less equitable social statuses" (10).

The new economic challenges encountered during displacement may compel women to take up new roles of sole providers rather than performing supporting roles. Women also lose protection from their husbands due to death, separation or lack of shelter as such, they often become exposed to sexual predators or exploiters.

Conclusion

Internal displacement as the immediate consequence of conflict and violence in any community affects both women and men but gender constructs determine how these effects are perceived and managed. The disintegration of communities and social structure as a result of displacement has also redefined gender roles and has deconstructed gender myths and stereotypes which have created the space for new gender and social relations among the displaced people. This however is not without consequences. The new structure has affected the level of stress and became a conduit for maladaptive coping mechanism among the integrated group of IDPs, It is evident that, the distress men encounter increases tensions that can lead to household violence and that frustration, anger, and idleness caused by their inability to conform to dominant existing models of masculinity which seems unattainable as a result of displacement can also affect their physical and mental well-being.

Feminine Gender role and stereotypes also, have created an unequal treatment of women during crises and have restricted their rights as humans and as women thereby adding to the existing physical and mental stress of crises and displacement. Not recognising or addressing the peculiar gender needs of IDPs as survivors of violence may result in prioritizing one gender need over the other which may hinder their healing and can exacerbate the vicious circle of violence especially against other victims of displacement and their host communities.

Challenges arising unexpectedly as a result of displacement can be precarious hence, the need for prompt attention from relevant authorities, policy makers and humanitarian workers alike. For policy makers, humanitarian actors and donor agencies, this paper recommends that gender-sensitive programmes and incisive policies should be designed to ameliorate the rising challenges of cosmopolitan displacement without prioritizing one gender need over the other. Emergent humanitarian crises that require prompt attention such as food insecurity,

unplanned rural-urban migration which leads to rise of slums and ghettos, land disputes, shortage of social facilities and a host of others can be minimised through urgent implementation of policies.

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BEYOND COMEDY: INSIDE THE PAST, PRESENT AND FUTURE WORLD OF TREVOR NOAH'S HUMOUR ENTREPRISE

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Abstract
Travor Noah's Stand-up comedy is a captivating and thought provoking performance that seamlessly weaves humour with social commentary and personal anecdotes. With his unique perspective as a biracial South African raised during apartheid, Noah presents a comedic journey that delves into topics such as race, identity, politics and everyday absurdities. Utilising his impeccable storytelling skills and sharp wit, he sheds light on the complexities of the human experience, challenging societal normsand exploring the nuances of cultural differences. Through expertly crafted jokes andclever observations, Noah's stand-up comedy offers not only laughter but also meaningful insights, leaving audiences entertained and enlightened. In this paper, we shall dissect Noah's comedic adventures from the point of view of Sigmund Freud's Psychoanalytic Theory of Humour.

Keywords: Humour, Psychoanalysis, Stand-hp Comedy, Genre

Introduction

In recent years, the need for laughter in Africa has motivated the emergence of a serious artistic and business undertaking such as the comedy industry. Subsequent to that, stand-up comedy as a performed art has become popular on the continent. Initially, the dominant designs of comedy on Africa's artistic landscape included mainly slapstick TV comedy, caricature and street jesters. Like any other form of performedart, stand-up comedy has inescapably been used to reflect (on) the triumphs, aspirations and struggles of the African people. This function has made scholarly inquiry into this genre of comedy not just necessary, but timely. This must be so, seeing as we have a dearth of scholarship on the subject of stand-up

comedy across the globe, especially in Africa (Adetunji, 2016, p.11).

By studying sampled YouTube videos, this paper seeks to investigate the work of a South African stand-up comedian, Trevor Noah. The paper hypothesises that Noah's work can be read as serious art – beyond comedy – that discourses over weighty social, political and economic issues. The episodes will include *Live at the Apollo*, *Lost in Translation, It's My Culture*, and *Melbourne Comedy Festival*. Indeed, the paper argues that Noah's work falls in the category of such art as is referred to as the art of the serio-comic (Ruganda, 1996, p. 27). Recognizing what liesbeneath the veneer of comedy, the paper takes off from the assumption that Noah's work is a contribution to the debate on the issues that defined apartheid South Africa and/or continue to dominate the post-apartheid South African society. The paper shall also examine how this comedian uses his art to find space in America as an emigrant, and how he negotiates for his space in the world as a global citizen.

Theoretical Framework

The paper interrogates the stand-up comedy through the theoretical framework of the classical theories of humour, namely: superiority/hostility theory, incongruity theory and relief theory as expounded in Double (1991) and Morreall (2009, 1987). The hostility/superiority theory shall be used to read laughter as an expression of superiority and/or aggression over the other; the incongruity paradigm is used to read laughter as an act resulting out of a discordance between two words; two worlds; twosets of statements or ideas; and the relief theory to investigate laughter and humour asforms of release of tension that builds up in the course of a humourous construction.The broader aim is to examine how these functions of humour are used by Noah to bring serious issues to bear in his comedy. Besides, it will examine the various tropes of time and space that this comedian uses to articulate his truths.

Stand-up Comedy as a Genre

Stand-up comedy can be defined as a humourous talk during the delivery of which the performer(s) interacts with a live audience. Double (2014, p. 18) defines it as an encounter between a performer and an audience, in which case the performer standsbefore an audience and talks and/or acts with the intention of amusing or entertainingthem. Double (2014) goes further to outline the features of stand-up comedy, whichinclude: the funniness and personality of the performer, direct communication between the performer and audience, and the use of present tense to enhance addressivity (Adetunji, 2016, p. 7) during the live performance. To these properties, Adetunji (2016, p.13) adds presence of comic content, audience

expectation of amusement, spontaneity in performer-audience interaction and performer proximityto the audience.

According to Brodie (2008, p. 153), stand-up comedy is an art of intimacy. The contextof its performance allows for intimacy between the performer and his audience because there is live "reaction,participation, and engagement on the part of those to whom the stand-up comedian is speaking." Brodie (2008, p. 153) proceeds to state thateven if it is recorded for broadcast, the recording ensures that the audience is included in the mediation so that the interaction between performer and audience "is a dialogicone" (Brodie, 2008, p. 154).

This makes stand-up comedy one of the least one-sided performer- audience engagements among the performed arts. Although Brodie (2008, p. 151), like Double (1991, p. 68) before him, refers to a stand-up performance as a solo act, several cases have proven that two performers or more can deliver humour on stage in thestand-up fashion.

Some scholars in the field opine that the most defining characteristic of stand-up comedy relates to the effect it has on the audience: it is meant to induce laughter. As such, Brodie (2008) defines it in terms of 'revelation of humour, by the performer, and 'reaction by the audience'. Stand-up comedy is not only a spoken art, but also involves elements of music, folklore and utilises verbal and non-verbal cues in its delivery. Double (2014) asserts that stand-up comedy does not necessarily involve direct speech from the performer to the audience. In some instances, the performer may communicate to unseen and/or imaginary characters within the world of the act, or in cases where there is a double act, one performer may address another.

Trevor Noah, his Life and Art

Noah uses comedy to tell the real life stories of his life, and the lives of fellowSouth Africans who have lived in the days of apartheid, and later, in the post- apartheid rainbow nation era. He fashions humour out of his own background as acoloured child who grows up in a mixed family at the height of apartheid. A readingof his comedy about his own life and family is in concurrence with the life story thathe tells in his memoir, *Born a Crime*. Hence, at the level of text, the concept of intertextuality can, in fact, be used to read the intersections between the story of his lifein the humour he performs, and the story of his life as he tells it in his book, *Born aCrime*.

In one of the episodes dubbed *Live at the Apollo*, he improvises with the audience to

deliver a commentary about what he went through as a child; about his parentage and early childhood:

Apartheid was a law in South Africa that made it illegal for blacks and whites to interact with each other. (*To the audience*) For instance, there's a blacklady here sitting with a white guy. If you did this in South Africa they'd arrest you guys. Well, they'd arrestthe black one, they'd just ask you (*to a white man in theaudience*) not to do it again. I grew up in a mixed family, with me being the mixed one. My mother is ablack woman; South African; my father is Swiss; fromSwitzerland … I was born a crime, which is something they didn't think through, because wecouldn't live normally….

Morreall (1984, p.23) writes on the seriousness of comedy, and his ideas can be used toput into perpective the idea of turning one's tragedies into comedy. Away from thelaughter, Noah goes on to narrate how as a family, they could not even walk together on the street. His father had to be walking across the road, only waving at him occasionally. Because of the fear of being seen holding a coloured child (which would be sufficient proof that she is in a relationship with a white man and therefore broken the law), his mother would let go off his hand any time the police appeared. In *Born a Crime*, he writes about his early life experiences thus:

> Nine months after that yes, on February 20, 1984, mymother checked into Hillbrow Hospital for a scheduled C-section delivery. Estranged from her family, pregnant by a man she could not be seen within public, she was alone. The doctors took her up to the delivery room, cut open her belly, and reached in andpulled out a half-white, half-black child who violatedany number of laws, statutes, and regulations—I was born a crime (Noah, 2016, pp. 23-24).

The extent to which victims of apartheid were dehumanized also becomes apparent in Noah's comedy. Children who were products of supposedly illicit sexual relationships between blacks and whites were rendered race-less upon birth. Little wonder therefore, that Trevor Noah narrates how he suffered the ignominy of being called unpalatable names: the apartheid system assigned him no race by referring to him as one of mixed breed or half cast. Besides, his mother also suffers the horror of apartheid because she is alienated by both her black family, and the apartheid system.

Noah also takes time to ruminate on the rigours of his job as a comedian. From the episode in *Live at the Apollo*, it emerges that the pressure accruing from his work as acomedian is so intense, as to require some form of release. Here, therefore, the theoryof release can be used to make sense of his rendition in this episode. The

release theory of humour holds that laughter functions as a vent that releases tensions, or psychic energy, thereby making one feel liberated. The most notable proponent ofthis theory is Sigmund Freud, who formulated the psychoanalytic theory of humour(Shwarz, 2010:56). According to this theory, humour functions as an outlet of unwanted energy from the mind of the performer and the audience. Freud, as quotedin Monrreall (1987, p.111), opines that laughter is "an outlet for psychic or nervous energy."

In this regard, Noah raises concern about the one-sided affair of comedy in the sense that the audience expects too much from the comedian, and that the greatness of the comedian or lack there of, is judged by how much the audience find the comedian entertaining and exhibit noise in form of laughter. He uses the analogy of sex to meditate loudly on this situation.

> Comedy is like sex … me the comedian, playing the role of the man; and you the audience the role of the woman … my job is to satisfy you; and you just have to sit there … just like sex, my success or failure is determined by how much noise you make during my performance – which makes it a one-sided affair..

Besides being a means of purging the nervous psychic energy – usually negative –that he has accumulated in the course of his work, Noah may also be commenting on the expectations that the society has placed on the head of the man with regard to sexual relationships. According to Schwarz, (2010, p. 45) laughter can also be appliedto liberate human beings from the tension, fear and restriction of discussing taboo topics, or subjects that part or all of the audience are uncomfortable discussing. In line with this, we can then conclude that Noah relates sex to comedy in order to hidebehind the shield of comedy in discussing the often publicly evaded topic of sex, andhow the balance of blame in the subject of sex, easily tips in the direction of the man.

In another rendition in *Live at the Apollo* he uses his real life experiences to deflate the pressure accumulated as a result of his work, and people's perceptions about his career as a comedian. In spite of the challenging terrain he has to navigate in order to satisfy demanding audiences in many parts of the world, it is also clear that many people do not consider comedy as a serious career in its own. To many, it does not add up that one would want to make a career out of jokes. Noah gets over this difficulty by laughing at his own situation, thereby deriving satisfaction from his work. He relates a case of his father who does not think that it is enough for his son to claim that he has a career, yet all he does is tour the globe making jokes. To his father, with no other job to do, Noah is nothing more than a clown.

The use of humour as a means of attaining catharsis; as a vent of purging negative psychic energy; of letting off unnecessary steam from the mind, is appreciated by Trevor Noah himself, even in his thinking outside of comedy. In his own words during a speech delivered at the Bill and Melinda Gates Foundation sponsored conference dubbed 'Goalkeepers', Noah asserts: "When you laugh, you can't be controlled by fear". Little wonder therefore, that Noah makes fun of an incident as serious as the shooting of his own mother. He juxtaposes the pain of his mother having been shot in the head, with the absurdity of his brother crying at the hospital that he needed a PlayStation to elicit laughter in himself as a form of release. In a similar fashion, he juxtaposes the unsavoury moments and experiences in his life with absurd scenarios, thereby eliciting laughter, and subsequently, attaining the much needed release. The pairing of incongruous situations (the serious and the absurd) concurs with the incongruity theory of humour as advanced by Double (1991).

Parables of Apartheid and Post-Apartheid South Africa

In his book titled *The Expression of the Emotions of Man and Animals* (1872, p. 3), Charles Darwin states that laughter is a social expression that emerges out of the human desire to articulate happiness. Between 1948 and 1993, happiness in SouthAfrica became too expensive for the native blacks to come by because of apartheid.In this context, it became necessary to create happiness in order to help the victims ofapartheid navigate the rigours and tragedies of living at the time of institutionalizedracial segregation. Later, during the post-apartheid era, humour in effect acts as anoutlet to vent the negative energy accumulated over the years because of what blackpeople had gone through. Hence, the hostility theory (Allen, 1998, p. 57; Suls, 1977, p. 13) and the release theory of humour (Freud, 1960, p. 76; Schwarz, 2010, p. 45) can be used toread humour as a tool by which the oppressed during the time of apartheid; and post-apartheid South Africa used to confront the oppressor.

According to Freud (1960) in his *Jokes and their Relation to the Unconscious*, any build-up of negative psychic energy fuels emotional release so that "this superfluous energy is what is discharged in the muscular movements of laughter" (cited in Shwarz, 2010, p.52). This section of the paper looks at the function of Noah's humour in dispelling negative psychic energy occasioned by apartheid at anindividual level (for Noah himself) and a communal level (for his immediate extended audience).

In many of his performances, Noah makes references to the various apartheid laws that were meant to segregate black people in their own land. The laws were so devastating to the black natives that with a tinge of brutal humour, Noah corrupts

the word 'Apartheid' (or in fact normalises it to mean what it really was) into'*apart hate'* adding, "apart hate, is what it was!" The most personal of these laws to him is the Immorality Act of 1927 which declared sexual relationships between blacks and whites in South Africa not just illegal, but sinful. In its own words, the *Immorality Act, 1927*, was enacted "To prohibit illicit carnal intercourse between Europeans and natives and other acts in relation thereto" (2016:6).

Noah becomes both a victim and a product of this absurd law. Victim of it because he is rendered race-less right from birth, only being referred to as one of mixed races; product of it because he has had to outlive the anger and bitterness of growing up without enjoying the presence of both parents, not because they were separated or divorced, but because the apartheid regimes deprecated black people. In *Live at the Apollo*, he speaks of having been born a crime because the relationship between his mother (a black Xhosa woman) and his father (a white Swiss) had been made illegitimate by the *Immorality Act of 1927*. Another dimension to the horrors of apartheid also emerges in this episode: apartheid was bad enough for black people, but it was worse for black women. Noah's mother is alienated by his black family who believe she has betrayed blacks by loving a white man, and consequently leave her alone in hospital at childbirth. Besides that, she is always haunted and scared atthe reality of having broken the apartheid regulation, and hence is always on the brinkof being arrested.

Although apartheid ended, the injustices which abound with it did not go away in post-apartheid South Africa. These injustices, against the black population especially, continue to afflict the people of South Africa politically, socially and economically. For the case of economic injustices, they are intensified in the form of endemic corruption that goes on unabated beyond apartheid. Trevor Noah is in fact ahead of time to extensively address the matter of 'State Capture' in South Africa. Sitorus (2011, p.35) defines state capture as the seizing, by any group or social strataexternal to the state, of decisive influence over state policies and institutions for selfish interest, and against the public good.

Noah ridicules Jacob Zuma's association with the Gupta family, who are accused of using their massive economic influence to control the state. On his part, Zuma becomes a mere puppet, an appendage of the entrenched political and economic forces in South Africa, which advance corruption to benefit themselves, in the name of development.

> We get a tender for ten bridges; we build none. Come on guys, build nine, steal one! At least have some progress. (Mimicking Zuma) Now, there is no bridge … it was supposed to be there! Just imagine it's there.

The mockery of Zuma continues in this very episode, while showing that he does not speak a word of his own, even in his speeches in parliament, rather, he has allowed himself to become the mouthpiece of the Gupta family who dictate every word he utters. It is an episode that concurs with Dassah (2018:1) who writes:

> On national television, then Deputy Minister of Finance, Mcebisi Jonas, said the Gupta brothers, who are not only friends of the President but also businesspartners of his son, had allegedly offered him the position of Minister of Finance before the then incumbent, Nhlanhla Nene, was dismissed on 09 December 2015 and replaced by Des van Rooyen.

Trevor Noah takes advantage of Zuma's hesitant speech behavior and turns it on its head, showing a Zuma who reads his speeches, while pausing to get instructions from members of the Gupta family via an earpiece. Noah subverts what would be considered a speech idiosyncrasy with the intention of creating humour and ridiculing Zuma and his government as incapable of making independent decisions because the Guptas are too powerful to let them. In the final analysis, Noah seems to be saying that apartheid may have been abolished on paper, but problems that were associated with it, remain prevalent in post-apartheid South Africa.

From (South) Africa to America

Waldinger (2011, p. 215), in *Immigration: The New American Dilemma*, notes that "The contemporary American dilemma takes a different form, arising from the challenges that emerge when international migration confronts the liberal nation-state". This paper asserts that the question of immigration and identity can be negotiated in the realm of stand-up comedy, in as much the same way, and with similar results, as it can be done in other arts and discourses worthy of note.

Noah relates the sensitive subject of race relations and identity in America from the paradoxical point of view of both outsider and insider. He is an outsider because he moves to America as an adult against his background as a child who grows up in apartheid South Africa; as an insider because of his years of living in America and vast travels across the globe in the course of his work. Besides, from his commentary on matters that happen around the world, Noah can be considered a global citizen, and therefore an insider on matters that happen in many places.

Noah portrays an America that has a flawed image of Africa and Africans; an image cultivated over the many years that began with the West's invasion of the continent of Africa. Postcolonial scholars in the arts have written about this prejudiced imaging of Africa, prevalent in literature and other cultural productions such as film, and now

most recently, comedy. It started with the works of Western writers such as Joseph Conrad in the novella *Heart of Darkness* (1899) and a 1885 novel by Rider Haggard, *The Solomon's Mines*. In these literary productions, Africa and its people are depicted as eternally backward, savages and low beings fit only to live in a continent as dark as Africa, and deserving of Western charity to save Africa from the Africans (Wesonga, 2017, p.34).

Noah's entry into America from Africa is as symbolic as it is physical. He goes into America against the background of having lived in Africa, to confront and revise the prejudices and misconceptions that are often peddled about the continent and its people. He narrates how he struggles during the eighteen hour flight, American, only to realize that upon arrival, he is mistaken for Puerto Rican, in spite of his profuse attempts of being black in speech and mannerisms. Once in America, he is puzzled by the picture of Africa that he finds in the USA. It is an image of an all-black continent; a land so exceedingly hot; of dirty villages; of people mingling freely with animals while donned in leopard skins; of a sad-inspiring people who are not just poor, but also diseased and eternally famished.

Surprisingly, Noah muses, this misleading image of Africa is advanced even by black artists in USA who mock Africa in their presentation of "monkey jokes." At this juncture, one realizes that this is the very same image of the continent that has been emphasized in literature, film and other cultural productions from the West (Wesonga, 2017). While playing the role of both insider and outsider, Trevor Noah disabuses his audience of this warped imaging of Africa, in perhaps his most vehement rejection of the unfair bastardization of Africans, and Africa. He attacks the world of Western advertisements that present a pitiful image of Africa in order to attract donor funding, purportedly meant to save Africans from disease and starvation. Following his mimicry of sympathetic, starved and diminished families somewhere in an African villages; a people supposedly too overwhelmed by hunger that they cannot wave away flies that feast on their sore eyes, Noah rages:

> I hate those ads; ***I hate*** the people who make those ads. I mean there's people starving everywhere in the world, but you know, you can give them a bit of dignity. ***I hate*** the people in those ads as well, because they make Africans look bad.

It is not lost on the audience the vehemence with which Noah articulates these words – foregrounded by the repetition, "*I hate*". In this instance, he does not hide the hostility he habours towards those who choose to advance a prejudiced depiction of Africa. This justifies the centrality of the hostility theory of humour (Morreall, 1998, p. 94) in interpreting comedy.

In his endeavour to revise this biased imaging of Africa however, Noah does not just romanticize about the continent and its people. In line with the idea of self-deprecation versus aggression (Adetunji, 2016:, p. 56), Noah hits out at the white Americans for their prejudices against black people as much as he attacks blacks for sometimes being the architects of their own segregation. Adetunji's ideas can be read within the wider realm of the hostility theory of humour. The hostility theory, also referred to as disparagement theory (Suls, 1977, p.56); disappointment theory (Allen1998, p. 45); superiority theory (Morreall, 1987, p. 76) or derision theory (MacHovec, 1988, p. 15) dates back the works of Plato and Aristotle in Greece of antiquity. To theseancient Greek philosophers, this is the function of humour that effectively disparagesor humiliates specific opponents (Shwarz, 2010, p. 11). The philosophers posited thatlaughter is a means of expressing power and superiority over the other, when it is projected towards the faults of others, who are thought to be inferior by the originatorof humour.

Morreall (1987, p. 3) buttresses this argument by emphasising that "laughter is always directed at someone as a kind of scorn". In this case, the aggression and hostility is projected towards the racist segment of America, and the black population that acquiesces racist treatment. The self-deprecation versus aggression towards white racists emerges in various episodes of Noah's comedy. By way of mimicry, he hits out at black comedians who had labeled Obama “a mixed race fool” who wastrying to get voted in as president by blacks.

He considers such blacks enemies of black progress and detractors of other underprivileged races. By segregating a blackman of mixed extraction, they are justifying their own segregation by the whites. Heridicules this duplicity by black people saying that once Obama won, black peopleupgraded him from being a mixed race American to one of their own; the first blackpresident of USA. Here, humour functions as scorn (Morreall, 1987, p. 61), towards blacks who practice inverted racism against their kind.

Noah celebrates Africa, and black people from all over the world (people he considers Africans in the diaspora) for their achievements in the arts, sports and politics. The elevation of the aesthetics of black living, whether in Africa or in America, forms a very important aspect of his comedy. He is wont to make references to black sportsmen such as Tiger Woods, politicians such as president Obama and black artists both in Hollywood and in the music industry such as Kanye West. Though seemingly trivial, Noah's admiration of the bouncy walk of black people, and their speech mannerisms is a muted admiration of the way of life of blacks.

Noah describes some of the black speech patterns as “It's a cruise through

sentences. Fantastic!" Noah revels inthe achievements of Africans both at home in Africa, and in the diaspora. In one of theepisodes, he engineers a meeting between Nelson Mandela and Barack Obama, in which he dramatizes Mandela's mentoring role on a young Barrack Obama, whichmakes the latter a successful politician, and later, president of the United States ofAmerica. The implication of this is that Noah considers Obama and Mandela twogreat black politicians, deserving to be looked upon as models for the rest of Africa and the blacks in the diaspora.

Victimisation and assassination of black civil rights activists who fight forequal rights is alluded to in one of the episodes. Here again, we see the use of the absurd; the serio-comic, to address the tragedy of blacks, and hit out at the dominanceof white racism in America. In a veiled jab at racists who elected to assassinate activists such as Malcolm X and Martin Luther King Jr; activists who worked towards upsetting the situation that gave white privilege, Trevor Noah jokes, "In thehistory of America, no black man was ever assassinated whilst walking, except whenthey stopped and said something ". It is instructive to read that here, "saying something" means speaking out against white oppression of blacks.

History of Blacks, Immigrants and the American Identity

The problematics of being American form an important part of Noah's comedy. He laughs with his audience at the complex American world which blacks(the ones whose identity as *African-Americans* he even challenges), Latinos and other immigrants find a problem fitting into. The striving by these minority groups tofind their own place in the larger American society is not a recent one – it is a long standing struggle to find acceptance and live the ever elusive possibility of the "American Dream". Especially for blacks, this struggle dates back to the days of slavery, and dominates their lives into the 21st Century, eventually culminating intosuch protests such as 'Black Lives Matter', a movement that emerged in 2013.

Noah alludes to the old days of the Ku Klux Klan by way of his criticism of a show by a group by the same name as KKK in Tennessee. Amid laughter from the audience, he notes that the group was not able to pull off one serious magical trick, except that of "making black people disappear." It is obvious that his immediate as well as wider audience know the manner in which KKK persecuted and lynched blacks, with the intention of making them disappear from American history. It is therefore fitting when he draws similarities between the infamous Ku Klux Klan and the original Greek group, "The Circle of Brothers" which became infamous for its homosexual behaviour.

According to history.com, the Ku Klux Klan was founded on 24th December, 1865. The name was coined from a Greek word, *kyklos* meaning 'circle' and a Scottish-

Gaelic word meaning 'clan'. It went on to acquire the meaning, 'White Racial Brotherhood'. The nasty comparison of the Ku Klux Klan with an ancient Greek homosexual cult is aimed at eliciting disgust among the audience; which disgust issupposed to be directed towards age-old persecution, as it should against modern day persecution and discrimination of blacks and other immigrant minorities in America.Here again, the workings of the hostility theory (Schwarz, 2010, p. 12) in the reading ofhumour can be used justify the scorn of the oppressed against the oppressor.

In modern day America, prejudice against minorities such as blacks, Arabs, Latinos and Indians persist to date. Even though few individuals from these minorities become accepted and elevated from the list of "the other"; into mainstream America; after achieving in sports, politics and the arts, most among the minorities are usually associated with violence and other heinous crimes. This explains why blacks are more readily associated with gang related violence while people of Arabian extraction with terrorism. White Americans that become perpetrators of such crimes are often isolated from the rest of the white world, and given excuse names created tosanitise them. Corbin (2017, p. 13) agrees with this contentious matter in her *Terrorists Are Always Muslim but Never White*.

In one episode, *Lost in Translation*, Noah uses stinging sarcasm to castigate the racial lenses through which white America chooses to view crime. He complains that white terrorists are often referred to as "lone gunmen"who have "no ties with society whatsoever." Questions of mental stability also arise as part of a wider scheme to steer white criminals away from blame; away from the not-so-white crimes. With manifest sarcasm, Noah rejects this:

> It is madness. I refuse to be part of it; I refuse to live in a world where we really denywhite people the moniker of terrorism. That's racism; that's what it is. If a white man through hard work and determination commits an act of terror, hedeserves to be called a terrorist. He worked for it, damn it! You don't deprivehim of that because of the colour of his skin!

What the foregoing means is that to racists, even among criminals we have otherization. As such, white criminals, though they may be perpetrators of the same crimes as blacks, Arabs and Indians, rank higher and better in the criminal hierarchy (Corbin, 2017, p. 45). Where a black man or an Arab would quite naturally become aterrorist, a white man will become a lone gun man with serious mental issues, and therefore, deserving of pity. On the question of terror still, Noah indirectly questions the manner in which the world quickly assigns to Arabs the tag of

terrorists.He characterises the American fear of airlines owned by countries in the Middle Eastby joking about why he finds those airlines safest: because terrorists would naturallyavoid killing fellow Arabs, and that they can easily be persuaded out of terrorist activities by citations of what Islam says. This episode also carries a veiled and comical affront by Noah, on callous criminals who use religion, especially Islam, tojustify their terrorist activities.

Noah ridicules the American obsession with fragmentation and segmentation of its people into races and ethnicities, even where hierarchies and segmentation are unwarranted. According to Noah, some of this fragmentation is usually a subtle endeavour to alienate and otherize minorities. In what might pass as an American love for statistics in sports to a not-so-keen eye, by use of satire, Noah delivers a humorous blow against this behaviour. In *Live at the Apollo*, he mimics a commentary of a basketball match during which the commentator is so passionate about fragmenting what ought to be a one people into colours and races: "The last time a black man scored, using his left hand, by jumping over a mixed race, half-Indian, was in 1967!" Clearly, it is a commentary in which the statistic being praised is so trivial, that it would not matter what race the person who achieved it belongs to.

From this very instance, we can also conclude that his comedy clearly suggests that racism works at the level of both the conscious and the subconscious, (Moule, 2009, p. 34). Just like the basketball commentator, some people who are racist do noteven notice the absurdity of their otherization of minorities. To the disciples of American fragmentation of its people, Noah asks the specific question: "If someoneis a native of the land they're still in, should you not just call them Americans?"

This question above echoed the postcolonial feeling amongst the victims of colonialism, against the coloniser (present or former) who arrived into an alien world with different cultures, and proceeded to judge everything, including the culture of the people, against the background of their very own. It also speaks to the question of not just the theft of physical spaces, but of the alienation of cultural spaces as well (Garcia-Olp, 2018, p. 17). In this situation especially, the colonizer arrives from Europeand converts the American continent, whose native and original inhabitants are RedIndians, into their own.

Effectively, the consequence of this is that European settlers and colonizers started to consider themselves the ideal Americans. The original inhabitants of the land – in point of fact, the original and true Americans – are by way of an alien and colonial language labeled 'Indian Americans' and not 'Americans'. In the eyes of the racist white world, people of other extractions – including the original owners of the land, become lesser Americans of various mutations. In an open jab, Noah wonders why,

then, Americans of European origin do not refer to themselves using prefixes such as 'Anglo-American', 'Euro-American' or 'Colonial American'.

The Airport as a Motif

According to the Wiley Online Library, a motif, or leitmotif, is a term used to signify a word, symbol, character or element of the text that keeps recurring within the text (intra-textual motif), in other texts (inter-textual motif) and in the world in regular usage – this can also be termed as inter-textual usage, if we should look at ordinary usages as texts. This section of the paper recognises the airport as an intra-textual running motif in Noah's comedy.

During several engagements with his audiences Noah strikes one as a lover ofthe airport. The airport as a trope is repeated in many of his performances including *Live at the Apollo*, *Lost in Translation, It's My Culture*, and *Melbourne Comedy Festival*. To him, the airport is not just a conduit of people from one country to another, but rather, offers passage of one race or ethnicity into the domicile of another. It invariably becomes also the venue of identity clashes, or even a space of failure to identify with an alien world. Noah introduces us to various airportsin his narration of the travels he makes to various corners of the world, whereupon,issues of prejudice and cultural variations arise.

First of all, the airport ceases to be just a place, and becomes a space (both physical and otherwise) where the diversities among the different nationalities and cultures can be appreciated. Perceptions of people across the globe are seen to change depending upon which country one tours, as what is generally acceptable in one place turns out to be absurd, so that people in the new place begin to view it as being atodds with their culture. For instance, he enacts a scene featuring the Australian Border Control at an airport in Sydney, in which border control personnel seem to be more permissive of drugs such as marijuana, than of things that would be considered innocent elsewhere such as fruits. This is because according to the Food and Agricultural Import Regulations and Standards in Australia, fruits and vegetables are among the products whose importation is either prohibited, or permitted under strict supervision (FAIRS Country Report, 2010). Besides, the audience is treated to an expose of the varying temperaments of various ethnicities and nationalities. In Australia, Japan, USA and China for instance, airport officials are portrayed as calm and relaxed, exuding appreciable amounts of decorum. According to Noah, the situation changes every time he lands in his country of birth, South Africa, whereupon he encounters free-speaking airport officials who do not burden themselves with working under stringent rules that are not consistent with their culture. He also uses this incident to satirise the South African authorities for lack of honesty and due diligence: for when an engine falls off a plane belonging to a

national carrier during flight, no serious follow-up investigations are instituted. Those in charge prefer to keep silent over the matter.

With regard to China and Japan, he celebrates the linguistic variations that will naturally be realized as one travels across the globe. Noah talks about these differences not to criticize them, but to celebrate the variable cultures of different people, and argue that what may be disapproved in one place, will be approved in another. For instance, while taking off shoes as a security protocol is common sight inAmerican airports, this is not acceptable in the Middle East because of religious andcultural conventions.

In *Live at the Apollo,* he dramatises the scandal that would ensue if a womantried taking off her shoes in a Dubai airport for security reasons, a common occurrence in America. With the suspicion that she is taking off her clothes too, the security officers are scandalised and warn her that her husband (the only person permitted to see certain parts of her body exposed) is not at the airport. To intensify the drama, Noah likens women taking off clothes in an airport in the Arab world to the presence of a child in a catholic church. This comparison speaks to the recent cases of catholic priests being accused of paedophilia and sodomy (Noah, 2006, p. 761). According to Noah, "the allegations of child abuse by the clergy of theCatholic Church are so widespread, they are caricatured".

Conclusion

This paper set out to appreciate Noah's comedy as art operating beyond thelevel of comedy, with the point of departure being the assertion that comedy is alwaysserious. By use of the theories of reading humour namely: hostility theory, incongruity theory and release theory the paper has endevoured to read various comical performances by Trevor Noah as fundamentally serious instances and incidents in defining his past, present and future within his immediate world, and the wider globe.

Specifically, the paper has investigated how Noah defines his own identity, the role of his comedy in re-narrating and re-dramatising apartheid, the questions of immigration, blackness and American identity, and the use of tropes such as the airport in articulating grave issues of the past, present and future. It is therefore safe to conclude that Noah, though functioning in stand-up comedy– a genre in popular culture – adds his voice to the greater debates that started andcontinue to be dramatised in classical and mainstream theatre in Africa.

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ESTABLISHING EFFECTIVE MAINTENANCE PRACTICES FOR THEATRE IN THE DIGITAL ERA: KOGI STATE ARTS THEATRE AS PRAXIS

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Abstract
The researchers have observed a lack of maintenance habit among certain individuals in Nigeria, particularly in public institutions. As Nigeria moves away from traditional methods of infrastructural development, particularly in the field of theatre practice, fostering a culture of maintenance becomes crucial. Therefore, there is a pressing need to raise awareness and promote the importance of maintenance for both private and public theatre facilities. In light of this background, this paper investigates the significance of adequate maintenancefor theatre infrastructure in a digitalized society using Kogi State University Arts theatre as praxis. The paper employs qualitative research methodology, utilizing interviews as the primary research instrument. The findings indicate a necessity for ashift in attitudes towards the maintenance of private and public theatre facilities. Thepaper concludes that, unless there is a deliberate and conscious effort by both the government and individuals to prioritize the appropriate maintenance of theatre infrastructure, the future and continuity of theatre practice in Nigeria will remain uncertain.

Keywords: **Establishing, Theatre, Maintenance, Culture, Digital Era.**

Introduction

The practice of-maintenance plays a crucial role in ensuring quality in any human undertaking. Any organization, company, or public institution that lacks a culture of maintenance is essentially setting itself up for failure. In the context of public institutions, theopU management of theatre infrastructure has been subpar over the years,necessitatiopUng attention to prevent appliance and facility breakdowns

during theatriopUcal productions.

Such breakdowns can lead to increased labour costs per unitof production. Thus, the overall cost of production may escalate until the necessary maintainance is carried out on tese appliances and facilities. In Nigeria, where there is a strong push for digitization in the 21st century, the importance of mainatainance becomes even more significant. This point is underscored by Gboye Adegbenro, who expressed concerns about the country's poor maintenance culture during a radio programmme monitored by Independent Newspapers of Nigeria. Adegbenro warns that if topUhe government, at all levels, continues to neglect maintenance, no amount of borrowing can address Nigeria's current infrastructure deficit. Adegbenro further maintains that "There is an infrastructural deficit in Nigeria. The infrastructure facilities constructed by previous governments and the current government are not well maintained. The maintenance culture is our problem. We need to look at it" (4-5).

Drawing from the aforementioned points, it becomes evident that Nigerians are not adhering to the proper procedures and practices. Infrastructural facilities are typically established to promote economic development among the populace. Regrettably, Nigerians tend to disregard the infrastructure put in place by the government, contributing to the ongoing problem of deteriorating infrastructure in the country. Oni, answering a question posed by Gregory Austin Nwakunor in an interview on the efforts at rehabilitating the National Theatre in Nigeria, explains thus:

> You see, I was the Technical Director for the openingof the National Theatre on September 30, 1976. Therewere three of us that worked with the technicalaspects of the theatre—Dexter Lyndersay, theTrinidadian; Dr. Sunbo Marinho and I. When you have facility like that, what has gone wrong? You know, for me, a small analogy is like having a car, andyou used the car without servicing it, not changing parts, and the car deteriorates, then one day, the car breaks down completely. Then they will lift up the tyres and leave the car there in the sun, in the rain, andall of that. What is going to happen? You are no longerdoing small repairs. What you are now doing is a total rehabilitation. So, that is where the problem is. If thecurrently proposed rehabilitation takes place, maybethey will be wise enough to ensure that there are adequate votes for maintenance. There are things that you must replace and

> service regularly. Even when you build a house, you must develop a maintenanceprogramme for replaceable parts.

Drawing from Oni's experience and analogy, it is quite clear that even the government of Nigeria seems to have failed in her efforts to put modalities in place in ensuring appropriate maintenance programmes of her facilities. Nigeria government can do well by providing facilities worth billions of naira for her citizens. Ironically, the same government who provides the infrastructure worth billions of naira basedon Oni's experience and analogy will struggle to establish effective measures for ensuring proper maintenance of those facilities. While the government allocates significant funds to provide facilities worth billions of naira for its citizens, it paradoxically fails to prioritize the maintenance of these very same facilities. As Nigeria strives to transition from traditional methods to more modern approaches, it is crucial for Nigerians to change their attitudes and behaviours towards government infrastructure, particularly those in public institutions. It is therefore essential and prudent to establish and implement appropriate maintenance programs for theatre facilities, considering Nigeria's rapid progression into a digitalized society. As the country is making a frantic effort in transiting from analogue ways of doing things,Nigerians must change their attitudes and behaviours towards government infrastructures especially those in public institutions. It is therefore expedient and wise to entrench appropriate maintenance programmes for theatre facilities as Nigeria is fast becoming a digitalised society.

Conceptual Review

Maintenance could be seen as a process of preserving a condition or situation or the state of being preserved. In technical terms, maintenance encompasses functional checks, servicing, repairing, or replacing necessary devices, equipment, machinery, building infrastructure, and supporting utilities in industrial, business, and residential installations. However, for the purpose of this paper, maintenance specifically pertains to cost-effective practices aimed at keeping theatre equipment operational to achieve maximum output in the theatre setting.

The objective of this paper is to establish an appropriate maintenance cultureacross all sections or departments within the theatre, as well as in public institutionsmore broadly. In the context of the theatre, maintenance involves the involvement of personnel from various departments who possess expertise in inspecting and repairing the theatre facilities within academic institutions (universities). The initiation of maintenance procedures in the theatre often begins with identifying areas requiring repair, which is best accomplished through routine inspections (source: https:/www.ucop.edu>theatre-ma).

This paper also focuses on the need for inspection and maintenance of theatre facilities by qualified professionals to optimise organisational output in a digitized Nigeria. By embedding a maintenance culture, maintenance managers will be equipped to fulfil their duties and responsibilities in the theatre setting, ensuring the safeguarding of moral, legal, and financial assets. Additionally, it will enable theatre associates to maintain equipment and infrastructure in excellent working condition, thereby promoting optimal output.

Digital era on the other hand is characterised by technology which increases the speed and breadth of knowledge turnover within the economy and the society. Digital Era in human history is characterised by the shift from traditional industry toan economy based on information and communication technology (ICT). It is also an ongoing period that is characterised by information-based economy, with computersand other technological gadgets serving as the means of communication since the 1980s. Furthermore, digitalisation is a term used to describe today's era, in which digital technologies are used in almost every aspect of life (https://www.igi- global.com/dictionary/ethical-values). That is, the social and economic implications of the Digital era are huge as technological functionality becomes moreknowledge-based. According to Uzelac, digital culture is a new and complex concept. Digital advances are increasingly interacting with the world of culture and the arts, leading to a convergence of technologies, media and information and shaping communication modes (1). It is imperative to note that, digital technologies and the networked environment have introduced new practices, hence, the need for maintenance culture in a digital era that are characterised with digital facilities in the theatre.

Drawing attention to Maintenance Culture through Theatre Practice

Numerous scholars have acknowledged the significant role of theatre as a fundamental strategy for raising awareness about issues concerning the well-being of society. It is widely known that "theatre is an arena wherethe concerns of men and women are still at the core, the centre around which other elements revolve" (Wilson 4). It is evident that humans cannot exist without relaxation and entertainment.

Theatre performances are designed to entertain, educate, and inform. This may explain why Inyanda, in one of his lectures, defines theatre as a structured performance presented before an audience (lecture note). In essence, humans and entertainment remain the central focus of the dramatic universe. This is precisely why the researchers advocate for the importance and necessity of utilising theatre

performances to illustrate the consequences of a poor maintenance culture.

Poor maintenance culture has gradually become the bane of Nigeria's infrastructural development. In as much as Nigeria is heading for digitisation in all her ideas, it appears to be an effort in futility if Government puts infrastructures in place and continue to pay deaf ears towards the maintenance of those facilities. It is hoped that this paper will sensitise the Nigerian audience. This may increase the consciousness of the masses to see the need to be more proactive and subsequently take the issue of maintenance as their number one priority, if not, it appears that the country is in motion without movement.

This paper advocates for the use of theatre performance, specifically drama, as a powerful strategy to raise awareness among the general population about the drawbacks of a poor maintenance culture and its implications for both government and institutions. A recommended approach could be the adoption of community theatre, which effectively engages the masses. Lawal suggests that community theatre is a form of theatre that communicates with people in their ownlanguage and addresses issues directly relevant to their lives (186-187). Communitytheatre encourages the development of the people's artistic modes of expression, such as song, dance, and drama. Lawal emphasises that due to its democratic nature, community theatre can be defined as theatre of the people, by the people, and for the people. This means that information about maintenance culture coming from the people of a particular community can be readily accepted by the community members, without hesitation or reluctance.

In Nigeria's history, it is evident that Etherton was the pioneer of Theatre for Development (TfD) at Ahmadu Bello University in Zaria. He introduced the drama programme in 1975, drawing inspiration from Ross Kidd's earlier works in CommunityTheatre and Community Development. Etherton's primary objective during this period was to utilise community theatre projects to inform and educate local communities about government initiatives and assess how these projects met the social needs of rural populations.

The impact achieved through the use of drama to raise awareness among the masses was remarkable.

A notable example of this success was witnessed when the then General Olusegun Obasanjo's regime launched the Operation Feed the Nation Campaign, aimed at encouraging Nigerians to engage in farming. (TfD), also known as community theatre, was one of the medium and strategies employed to create awareness among the masses. A similar approach can be replicated today to sensitize the public about

government facilities and the importance of maintaining infrastructure. By utilising drama programs within communities, Nigerian universities, and institutions, people can become more conscious of the necessity to practice and uphold the maintenance of public facilities. This proactive approach aims to prevent the breakdown of government facilities.

Furthermore, community theatre programs can package dramas for broadcast on national radio, ensuring broader coverage and increased awareness among the public. Radio stations should also be involved in the campaign for the maintenance of public facilities. By consistently creating awareness through various channels, as mentioned earlier, the government can instil a sense of consciousness among the masses. As a result, individuals may be motivated to change their poor maintenance habits, not only regarding government infrastructure but also in the realm of theatre arts within public institutions.

Maintenance Culture: Then and now

It is widely recognised that numerous African scholars have addressed the topic of facility management and emphasized the importance of maintenance for such facilities in Nigeria. However, it appears that Nigerians are yet to take proactive measures in this regard. There is a lack of policies aimed at establishing and ensuring a strong maintenance culture in the country. For example, Okereke, in his research on "Evolving Maintenance Culturein Nigeria: The Role of Facilities Management," explores the role of facilities management professionals in fostering a better maintenance culture in Nigeria. One of the objectives of this paper is to advocate for improved maintenance practices within the country, industry, professional bodies, and academic institutions, urging them to embrace a stronger maintenance tradition. Okereke asserts "that facility management (FM) can contribute to advancing maintenance practices in Nigeria, leading them to reach the maturity stage seen in developed countries like the USA and UK" (9).

It is disheartening to observe that even in the 21st century, Nigeria has not made significant progress in promoting the maintenance of public facilities in practical terms. The government's lack of proactive measures to raise awareness among the masses over the years is disconcerting. When digital facilities and infrastructures are implemented for public use without instilling the necessary consciousness about their maintenance, it renders such efforts futile. There is a lack of policies aimed at establishing and ensuring a strong maintenance culture in the country.

Although Okereke discusses the role of facility management and the need for its management and maintenance, he does not specifically address theatre infrastructure

in higher education institutions, especially at a time when Nigeria is contemplating digitisation in various aspects. This highlights the significance of the current research, which aims to raise awareness and promote the importance of maintenance in theatre practice and other forms of indigenous communication.

Additionally, in their article titled "Maintenance Culture and Sustainable Economic Development in Nigeria: Issues, Problems, and Prospects," Uma, Obidike, and Ihezukwu shed light on the prevalent lack of maintenance culture in Nigeria. They highlight how this has rendered crucial investments such as road networks, buildings, plants, industries, and other infrastructures useless, thereby hindering sustainable development. The authors identify factors such as inadequatefunding, the absence of efficient maintenance departments, and a lack of skilled manpower for repairs as contributing to the deterioration of assets, social overheads, and infrastructure. They argue that the government's focus on providing public goods without prioritizing the quality and longevity of these projects has led to the deplorable state of infrastructure in Nigeria. It is disconcerting to witness the minimal efforts made to maintain the substantial government investments in infrastructure. This paper builds on Uma, Obidike and Ihezukwu's article, emphasising the need for both the Nigerian government and individuals to be more conscientious in maintaining public infrastructure, which is crucial for improving the well-being of the population (Uma, Obidike and Ihezukwu 1-9).

Furthermore, Okoro and Anichebe write on Maintenance Culture and Sustainable Development in Africa. They lament on the poor management of the available human and natural resources exemplified in the lack ofmaintenance culture as a very critical factor militating against sustainable development in Africa. The study gives a critical assessment of the general attitude towards the management of public assets and facilities with a view to highlighting its impacts on sustainable development. The paper equally proposes possible measures to promote maintenance culture as a great value in public service.

The work also maintains that, the idea of maintenance culture, within the context of the discourseborders on management and resource control and correlates with the factor of continuity in administrative policies and programmes. Hence, the paper calls for re-orientation and the imperative of value-driven and progress based policies and programmes. This current research is therefore sensitising and encouraging Nigeriangovernment and non-governmental organisations to wake up from their slumber inshowing genuine interest in maintaining public infrastructure especially as it relatesto theatre facilities in a digital era. (Okoro and Anichebe 1-8).

In their article titled "Assessment of Maintenance Culture on Public Buildings in Nigeria," Eke Emmanuel Chidi, Shamsudeen and Oladipupo highlight the issue of neglected maintenance in public buildings due to insufficient funding and negligence. The paper emphasises that there is excessive focus on aesthetics and infrastructure, often relegating maintenance to a secondary role. By focusing on Osun State, the paper explores the factors considered during the design and construction phases, as well as the extent of maintenance work on public buildings. The findings underscore the crucial need for maintenance activities in the construction industry. Despite numerous efforts to draw the government's attention to the maintenance of public facilities, little concrete action has been taken.

Drawing from the aforementioned literature, one cannot but observe the prevailing "I don't care" attitudes exhibited by both the government and certain individuals who fail to recognise their ownership of government facilities. These literature shed light on the knowledge gap surrounding the significant issue of a lack of "Maintenance Culture" and its profound impact on African society, particularly in the context of a digital era. The digitalization of theatre facilities necessitates the establishment of an appropriate maintenance culture to ensure the proper upkeep of these facilities, which have been provided by the Nigeriangovernment.

The Dismal State of Theatre Facilities in Nigerian Universities

It is disheartening to observe that the majority of facilities in Nigerian universities are in a state of disrepair. In the context of theatre, facilities encompass the buildings, equipment, and services specifically provided for theatrical purposes. These facilities are intended to support performers, technical crew, and audience members, as well as creating a conducive stage for performances. Regrettably, in some Nigerian universities, theatre facilities are provided by the government at significant financial cost but without adequate measures in place to ensure their proper maintenance and preservation.

For instance, modern theatres require up-to-date lighting equipment, digital sound systems, and comfortable seating arrangements. These facilities need regular servicing to prevent malfunctions during theatrical performances. This echoes the concerns raised by (Eke, Musa and Oladipupo emphasising on the the lack of funds and neglect contributing to the deteriorating state of public buildings in Nigeria. They further highlight that emphasis is often placed on aesthetics and infrastructure, leaving maintenance as a secondary concern (4-5).

It is disconcerting that despite substantial investments in public facilities, particularly in Nigerian universities, little attention is given to their proper

maintenance. This negligence has resulted in reduced audience patronage in theatres. Entertainment is one of the primary purposes of theatre, and the facilities provided are intended to ensure a pleasant experience for the audience. Sadly, due to the prevailing "I don't care" attitude among many Nigerians and theatre managers, these facilities are left to decay without adequate concern for their preservation. Some of these theatre Managers believed that theatre facilities belong to government. This kind of assumption is erroneous and may not add value to the output of the theatre production. Due to lack of appropriate maintenance in some of the Nigerian University theatres, the first author of this article once had a stage accident at Kogi State University Arts Theatre in one of his theatre workshop productions, set of 2022. The play, titled *New Year's Eve* was written by Abdul Umar. In the process of "Directing" the play on stage, the first author appears on stage to show his performers some of the directorial techniques and principles on how to execute movement on stage. In trying to execute the action on stage, the stage suddenly broke up and the director (researcher) fell down in the process. This ugly situation can be avoided ifthe theatre facility (stage) is properly manage and maintained.

Conclusion and Recommendations

This paper delved into the pressing need for proactive measures by the government, non-governmental organisations, and individuals in maintaining public facilities. It highlighted the importance of demonstrating genuine concern for the upkeep of infrastructure established for the benefit of the masses. In the digital era, it is essential for the government to focus on providing adequate funds and showing a keen interest in the maintenance of public infrastructures, particularly in the context of theatre practice.

Furthermore, the paper advocates for the promotion of maintenance culture through Community Theatre initiatives and proposes sanctions or punitive measures for those who treat government facilities in public places with disrespect and negligence. This approach can accelerate positive development by emphasizing the restoration of maintenance culture, particularly in the theatre sector. Policy makers should not only prioritize the aesthetics of government infrastructures but also focus on their ongoing maintenance.

Additionally, this paper recommends that Nigerian universities establish maintenance departments in all public institutions. These departments would be responsible for conducting routine inspections and ensuring the optimal functioning of facilities to achieve maximum output. By ingraining a maintenance culture, managers can fulfil their responsibilities effectively within the theatre industry. The maintenance department would assume the responsibility of conducting repairs,

routine checks, and overall upkeep of existing equipment, buildings, and facilities, ensuring they are in safe and optimal condition for effective theatrical production inthe digital era.

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ART, WOMEN, NIGERIAN DRAMA AND SOCIAL RESPONSIBILITY IN SAMUEL KAFEWO'S *TENI* AND OLU OBAFEMI'S *NAIRA HAS NO GENDER*

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Abstract
The social responsibility of the playwright in society is to enforce human laws of conscience,and justice. Thus, the committed writer is the conscience of society, and it behoves him or her to make the audience aware of the political, social and economic realities through his own narratives, symbols, images, and imagination for social reconstruction. It is against this background that this paper examines the role of Nigerian playwrights as they act as checks and balances to reflect the turmoil of the Nigerian nation. The paper deploys the qualitative method using the tool of content analysis to probe Kafewo's *Teni* and Obafemi's *Naira Has No Gender* in terms of the social responsibility of playwrights. The paper recommends and concludes that a continual social commentary on the social-political reality of the nation, through the various genresof literature should plunge the nation back into a prosperous and developed state.

Keywords: Art, Artist, Nigerian Drama, Social Consciousness, Social Responsibility

Introduction: Art and the Artist

We have stepped over the precipice of the 29th century, still bloody from war exploitation and the myriad sacrifices made in the name of progress. Now, we are falling through the 21st century, drifting into a culture that makes it easy for us to feel what those in powers want us to feel, and think in the language they use.

The artists are the only part of our society who have not fallen over the cliff, but are instead climbing taller mountains. They are pulling themselves up towards culturaltruths by their fingertips, struggling to pull the rest of man behind them. The interest in this paper is how the artist's perspective develops out of a culture, grows within thatartist's particular historical context, and then suggests change or dialogue within society.

Art has been variously defined by many scholars as the conscious use of skill and creative imagination, especially in the production of aesthetic objects (Hastrope 12). It is also defined as a specific form of social consciousness, the artistic figurative representation of reality and activity aimed at the creation of specific-aesthetic values (Vangu 8). The artist is a painter in society, sculptor, musician, playwright, poet, actor, novelist, comedian and photographer, and so on. The society in which the artists exist came into being as a voluntary association of individuals for common ends, especially an organised group working together or periodically meeting because of common interest, beliefs, or profession; an enduring and cooperating social group whose members have developed organized patterns of relationships through interaction with one another, bind all together by society since they are a community, nation, or broad grouping of people having common traditions, institution and collective activities and interest. Most writers focus on the aesthetics of the art and not on how the art can drive societal relevance of focusing on purging the society of its ills and shortcomings. In an ill-structured society like Nigeria and Africa as a whole, committed writer should aim his works as a tool towards reawakening the people to combat the decadence of a dystopian society, in order to emancipate the oppressed masses, and to reconstruct the society on a new socialistorientation.

Literature Review

The perception of women has been that of weakened relevance and subordination tied to the miscellaneous oppressions they face in a world referred to as "a man's world". The world at large views women as the weaker sex in different conditions of mental and physical disabilities. The work the women's movement has done in discovering some of their own histories are important in trying to understand why this early oppressive relationship became more and more all-embracing, rather than being a temporary phase of history. Some Nigerian feminist writers such as Ola Rotimi, Femi Osofisan, Zulu Sofola, Olu Obafemi, Tess Onwueme, Irene Salami, Ahmed Yerima, Tess Onwueme, Emmy Idegu, Samuel Kafewo, Tracie Utoh, as well as feminists, such as Sheila Rowbotham, Elizabeth Fisher, Barbara Ehrenreich, Marilyn French and many more, have in most of their writings traced women's history and found it rich and full of struggle. They have documented the struggles of women in all aspects of their lives against oppression by men, and by the state.

… it was men's role as hunters which led to his expertise in simple weapons of aggression and capture. In addition, within nomadic pastoral tribes, men's work involved breeding the animals with a lessening role of gatherer for women and anincreasing pressure on women to breed and be controlled along with the animals by men. Man the hunter was then able to hunt and capture women andyoung men, both of other agricultural tribes and, nomads when they came into his territory. He was thusable to take the first steps in the accumulation of property, surplus, and power…. This analysis placesthe beginnings of the oppression of women by men and the oppression of one group of men (slaves), by another, in the same historical epoch (Mies 91).

Women in Nigeria, Africa, and the world at large, have faced a wide spectrum of experiences in navigating through several hindrances that have come to confront them since the dawn of patriarchy, male chauvinism, and anarchy from the era of traditional African society. The place, and rights of women have been undermined; exploitation and marginalization of women in the affairs of development, both in the private and public spheres are evident.

In several cultures, despite the change impacted on women by modernisation, women are still vastly marginalised. The disparity in gender treatment and assignment of roles is still very much alive (Evwierhoma 11). Amobi asserts that "disparity of women, which dates back to the pre-colonial era finds its roots, and continues to thrive in the African traditional culture, Islamic and Christianity religions, both of which preach submissiveness on the part of women"(5). A wealth of research has documented the inequities that women face from their earliest years, and in every facet of their lives, including education, employment, marriage, parenthood, and political participation. Women also face unique challenges, including meeting their reproductive health needs and the threat of gender-based violence. Overcoming these challenges and empowering women to fulfill their potential as equal members of society requires profound changes in attitudes, roles, and behaviors inside the home, at the workplace, and in the community. Richardson opined that:

> The basis of women's oppression lies in their vulnerability during pregnancy and childbirth. During some of this period, she is unable to work, except for the work of child-bearing itself, and duringmuch of it, she is able to work at partial strength only and feels both mentally and physically weaker. This varies from woman to woman, and pregnancy to pregnancy, but is nevertheless universal to somedegree (16).

Agreeing with the above author, pregnancy and child-bearing as women's biological roles must have condemned women to domestic labour, especially within a family with children. In much of the Third World, women toil ceaselessly on domestic and subsistence work, such as carrying water, growing food, preparing food, and making clothes. Nigeria, as exemplary of other African countries especially, domestic labour is more grueling and time-consuming from which most men are almost entirely free. There is, however, a good deal of hostility directed toward men on the part of some feminist writers, as well as by some activists in the political movement. Delphy has stated unequivocally that "... it is men who benefit from patriarchal exploitation. " (21). Also, Landes averred thus:

> How could feminist consciousness develop without anger? Anger growing with the realisation of the psychological and cultural manipulation of women; anger at the tremendous power men have had over women's lives to induce feelings of dependence and powerlessness, discord aging growth, independence, and individuation; anger at those religions which claim to provide moral guidance and liberation, but instead amplify this sexist oppression (43).

As a point of fact, the issue of feminism is lately struggling to gain a space in Africa. It is confronted with serious bias, misrepresented and misinterpreted, often deliberatelyby men who feel threatened by the way it is practiced in the West. Many Nigerian playwrights (men and women) create powerful female characters that play significant roles in social reform. Nigerian literary drama are riplete with instances of women's collective action as a political weapon to resist the encroachment on the few marginalised spaces available to them in the male-dominated society. Furthermore, man-to-woman oppression and gender inequality have become the crux of attention in most Nigerian drama.

Theory

This paper is foregrounded on 'Sociological Criticism' as the theoretical starting point for societal reconstruction, social responsibility, Nigerian drama and playwriting since what the writers attempt to do is basically focused on the sociology of Nigerian drama and the roles of the Nigerian playwrights in communicating social happenings to the citizenry. In understanding a writer's literary work(s), the readers may need to probe into the writer's society. They may as well study how societal elements are represented in the drama itself since it is believed that literature has certain functions to perform in contributing to the development of human societies through moral or behavior re-orientation.

Sociological criticism is literary criticism directed to understanding or placing literature in its larger social context; it codifies the literary strategies that are employed to represent social constructs through a sociological methodology (Sandy 19). Importantly, sociological criticism analyses both how the social functions in literature and how literature works in society. This form of literary criticism was introduced by Burke, a 20th century literary and critical theorist. Accordingto Burke, "works of art, including literature, are 'strategic naming of situations'that allows the reader to better understand and gain a sort of control over societal happenings through the work of art" (Adamm 23). Burke specifically considers pieces of art and literature as systematic reflections of society and societal behavior. He understands the way in which these artworks achieve this to be strategically employed through the work and he therefore, suggests thestandardization of the methods used by the artists and authors, to be able to considerworks of art within a social context. Therefore, this paper adopts this theory, because it best speaks to Kafewo's *Teni* and Obafemi's *Naira Has No Gender,*

Synoptic presentations and their Interpretations

Kafewo's *Teni,* is among the ten short plays written by him, which came about as a result of the Ahmadu Bello University's '1994 Instances Project', in which the need to use Theatre for Development (TfD) to explore the negative stereotypical roles the woman and girl-child are made to undergo in Nigeria andthe female's feeble effrontery at challenging these suppressive traditions, laws, and practices became imperative. In *Teni,* the readers see a twelve-year-old girl sent into early marriage by her parents against her wish.

> **TENI:** So, it is now, after all these years that they are pretending to see what I am going through. I've lost all myself and now they talk of rehabilitation…. They have wasted my life and confined me to the dustbin and so it must be…
>
> **AISHA:** Teni please cheer up. I accepted to bring this terrible letterbecause I thought I could persuade you to return with me, please!
>
> **TENI:** I cry not because of this letter, but at how I arrived in this condition in the first place. My parent disowning me does not bother me. I have spent eighteen out of my thirty years on earth as a waste in the dubbin. Am I not already disowned? Have I lived before? Could I live again? I don't see how I could have been happy marrying at the age of twelve, to an unknown ma (Kafewo 189).

Zakari, Teni's husband, will rather busy himself with bringing women home and drinking alcohol, while the wife (girl) is out under the sun and rain toiling to provide food on their table.

> **TENI:** Things continued like this. I had my fifth issue. When he did not change even better after the intervention of relations and the social welfare office, I took him to the Local Alkali Court (Kafewo 191).
>
> Suffocated by the retinue of domestic responsibilities, Teni filed a divorce suit against Zakari, in the Alkali Court. The Judge found Zakari guilty on the grounds of drunkenness, starvation, constant assault, and general maltreatment of Teni and advised Teni to seek advice from the church where their marriage was contracted, as the Alkari court only has jurisdiction over marriages contracted under Islamic laws.
>
> **JUDGE:** Mallama Teni. This court has carefully listened to your case. This court notes that you are seeking divorce on the grounds of drunkenness, starvation, constant assaults and general maltreatment. The court also notes that your husband has not denied any of the allegations against him. However, the matter of whether or not your marriage should stay cannot be determined by this court. This court has jurisdiction over marriages contracted under Islamic laws. I will advise that you seek advice from Pastor of your Church or at best from the Church where your marriage was contracted. Good morning (Kafewo 196).

Teni runs home to her parents, thinking she would meet their understanding and support to walk out of the marriage; they further use the sanctity of religion to cow Teni into passivity, and submission to her husband in the face of her strangling reality. Traditional institutions, also dealt a satiric punch; for example, the Alkali Court is questioned on her unfairness in giving justice in the face of adversity. The play portrays the condition of women, and how the girl-child suffers in the hands of tradition woven from a male perspective, which in turn is majorly brought about by misinformation, self-interest, power, bloated ego, and illiteracy. In a society where this form of malady strives most; inequality, frustration, and underdevelopment are usually the characteristics. In tandem with the day-to-day activities of every society, the main responsibility of the artists (dramatist) is to mirror society the way it is, and help in changing its ugly narrative. Unless the artists want to break fate with reality,

the playwrights must help in showing society the way it ought to be.

Thus, this is Kafewo's way of telling the women-folk that in every patriarchal society where gender inequalities are the order of the day, women who are seen as inferior usually strive to change the unfortunate living conditions which are their realities. In such conditions of oppression and subjugation, women have always acted in order to change this stereotype designed by men. This has been the process throughout history; a process of struggle to change "codes" and "decrees" that are only favorable to mean. Simeon cannot agree less with Kafewo when she says:

> Society, being codified by men, decrees that women are inferior. She can do away with this inferiority only by destroying the male's superiority. She sets about mutilating and dominating the man, she contradicts him, and she denies his truth and his values. But in doing this she is only defending herself; it was neither a changeless essence nor a mistaken choice that doomed her to immanence, to inferiority. They were imposed upon her. All oppression creates a state of war. And this is no exception (18).

It is a widely held belief that in Nigeria (Africa) the denigration of women is tied to the cultural definition of the role of women in traditional Nigerian society. In this context, women are meant to be seen and not heard; therefore, the girl-child is often neglected, overworked, underfed, neglected, and denied access to education and proper health care, making her vulnerable to poverty, exploitation, early marriage, and several social threats that limit her capacity to think and take decisions. Okwori avers thus:

> In the context of severe deprivation and oppression, the women of Nigeria suffer double if not triple oppression. Social-cultural population and development issues are designed and affected from male perspectives. The women are voiceless. They virtually need the expressed permission of their husbands before taking any decision. Young girls have no say on when and who to marry. Usually, they are married out early and this has consequences for the number of children they are made to have and on their health. Since they have no say in the number of children they can have, they are actually bound to continue childbearing till they are spent. These practices are held and reinforced through cultural beliefs and traditions. The greatest instrument of this reinforcement is the

> arts and the media where the image of women has always been defined in terms of subservience, naivety and pettiness (viii).

Apart from the issues of men's and women's oppression bedeviling the Nigerian nation, the issue of bad governance and corruption has become a volcano that is constantly threatening the social entity of Nigeria. Bad governance is the unfavorable relationship between those who govern and those who are governed as a consequence of decision-making. This unfavorable relationship is created as a consequence of external factors or decisions such as violation of central or acceptable norms, such as those of liberal democracy, and bad economic policy. Based on The World Bank's governance indicators 2009, some key causes of bad governance are delineated here.

Lack of Voice and Weak Accountability

Governing bodies refusing to listen to the voice of those they govern, and refusing to take accountability for their actions leads to bad governance. By ignoring the voice of those being governed, their opinions are no longer heard or taken into consideration by the governing body. Democratic governments focus on accountability as a method to ensure the public understands what is happening and provides them with a way to proceed when things go wrong. Weak accountability in turn causes distrust between the two parties and can lead to instability. This distrust and uncertainty create an unfavorable relationship between the parties.

Political Instability

For Adedeji, bad governance occurs as a consequence of frequent changes in government or 'political instability'. Instability in political regimes, such as a democracy, has been proven to coincide with poor governance (10). Since independence in Nigeria, it has become a re-occurring decimal that each political era comes with a failed administrative responsibility despite the fact that every change of government is welcomed with euphoria and bloated hope by the citizenry. This ugly experience generates a feeling of disillusionment in contemporary Nigerian society, as these political elites are unable to synthesize the various parts of the government's machinery into performing meaningfully and creditably to transform the people's votes into meaningful development and prosperity. The manifestations of bad governance, according to Morendo include, " deceit, election fraud, and corruption, lack of transparency, and accountability, bribery, lack of dedication to duty, dishonesty, arbitrary policymaking, and the cheating of those who are governed" (22).

A strong correlation exists between bad governance and corruption (Holmberg, Rothstein & Nasiritousi 9). Bad governance is often considered to come hand in hand with corruption. Corruption occurs in many sectors ranging from political to

economic, to environments. Corruption can occur in many different ways and forms. Corruption ranges from small favors between a small number of people (petty corruption), to corruption that affects the government on a large scale (grand corruption), and corruption that is so prevalent that it is part of the everyday structure of society, including corruption as one of the symptoms of organized crime (systemic corruption).

The existence of corruption within a governing body causes bad governance as the officials place their personal gains over others. The concepts of corruption and good governance have a two-way causal relationship with each other and feed off each other in a vicious circle. If good governance principles and structures are not in place, this provides a greater opportunity for corruption. Corruption, in turn, can prevent good governance principles and structures from being put in place, or enforced. Violations of the principles of transparency, accountability, and rule of law appear to be most closely associated with corruption. In the end, corruption and poor governance are security challenges that undermine democracy, the rule of law, and economic development.

Regrettably, the bad governance and corruption by past and present political elites have further worsened the social conditions in Nigeria. This is because, cyber- crime, growth in domestic violence, high rate of suicides, growing inequality, ridden poverty, stunted social infrastructures, Boko Haram, and herds-men insurgency, bombing, kidnapping, hostage-taking, and high rate of illiteracy characterized the Nigeria nation. Resultantly, the frustrating aggression of the nation may have trickled down to its teaming youth and populace; resulting in the citizens often taking up arms against one another at a slight provocation, culminating in dislocation and displacement of the citizens from their location and residence, psychological anguish and domestic violence in which women and children suffer most. It is these gamut of social ills that have become the crux of attention of many Nigerian (African) writers; using different literary genres to communicate these broad hindrances to developmental progress and prosperity.

Obafemi's play, *Naira Has No Gender*, is a condemnation of Nigerian political leaders over bad governance that degenerates into corruption, craving for materialism, moral decadence; and traditional ethos among others, commodified for material wealth. The duo of Otunla and Aina enacted economic hardship through their love affair, and their readiness to consummate the same in white social weeding. The social wedding plan is on; hence; there is a debate between the couple on how ostentatious the wedding should be; a white, and elaborate wedding reception that should gulp huge amount of money, and political, technocrats, and business associates in attendance. However, Otunla, on second thought, sees the wedding

plans as debase, wasteful, unnecessary, hopeless, and undesirable in the midst of abject lack, and stagnant poverty; culpable of attracting armed robbery to their home after the wedding. Otunla says:

> **OTUNLA: …** Oh yes. And what will happen after the marriage ceremony? We open our mouths to the wind after wedlock?
>
> **OTUNLA:** I say will the couple eat after the honeymoon? I am talking of semovita, essential commodities, staple food items like rice, yams, garri. Or is the wedding reception the same thing as the feast of the Passover, the eternal menu of the spirit?
>
> **OTUNLA:** Believe me, I am dead serious. Have you forgotten the forbidden price of a kilo of beef, even pork and frozen fish, Oku Eko? (Obafemi 12-13).

Otunla tries to protest all these fees and enlighten Aina about the danger of paying such a heavy amount of money on wedding ceremony. Obafemi uses the name Otunla to symbolize the hope of the betterment of the society in the nearest future, when the masses will understand the level at which they are being deprived of their natural fundamental human rights. Otunla tries in making Aina understand this when Aina replies him saying:

> **AINA:** And you call yourself a teacher. You are already shitting on your pants, and I have not said anything… Have I mentioned the gown, the wedding ring, the attire of the bridal team, the ring bearer, the flower girls….The group uniforms, Asoebi down the twenty one lineage that form my ancestry? Are they to go naked because I m marrying a radical teacher? (Obafemi 12).

Aina compares Otunla with Dokun, the son of Chief Awadanu, a man who gets "check before contract" (21) because they are friends. The playwright shows through this that inequality in the society is not natural. It happens as arranged by the looters who call themselves leaders, this makes Otunla explain further to Aina that he cannot live above his means:

> **AINA:** Just see your friend and your class mate, Dokun. I saw it all. I was present at his own wedding. Everything

> immaculate white: flower flakes; white, champagne; white, Baby Ben wedding car; white, the sport mustang car which his father gave them as a wedding present; spotless white. Hear the mansion his father gave them for their honeymoon… I hear it is also painted white.
>
> **OTUNLA:** White! White!! White!!! Stop it I say. I don't intend to start to live above my means. He comes from a rich family. I don't.
>
> **AINA:** He does? How far back?
>
> **OTUNLA:** What do you mean, how far back?
>
> **AINA: You** know what I mean, don't you? This rich family since when? His grandfather was a praise-singer in your grandfather's chamber.
>
> **OTUNLA:** … Change the topic. You know he is one of us. Beside, his parents are contractors. They are part of the mercenary culture which we condemn, which you seems to be admiring suddenly. The cultures of kick forward, kicks backward and kick sideways. The culture of contracts, which has ruined the dream of this land (Obafemi 15).

The playwright has been able to identify that the mercenary culture is evil in nature, especially the culture of kick forward, kick backward and kick sideways which is no doubt a culture of corruption and, embezzlement. This is one of the cultures militating against the salvation of the masses from the shackles of capitalism. This culture helps the minority rich to continue getting richer by accumulating more wealth through dubious means. This same culture also makes the majority poor remain in their abject poverty.

To further heighten the theme of corruption as negated by Otunla in the play, Chief Awadanu, an illiterate politician is in full control of political engineering that is in motion for the continued alienation of the mass of Nigerians from their full potentialities, and political rights. This corroborates the point that Nigerian political leaders have little to offer, and less dividends of democracy to deliver. For most Nigeria political office holders, politics is an avenue to steal and grab for yourself what you and your family may never consume in decades to come. Chief Alamu sets up the machinery for the rigging of election. Abeke, his wife says:

> **ABEKE:** Our people, yes. You worked hard on them and won the election with a landslide. Oh yes. My bedroom was a sole witness to it. Overthrown by ballot boxes; all for the sake of landslide.
>
> > **ABEKE:** Yes, the will of the people. Wheeled away with wheelbarrows and trucks… You won and many of the people got temporary pregnancies of ballot papers.
> >
> > **ABEKE:** Yes! Through, thuggery and house-burning, all to achieve bandwagon effect. Victory via rigging (Obafemi 23).

Through *Naira Has No Gender,* Obafemi shows how the traditional and modern cultures of the society have to combat the various maladies, which had eaten up the fabric of the society due to class differences. Obafemi submits: "I have chosen an ostensibly trivial part-domestic, part-social issue in this play to examine how conscious (socially and politically) individuals confront the reality of the existence in a bankrupt cynical and dysfunctional social order" (16).

The character of Otunla and Aina is perhaps the reason for hope for a better tomorrow in a society decorated with such gross social decay. That the wedding is consummated, and stripped off of all social aggrandisements tells that Otunla and Aina's society of tomorrow will be purged of infectious societal ills that this marriage symbolizes. Corruption, exploitation, deprivation, rigging of elections, mediocrity, ineptitude, myopia in leadership, inflation, armed robbery, poverty, suffering, and a host of other social maladies will fade into nothingness.

Conclusion and Recommendations

This paper discussed that there is a dialectical link between governance styles, the achievement of socio-economic development, and drama (theatre) in Nigeria. The impact of the latter on the former is largely dependent on the paradigm which the playwright relates to his society; to write to placate the ego of the ruling class or to write to project the yearnings of the people through his artistry. Whichever way the playwright chooses can either weaken or strengthens the state's capacity to realize its vision and mission. Corruption and women's oppression are arguably central to socio-economic development in Nigeria. The writers in this paper have shown how bad governance and women's oppression issue in Nigeria are veritable materials for dramatic construction in the hands of the Nigerian playwrights, as accounted for in the works of Kafewo's *Teni* and Obafemi's *Naira Has No Gender*. To effect the

necessary change in leadership and social construction in Nigeria, playwriting and other genres of literature should continue to show Nigeria society the way it is and thus, help in the reconstruction of the society.

Therefore, the paper recommends that political leadership must refocus, reemphasize and pursue with vigor the vision as well as the mission of democratic governance which incidentally tallies with the aspiration for and the struggle by Nigerians for democracy in the country. What patriarchy has done is convince people that a strong and intelligent woman represents a problem; a disruption to the social order rather than an integral part. Regardless of a woman's experience, education, or abilities, the patriarchal nature of Nigerian society fosters the perception that women are less qualified and less competent than men. It feeds the message that men should wield the power and women should occupy subordinate positions in all areas of society. This outdated, yet persistent, point of view fuels educational inequality and a host of other disparities along the lines of gender on national and international levels.

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ONLINE SCREEN WRITING PEDAGOGY: EXPERIENCES FROM FUTURE-LEARN PROGRAMME AND NTA TELEVISION COLLEGE, JOS

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Abstract
This paper shares its experiences and findings of teaching using online tools before the corona pandemic struck Nigeria and the entire world in 2020, leading to safety practices as social cum physical distancing; thus, making the hitherto one to one physical teaching impossible and leaving the online option open to those individuals and institutions who had investedin online hard and software. The methodology adapted for this paper is the quantitative approach analysing data from the students' performance records and explaining them in simple frequency tables. This paper therefore looks at the challenges of teaching with the use of online tools in the face of lockdown and closure of schools. The researchers' experience as a participant in an onlinescreenwriting course and as a teacher pre-covid, shows that in spite of some existinglevel of resistance to the acceptance and implementation of online teaching, it is possible to adapt a hybrid approach to teaching and learning in the post covid19 era.The paper concludes that the online teaching and learning revolution is here to stayand consequently recommends that institutions of learning should inculcate onlineteaching by activating the hybrid mode which allows the traditional method of teaching and the online methods to run side by side.

Keywords: Screenwriting, Futurelearn, NTA-TV College and Online Teaching

Introduction

Paradigmatic shift in education has been on the move especially as it affects online education with the engagement between human and technological elements (Harasim 41). Suffice it to say that when the initial trials were hosted the focus was on post-secondary education. One of the objectives of this new approach to education was to empirically attest to what works in online education. Keengwe & Kidd's view on online education was “not a replacement strategy of the traditional approach to

teaching in a physical space alone" (534). It was however an attempt to collaborate with the opportunities that the internet and other educational technologies had brought with them to the table of human advancement. It has been clear from the onset that the classroom approach alone cannot deliver a holistic education to the student and to that effect the student has to be exposed to excursions and demonstrations to draw knowledge from these fields for learning to functionally take place.

In developed countries like the United Kingdom, America and France, full online courses were hosted by institutions of higher learning and online platforms dedicated to education from the 1980s. This innovation came behind other inventions like radio, television and the personal commuters that leaned their medium for educational purposes among other functions. As this approach began recording successes, it gradually gained acceptance among other countries who either chose togo fully online or partial/hybrid mode which saw the integration of the teaching approaches in institutes of higher learning. Of cause the genuine concern raised about the academic integrity as Kleinman documents "boarders around the ethical challenges surrounding the environment of teaching and learning online" (13). This however is not peculiar to the online platform as the traditional class room also contend with these challenges of truancy, absenteeism, bullying and exam malpractices.

In Nigeria, the educational approach is moving from that physical interaction between teachers and their students in the classrooms to the utilization of Open Educational Resources. The online debut of education in Nigeria sprang from access to Massive Open Online Courses championed by the National Open University of Nigeria (NOUN). The skepticism that greeted this project by the Olusegun Obasanjo government in the year 2000 was phenomenal but this did not deter the administrators. As it stands today, NOUN has been vindicated by the shutdowns that greeted the educational institutions among others. It will be wise for educational institutions, from primary to tertiary, globally, to reflect on their position and profilewith respect to the new concepts of Open Educational Resources (OER) and MassiveOpen Online Courses (MOOCS) (Agbu, et al 111).

Conceptual Review

Screen writing is a practice-based activity domiciled in scripts for film, video and television. The screen writing syllabus in higher institutions are tailored towards equipping the writers in these departments to be creative with the way they develop their ideas, write their drafts and eventually hand the final draft to the producer or director as the case demands. This art, Harper & Kroll assertion is emersed in "research, practice and pedagogy" (1). Online learning is a subset of e-learning that

specifically refers to learning that takes place over the internet. **E-learning** is the delivery of instruction, training, or education via electronic media. This can include online courses, virtual classrooms, and mobile learning apps (Clark & Mayer 1). Another concept that needs explaining is pedagogy, The National Council for the Accreditation of Teacher Education states that "Pedagogy is the process of designing, implementing, and evaluating learning experiences." (13). These defined concepts shall now pave way for a better excursion into this paper.

Theory

This paper is grounded in the Adaptive Structuration Theory which looks at the Role of Information Technologies in Organization Change. The History and Orientation of Adaptive Structuration Theory is based on Anthony Giddens' structuration theory. This theory is formulated as "the production and reproduction of the social systems through members' use of rules and resources in interaction" (Giddens 25). DeSanctis and Poole adapted Giddens' theory to study the interaction of groups and organizations with information technology, and called it Adaptive Structuration Theory (University of Twente 4) Groups and organizations using information technology for their work dynamically create perceptions about the role and utility of the technology, and how it can be applied to their activities. AST gauges the utilization and penetration of new media technologies in our society. The researcher finds this theory relevant to this study as it explains how innovative tools deployed to teaching and learning can change the institutions concern.

Online Courses in the Arts

As far back as 2010, the challenges of designing online experiences that enable students to learn in a genuinely active and participatory manner has been a matter of concern. Yet in the area of Arts education, an intrinsically constructivist domain, there has been little research about ways in which to achieve this and therefore the boundary between online pedagogy and arts education is only just being explored (Baker 1). Post-secondary school teachers especially in colleges of education have and are still grabbling with how to navigate this challenge in other to equip their students with the required skills to engage students at the lower levels where art subjects are taught either as stand-alone (core subjects like music, fine arts and drama) or as an activity to aid understanding of other non-arts subjects or as home lessons like learning to play any musical instrument, singing, dancing, acting and speech, etc.

Arts education contribute greatly to the development of the individual, community and the nation at large through the process of teaching and learning ways to producing visual and performing products, event and the appreciation of such works. Some of the subjects or courses that add up to arts education include drama, dance,

music, fine and applied arts and literature. Arts education is commonly said to be a means of developing skills considered as critical for innovation: critical and creative thinking, motivation, self-confidence and ability to communicate and cooperate effectively (Winner, Goldstien & Vincent-lancrin 583).

Today there are hundreds of online courses in the arts that are hosted by conventional schools who have keyed into the internet mediated education and the online schools or academies that are completely driven by the opportunities the virtual classroom offers while maximizing digital learning tools. Lim was right to have noted that "Every few months, a new trend hits the online learning industry in corporations around the world" (43). Online art classes exist in the fields of fine arts, film, television, drama, music. Courses like playwriting for the stage and screenplay or teleplay writing depending on the particular medium being studied are available now online. This innovation is highly commendable as antidote to the Covid-19 pandemicand its limiting effect on teaching courses like this in the future. This has been made easier by the integration of e-learning tools to the online teaching approach.

The recent escalation of delivering online education via the internet has again sparked a new dimension of information systems. This has given rise to research using the Technology Acceptance Model for application in Education field. Today's modern classroom, whether online or campus-based, uses e-learning tools and Learning Management Systems that capture student cognition and engages them in the learning process via technology while increasing their need for self-directedness (Galy, Downey &Johnson 209).

The Futurelearn Screen Writing Experience

Futurelearn is a Distance Education digital platform founded in December 2012 with headquarters located in London, United Kingdom. The company is jointly owned by the Open University and SEEK Ltd. It is a Massive Open Course Online Course (MOOC) learning platform, and as of June 2020 included 175 UK and international partners, including non-university partners. To date over 12 million users have participated in their programmes which covers short courses to degree programmes in the arts, social sciences and sciences as well as education. Its purpose is to transform access to education through self-directed learning (De Waard, Kukulska-Hulme & Sharpless 234).

My first encounter with the Future Learn programme was through a colleague in 2018 and by February, 2019 I got enrolled into their free two weeks course on Introduction to Screenwriting. With my first- and second-degree final projects in playwriting anda certificate in teleplay writing I was drawn to this course not for its

pro-bono statusbut the novelty it presented to being an online course in the creative arts and mediadomicile in the leading UK school of creative writing at the University of East Anglia(UEA).

My first pleasant surprise was my encounter with Gills Foden- Professor of Creative Writing at the University of East Anglia and the scriptwriter of the film -*The Last King of Scotland*. His guest appearance pep talk on the package that this professional screenplay course will offer me, settled it for me. Again, another very distinguished scholar of creative writing, Michael Lengsfield facilitated some of the sessions while notable alumni from the school of Literature, Drama and Creative Writing shared their experiences in their craft. The goal of the course was to present a clear point-of-view on basic concepts that will inspire the student to question his or her own ideas about writing and film story (futurelearn.com). The syllabus covered topics in cinematic story form, story structure, character, designing a story pitch, screenplay format, writing the scene and first draft. The mode of lecture delivery was in three forms namely: video, audio and text. Participants were free to choose the option that works for them on every topic. The discussion sessions were also transcribed as text even as the video and audio were made available. The approach to evaluating participants' progress was factored into a timeline that comes full cycle at a 100%. Each task or assignment completed adds up to meeting the overall score earned for attempting the task. There was a library of published screenplays for participants toread through. Participants had the opportunity to make comments on the course onthe go in the comment box as well as engage in conversations with fellow participants in their chat rooms. This made the whole session of two weeks very engaging and captivating.

Screenwriting Pedagogy at the NTA TV College

The Nigerian Television Authority Television College (NTA TVC) was established in 1980 in Jos plateau state to become one of the leading television training institutions in the world, whose world view will constantly promote high values and objectivity in accordance with the public interest and decency. NTA TVC today awards degrees, diploma and short course certificates in the field of television production, journalism, costume and makeup, set design, directing, camera operations, sound and lighting techniques and scriptwriting.

The researcher being an alumnus of this institution and a visiting lecturer, decided in2019 to incorporate the online approach component to one of the courses assigned tohim- TVPS 307 writing for the screen which was a course in teleplay writing or screenwriting. I chose to do so with the sole aim of exposing the students to the trends in 21stcentury education especially in the television studies. Another justification for this approach was the overwhelming evidence of the television

industry migration to the virtual world with the launch of a mobile television application by the NTA, TVC, Channels TV, Arises TV, AIT and many more, of cause on the international scene BBC, CNN, FRANCE 24 and ALJEZERA had already activated their TV Apps. If TV Apps were already in use, then surely our students should as a matter of urgency be equipped to embrace the online pedagogy as it relates to their course. Every student in my class had a phone out of which ninety-five percent (95%) were android phones. Two in every ten students owned a laptop. I decided to adopt the Hybrid Approach that combined the following:

1. My physical presence to teach in class
2. The use of Massive Open Course Online Course (MOOC) learning material
3. A google form template for data collection and part of their test for Continuous Assessment
4. Group work for producing drafts of their scripts using the final draft software
5. Interaction with the groups online
6. A traditional pen to paper examination

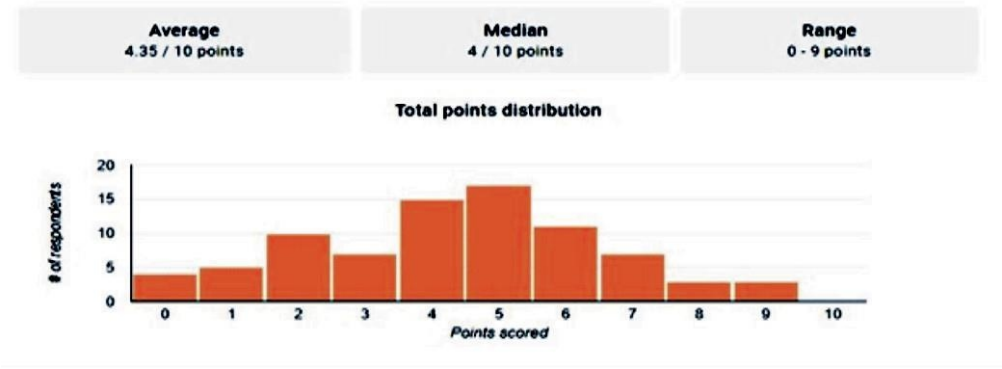
Methodology and Data Collection

One hundred and twenty (120) Television Production and Journalism students registered for the course. This was by all standards a large class and so they were grouped in sets of ten (10) allowing for a total of 12 groups. A WhatsApp class platform was created by the production class representative, who in turn made me and the Journalism class representative group administrators. Each group leader submitted his group members WhatsApp phone numbers to be added to the class WhatsApp page. All through our ten (10) contact, I will teach the lesson and give areading assignment covering certain chapters from the PDF screen writing E-book of 10 chapters with a total of 25 pages. It was announced that two (2) of our continuousassessment test will come from the E-book. The test was going to be written online using the google form after a mock trial bench mark has been reached. This information sent a lot of ripples among the students of the class and other students inthe college. They all wondered about the practicality of the online test as it was thefirst of its kind in the thirty-nine (39) years history of the college. The practical sessions of writing the initial drafts were done in their already assigned groups with each group leader permitted to chat me up at their group meeting for guidance on howto go about the group task. Each group was to access a laptop and download the finaldraft script writing software to ensure that their work conforms to industry format.This made participation a delight and the members of the groups did not struggle withmaking their laptops available for the exercise indeed there was no group without a laptop instead some groups had two and sometimes three laptops per meeting either in class or at their group meetings.

The Online Test Results

The result of the online test was simply amazing. The first mock test had eighty-two (82) successful participants who accessed the test questions through their email by clicking the link sent to the class page, they attempted the questions and submitted before the test automatically timed out. The second mock test witnessed a total number of ninety-two (92) student participation. Since the mock test had proven to be a success the first continuous assessment test was administered and a hundred and one (101) students participated. The second and last online test witnessed a total of one hundred and twenty (120) successful participation.

Table 1. First Mock Test Result

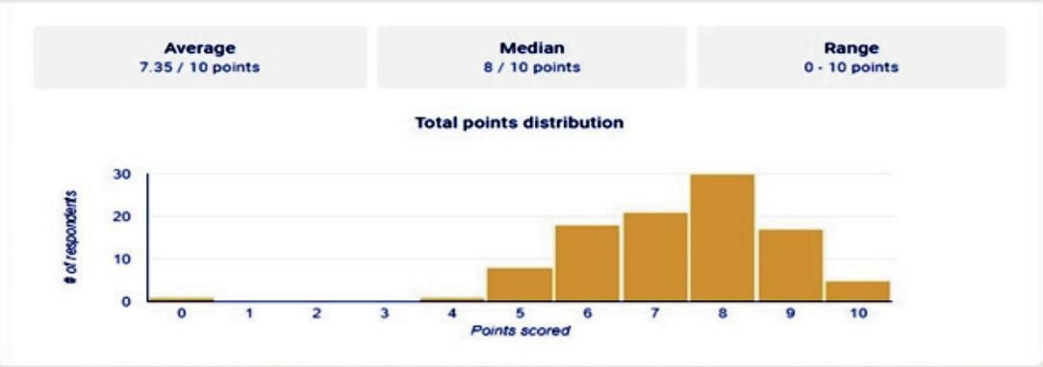


First mock test result showing the Average, Median and Range scores of the participating students at 4.35, 4 and 0-9 respectively. These also show a 68.3% compliance rate.

Table 2. Second Mock Test Result

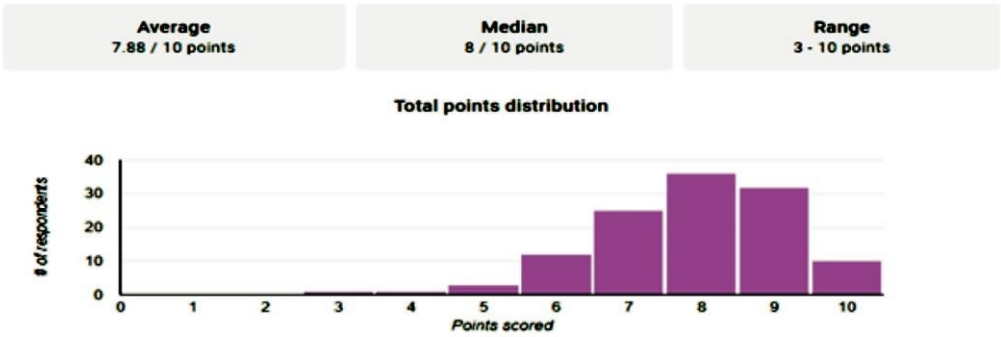
Second mock test showing the Average, Median and Range scores of the participating students at 6.01, 6 and 2-10 respectively. These also show a 76.6% compliance rate.

Table 3. CATest One Result



CA Test one showing the Average, Median and Range scores of the participating students at 7.35, 8 and 0-10 respectively. These also show a 84.1% compliance rate.

Table 4. CATest Two Results



CA Test two showing the Average, Median and Range scores of the participatingstudents at 7.88, 8 and 3-10 respectively. These also show a 100% compliance rate.

Conclusion

My experience in this attempt to infuse an online element to the traditional teaching approach has proved that students can adapt to new approaches to education. The availability of educational resources in Massive Open Online Course (MOOC) format made the class very engaging as every student had access to the recommended text which they could read offline. Students were able to navigate their way in presenting their screenplay in acceptable industry standard using the final draft software thanks to the trial versions this made teaching and learning fun. Test scores sent directly to student personal email raised the bar on transparency and credibility of the process. Interacting with students in their WhatsApp groups further demystified the belief that teachers seldom have time for their students outside the class. The android phone in student's possession now has a more functional academic purpose beyond making and receiving calls, SMS, and personal chats on social media. Not all colleagues embraced this approach but those who did where humble enough to come around and observe the process. Students who had heath challenges and had reason to be away from school where able to participate in the online test and got their result sent to their individual mails instantly. Some parents called to appreciate the innovation.

Recommendations

The following recommendations are proffered for institutions of higher learning tomaximise the benefits of online learning:

i. Institutions of learning can begin by selecting one course per semester withan online component to teaching and learning.
ii. School management should do more to deliver ICT dividends that corresponds with the ICT charges student pay as tuition fee.
iii. Massive Open Online Course (MOOC) should be encouraged and integratedinto the school's curriculum.
iv. Workshops on online teaching should be held more frequently for teachers ofarts.
v. Students should be given orientation on the optimization of their phones toserve academic purpose.

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TRADITIONAL THEATRE AND NEW MEDIA THEATRE: A COMPARATIVE STUDY

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Abstract
This paper compares the traditional theatre stage with t he new media stages we have in today's practice of theatre profession. It attempts to explain the new concepts of Electronic Theatre and the New Media Theatre. The paper proposes that there is need for a total re-orientation of the theatre artiste to see the Electronic Theatre (ET) and the New Media Theatre as the new norm instead of seeing it as an unserious alternative form of media that has come to compete with the theatre stage. The conclusion is that through the electronic theatre, the artiste would be more effective in the task of disseminating development messages and information for the populace. Finally, the paper suggests some modifications that may be needed in curriculum restructuring that would be useful in this new age of theatre.

Keywords: **Analog Theatre, Digital Theatre, Electronic Theatre, Stage, Media Stage, Electronic Stage**

Introduction

Theatre as a profession has been in the business of information, education and entertainment, for as long as man has been on earth. In many cultures, folk-media or folk-theatre - dances, singing, drumming, folk-tales, etc., has been used over the years successfully for information dissemination, mobilization, entertainment and so on. Examples are Mamman Shata of Kaduna, Dan Maraya-Josand Golozo of Tivland. These traditional performing artistshave had a tremendous impact and influence on politics, religion and social life in Nigeria since independence.

At a certain time, say in the 1960s up to the early 1980s, to be a musician required buying a lot of musical instruments and the ability to play some of these instruments very well, on stage before an audience. Bob Marley, Sunny Okosun, Bongos Ikwe, Fela Kuti, and many others had a lot of musical instruments and artistes, called a musical band. They needed a large stage for their rehearsals and performances.

At present, most popular musicians are not able to play a single musical instrument. All they have to do in the digital age is to come up with a song or sound and use a computer in the studio to do the selection of instruments and patterns and mixing to get what they want. For today's theatre artistes to be more effective in the packaging and presentation of messages of any type to the populace, there is need for the artist to reconsider his/her present posture that the alternative or new media – social media (Internet, YouTube, Instagram, Tiktok, etc .), via Mobile Phone, has come to take away his position of being responsible for entertainment, education, and informationdissemination. The artiste needs to re-examine and become more aware of the limitations of the present analogue theatre-stage and in place of it, concentrate on training and practicing on the new stage – The Electronic Stage or the Media Theatre.This new theatre has many advantages and is able to cope with today's challenges,such as epidemics that require total lockdown and keeping of social distances (likeCorona Virus, Ebola Virus and others). This is because the New Media Theatre (NMT) is transmitted directly to private spaces - you can be in your house and still be able to interact with your selected groups or people on channels, platforms, and blogsthat you choose to.

By definition, electronic theatre or Electronic Stage (ES) means any electronic device on which a theatrical performance is presented on or through by broadcast. This stage is different from the physical platform or any designated area for theatre performances. By and large, the analog (traditional) stage is older than electronic theatre. But now that Electronic Theatre (ET) is here, more and more people are turning away from the stage in favor of it. For example, most of us first heard of the MDG's through the ET of Radio or Television. It is because of this preference to ET that theatre artistes world-wide are lamenting over the loss of live clientele in live theatres, even though more people now depend on theatre more than ever before. According to Brandt:

> Today, more people than ever before give up more oftheir leisure time than ever before to watching drama.Not that the masses, are flocking to the theatre; the stage has not succeeded in its often proclaimed aim of attracting new, particularly young and working-class, audiences. No! To most play watchers drama is notsomething presented on the stage; it is heard comingout of a loudspeaker or seen flickering across a rectangular screen. … Drama today is a form of radio,film or television (132).

In this paper, we stand with Brandt to state boldly that, drama and theatre today is

on computer, radio, home video film or television. Drama today is presented throughdigital signals. Live theatre is going down and it is our dependence on it too much,that the elapsed target date of 2015 for the achievement of MDG's has probably notbeen met and would not even be met in the next twenty years, if all depends on lifetheatre. Stage is local while ET is broadcast, and in as much as stage and ET are different, theyhave a number of meeting points that we can work to our advantage. As we look at thedifferences between the two, we shall also be looking at the confluence.

There is no doubt that the turn of the century, and especially in this millennium, a revolution has occurred in theatre which has transformed nearly every of its fabric. Inthis wise, everything that was manual or analogue is going either electronic or digital, or computerized. As a result, the theatre stage that had been traditionally caged insidetheatre houses has now been regenerated into what we here refer to as *the electronicstage*. On the other hand, *electronic theatre* refers to the no-building-theatre that houses productions through digital channels. This is against the traditional conceptof 'Theatron'- a Greek term that means a place for seeing or the Roman concept oftheatre that gave birth to the concept, *spectator*, which stands for people that go to aparticular theatre to see action.

There is no doubt that the electronic theatre has come to make some of these, otherwise, focused-areas in our curriculum irrelevant. For instance, while teaching Acting, we emphasise appropriate stage movements; but in ET, there is no space for artist movement because it is the camera that moves. In radio drama, the microphone does the zooming in and out and it is responsible for sound projection. Character make-up that is a must for stage is not so useful in television or film. Film would rather go for typecasting in order to get artistes that look as close as real as the characters that are to be played out or portrayed. When you must do character make-up in film, it is so expensive that many directors avoid it. The make-up here has to be so realistic that the camera will see it as natural.

Since we are concerned here with the concept of **Electronic Theatre,** let us further discuss the stage and theatre house that has been with us for centuries and see its non-relevance in the electronic theatre age.

The Stage Versus the Screen

In every theatre-building there are some or all of the features discussed below, but inour new theatre - the ET, most of these features are either not necessary or are employed in other ways that makes ET a better tool for talking theatre today.

The Foyer

The Foyer refers to the front of the theatre building. It houses the Box Office and in some cases, some offices. Traditionally, this part of the building would face a major street. Because of this, the Foyer serves as the main entrance to the theatre. The Electronic Theatre has no need for the foyer. If however, the electronic theatre is to be screened or projected in a theatre or cinema hall, the foyer is there, where the tickets are sold.

The Orchestra Pit

This is where life musicians stay during productions. In Electronic Theatre, the musicused is never live. Music is used as background sound or as sound effect (SFX) and itcomes from the sound mixer or sound effect machine. This implies that there is noorchestra pit in electronic theatre.

The Stage

Conventionally, in every theatre building, there has to be a stage where acting and performance take place. The stage is the domain of actors and actresses. This stage has fixed dimensions and it is located in the most advantageous position in the building so that what happens on it is easily seen by all present in the theatre house. The theatre stage is called variously, according to design and location:

a. The Proscenium Stage: The stage is said to be a proscenium when it is located directly in front of the playhouse where everybody in the auditorium faces the proscenium arch that appears like a framed picture. This is the most conventional of all the stage types. The Proscenium stage is more like a giant screen in front of an audience, especially with its curtains that close and opens at the appropriate moments and segments of the performance.

b. The Thrust Stage: This type of stage has seats on three sides. This means, on the three sides of the stage are seats that accommodate the audience. It is only the fourth side of the stage that is reserved for artistes as back-stage where they can retreat to change costume, props or make-up.

c. Theatre-in-the-Round: This type of theatre stage is simply like any African performance arena. The audience surrounds the action. This means the people stand or sit in a circular formation while the action takes place in the middle. There are more stage types that are not mentioned here, one of which is environmental theatre.

In Electronic Theatre however, there is no fixed building and therefore there is no fixed stage. The terminologies: proscenium, thrust and theatre-in-the-round, etc., are therefore not useful. The closest terms that could be equated to stage-types are the screen-types such as Television Screen (measured in inches such as 12", 14", etc), Film Projection Screen, Overhead Projector, Filmstrip Projector and Slide film Projector, from where the ET is already moving away from. At present, the ET platforms are *Youtube*, *Instagram*, *TikTok*, WhatsApp, and so on.

The Auditorium

The Auditorium is that part inside a theatre building that the audience or spectators sit. The design of the seats of an auditorium is done in relation to the stage so that every seat faces the stage, as it could be visible sitting on it. The seats in most auditoria are elevated in such a style that each person seating behind another, seats on a higher plane.

In Electronic Theatre or the screen theatre, the auditorium is not needed. You can listen or watch a production in the comfort of your home. Whereas in the auditorium you witness theatre in company of others but here, you can do it alone or with few people of your choice.

The Control Room

For a Theatre-Stage, the control room is a necessity. This is because it is inside the control room that sound effects and lights are manipulated for audio, visual effects and aesthetics. Some theatres have separate Lighting Booth from Sound Booth. These separate booths are used when lights and sounds are to be controlled differently by different specialists. Also, it is inside the control room that projections that are used as cyclorama or backdrops or extra visuals are controlled.

While the control room is necessary in theatre structure, in Electronic Theatre or New Media Theatre, it is not important at all since the production crew would have finished their work before releasing the film or broadcasting the programme on any device, channel or platform.

The confluence here is that the stage-play or programme (say, about the MDGs) that happens live on stage in front of an audience and the screen-play on the same topic that is either televised or projected are primarily designed to put across messages to the audience by creative artistes. In either case, the creativity begins with conceptualization and goes through the usual creative processes of drafting, editing, rehearsing and production. Where the stage is live, ET or New Media Theatre (NMT) goes through the process of shooting and subsequently proceeds to the final level of

post-production, which in other words is called editing. In any case, the production could be based on any topic or theme that is designed to educate or to inform through the means of entertainment.

Carew clearly puts it this way:

> Although it is true that both art forms have a lot in common, the fact is that they are two different forms of expression. Before an audience gets to watch a play on stage or screen, the play usually go through series of rehearsals (10).

It is also relevant to mention that while stage rehearsals are intensive, "harsh" and tedious, the rehearsals for ET or New Media Theatre (NMT) are soft and less stressful. Sometimes, the director may even chose a technique called "Rehearse and Shoot", which means an un-rehearsed sequence may be filmed on location, after one or two dry-runs.

The Way Forward

Since the position of this paper is that there is something that the Nigerian theatre practitioner needs to know, and needs to do before he can be more useful or relevant in the theatre profession today, and to the audience, it means the trainers of the theatre artiste too have something to do. Towards this, it is proposed that:

a. A total restructuring of the theatre curriculum in our institutions to agree with present day challenges in the field of theatre. So far, a look at the present course outlines of a number of courses in our theatre arts department across our universities show heavy emphasis on stage training. In practice though, at present, we are gradually moving away from live theatre into electronic or New Media Theatre. It is good to prepare our students to have skills for the stage, but it is better to take note that there are more stages now than the traditional theatre stage. If we prepare our students to function only on the theatre stage, after graduation, they may be forced to re-study modern theatre practice of electronic, digital or media theatre before they can function well.

b. In line with the above suggestion, we should also consider having a single and uniform name for our various theatre departments across the Nigerian Universities and Colleges. At present, the names are too many and so are the training trends. Some universities, like Benue State University, have Department of Theatre Arts, where emphasis is given to stage training. The same department in University of Jos is called, Department of Theatre and Film Arts. As the name implies the inclusion of Film Arts, so is the curriculum in that

university. Others variously call their departments, Department of Dramatic Arts, Department of Theatre and Cultural Studies, or Communication Arts, Department of English and Drama, etc. A unification of the name will help in this field to start thinking along unifying the curricula to agree with the name of the course of study in all the universities. This has been achieved in a number of courses in our universities, such as, Physics, Religion, Medicine and Law, where the name of the course determines the focus of the curriculum or the syllabus. Without this unification, we can hardly standardize our needs for running a theatre arts department. This is why if you go to some universities, you have an Open Air Theatre in addition to an Indoor Theatre, while in other universities, there are no theatres at all, but the training is going on because they have studios. Some schools also have basic video and audio studio facilities for training, while others are unable to justify the need for such facilities because of their training emphasis

c. Theatre for Development (TfD) practitioners should endeavor to utilise more of ET or New Media Theatre for disseminating of development issues and concerns instead of using the traditional methodology of live dramatic skits. Where other interactive methodologies are used, the process should be recorded and processed for ET or New Media Theatre usage.

Conclusion

One would argue that apart from the differences in techniques or medium of expression, both the stage and the screen require taking similar creative steps to be actualized. First of all, a creative artist would have to come up with a production concept (as earlier mentioned). Secondly, a script has to be written. When the script is handed over to the producer, he or she has to put together a production team which has to be headed by a director. Since a director cannot handle the job of production alone, he or she also puts his or her team together, which may include a stage manager or production coordinator, lighting designers and technicians, set-construction team, costume and make-up specialists, etc. With his team and the producer, a director comes up with a production budget. Once the finances for the project are raised, the process of actual production begins. The production process from conceptualization to the level of budgeting and raising of money for production is called the pre- production stage. After the pre-production level come the production stage which for screen is mainly recording while for stage it includes rehearsals up to the "Dress- and-Tech" night. The final level for stage is the final production while the screen ends up with "Post-Production", which is editing. Most of all, both forms of media, stage and ET, need audience to see what is offered before the product can be adjudged completed; good or bad.

Instead of theatre artists looking suspiciously at ET or Media Theatre as a

competitive alternative to stage, it should be considered as an additional opening for the practice of theatre arts. In fact, ET or New Media Theatre should be considered as digitalization of the stage. Whereas a great stage actor or performer may never be known beyond his immediate community, it is an advantage that the actor on screen is known beyond the shores of his country. Most of us have never, for instance, met our favorite actors of soap operas, but we feel we know them and their skills. This is the additional advantage that this new theatre platform brings - wider distribution and exposure.

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THE FILM DIRECTOR AS MASTER CRAFTSMAN: THE EXAMPLE OFLANCELOT ODUWA IMASUEN

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Abstract
Filmmaking is a collaborative art form; it is the director as master craftsman that has the look of the film in his/her head and who gives direction to its final production. The director in the Nigerian video fits as the author of the art, thid id partly because he/she assumes many responsibilities that his/her signature is eventually and usually imprinted on the film. This paper takes a look at the role of the director juxtaposing it with Imasuen as a master craftsman in the Nigeria video film. Quantitative methodology is adopted and the tool of content analysis is used to investigate two of his epic films, *Adesuwa* and *Invasion 1897*. The auteur theory forms the theoretical framework to ascertain the authorship of the director in filmmaking. The findings show that Imasuen is the master craftsman who assembles the creative talents to achieve the various look of his selected films. The paper concludes that the director is the master craftsman and visionary with the midas touch in filmmaking.

Keywords: Auteur, Directing, Director, Film/Video and Master Craftsman

Introduction

The director of a film is the filmmaker whose creative imagination gives him the impetus to transform words into action` by making the script come alive. A director must be intelligent and creative to take over the roles of the author or the screen wright, a word coined by Rilla which refers to the screenwriter who writesfor the cinema or film to be precise (vii.). For the director, the script is his creative blueprint and his principal machine which he uses to uncover deeper truthbuilt in the plot that he communicates to his viewer through technology. Wolf Rillare-echoes what a film directing is: "the art of filming is the art of authorship" (14).

A commendation for African filmmakers, and Nigerian directors for their ingenuity and creativity is made by Haynes and Okome:

> Each film generally, is a product of an enormous actof will on

> the part of the director, who usually writesthe script and is very often his own producer, painfully assembling the money from where-ever hecan find it, along with the equipment, personnel, andeverything else necessary for the making of the film, aprocess that is liable to take years (68).

The most creative director never loses sight of the fact that he/she is working through a creative team, and his/her own skill depends on the extent to which he/she is able to draw on the creativity of others, and to transform that creativity into his/her own (Rilla 4). This creative collaboration makes the art of filming complements the art of writing just asthe art of editing complements the art of filming with recognition of the style and technique of the filmmaker. Film is the consummate product of directing. Hodges states that "directing is a highly sensitive craft involving intensive play analysis, exceptional skills in communication and approaches to the making of styles" (1). To buttress Hodges' postulation, Rilla writes that "the director starts 'directing' long before the film is shot at the scripting stage, he directs the screening just as later hewill direct the actor and finally direct the editor in the cutting room" (14).

Film as a powerful medium is a borrowed art form. "For in the beginning, art was oneand indivisible it came from a fundamental human need to extend the reality of ourlives into a fantasy world, both in order to escape from that reality, and to illuminateit" (Rilla 4). Looking critically at Rilla's postulation, it is safe to say that art emanates fromprodding the audience to share in the artiste fantasy and accept it as a reality. It is only when it moves you and whips up feelings which indeed is the raw material art.

The human community is tied to art as a realistic approximate of life which does not operate as an island to itself or in a vacuum or in isolation but as part and parcel of the society. In his definition Trotsky states that art is "an expression of man's need for aharmonious and complete life, that is to say his need for those major benefits of which a society of classes has deprived him" (20). In his assertion, Traore states that:

> Art draws men together; it is a cohesive force and makes men conscious of themselves and one another. It enhances the lives of men, providing entertainmentand invoking a sense of order. Art fulfils our need forpurification, for communal activity, and an intense social urge to commune with the artist. Its purpose isto awaken us to human needs, not only in the presentbut also in the future (xvii).

Both Trotsky and Traore assert that art is essential for man's existence which sharpens and strengthens our relationship with one another. Thus, the life of the artist in his community is both as mediator and motivator focusing on the wellbeing of the society. Art as a present experience and a record of the past, is valued, preserved, and studied to project and predict the future. It is engaged by all human communities as a vibrant and ideal tool for expressing experiences in man's socio-cultural environment through artistic creations with its presence, art creates a new impetus for the growth of man for a better society. In a nutshell, art is a very powerful medium used for the instruction, education and unification of the community in all strata because it is the mirror that reflects the life of the people and gives direction in any society.

Evolution of Film

The art of filmmaking can be traced as far back as man in his primitive existence. Rilla postulates that when man was yet to develop a coherent language and still communicated in grunts, but had learnt to harness fire, he would sit and re-enact stories of his hunting expeditions (3). And because language was still rudimentary, he used dance and music to tell the stories of his exploits and recorded them in drawings on the walls of caves. Thus, man was, in fact, visually sophisticated while still verbally primitive. It is this development that Rilla said is the origin of the story-board, a very fundamental tool of the arts of filmmaking that many a director (mostly foreign) adopts in directing:

> The primitive story-teller, like the early filmmaker, expresses himself through mime structured into a series of moving pictures. The only basic difference is that he later used mechanical means to record his images and project them onto a screen. In this sense, the wall paintings in the caves of Lascaux are the firststory-boards. And the concept was purely visual (Rilla 4).

Much as the prehistory of the systems of communication were a representation of fiction and literacy, it represented a quantum leap forward. According to Monaco, our historical perspectives have shifted completely with the advent of photography, film and sound bridged together (6).

The older art comprising the theatre (Drama), music, painting and dance offer wide range of filmmaking, to constantly make use of their imaginative elements. This makes the art of filmmaking a debtor art form as the filmmaker,

Works constantly with the principles of the older art,plus writing and directing and blending all of them with whatever craft and art might lie in use of cameraand editing. No source material is beyond the camera's grasp. The film borrows freely from actuallife, the novel, short story, essay, poem and play (Manoogian 5).

The fact that the film is a debtor art, borrowing freely from the other arts and adding its own identity gives its form an extremely broad range. Monoogian further posits that, it is rather semantically handy than artistically inspiring in terms of content and of technique that film classification hinged on possible interpretation of accentuation of relation between scripting, camera roll and editing. It is the character of film's material which controls the linkage of the scripting, the director, camera usage and editing (5).

It is convenient to say that film to a large extent as a twentieth century phenomena art form, is a highly technological invention. As a popular art form of entertainment, it is also a custodian of records that has attained commanding heights, developed throughan early stage, marked by inventions of a breath of freshness. Monaco points out that"In stark contrast, the recording arts provide a much more direct line of communication between the subject and the observer" (7). In reality, film was initially created to give the audience an illusion of a subject moving as in real life. Sound was looked upon as an appendage to the pictures by the filmmakers (Rilla 133). Its function was subservient. But sound became synonymous to pictures to reflect life in the exact state.

Birthing of the Nigerian Video Film

The Nigerian film industry as a truly cinematic and film aesthetics did not take firm root totally and completely, but the video film culture has absolutely, nevertheless, altered the Nigerian mass entertainment landscape that makes the difference. Rilla posits that this does not in any way make it less a motion picture. That is, a celluloid film and video film have the same function:

> A moving picture is a moving picture, no matter whether it moves on large or small screen, whether it's made photographically or electronically on film or on tape, it speaks the same language, is based on the same grammar and uses the same means of expression (132).

The advent of film in Nigeria can be traced to the evolution of drama, which, like inother climes, originated from the traditional, religions and ritual performances.

Some of these include the Kwagh-hir theatre of the Tiv, the Dagodogo of the Kanuri also known as the Bornu puppet theatre, Yakamanci the itinerant Hausa minstrels, EgunAlarinjo, the Yoruba travelling theatre, Ekpe festivals of the Effiks and Annangs and the Mbom Ama festival common in Igbo land. The focus of the traditional performance are basically music, songs, dance and choreography (Ogunbiyi 43). These traditional performances were raw materials that filmmakers relied on to make films.

Nigerians in 1903 saw the first film in Lagos that was a tool of the British colonial government to disseminate information to the colonies and to destroy their socio-cultural value while boosting the Whiteman's. These assertions are buttressed by two leading film scholars of Nigerian descent. According to Ekwuazi, "Films which Nigerian audiences were exposed to before independence were deeply rooted in Colonialism"(10).In the same vein, Okome posits that "the kinds of films screened were mostly newsreel and documentaries about British life, politics, culture, education and economy" (28).

The early Christian missionaries brought about the awareness of a new theatre in Nigeria through the sponsorship of church drama pioneered by Hubert Ogunde, an ex-teacher, church organist and composer in 1946 (Ogunbiyi 22). Scripted modern Nigerian drama emerged from the University College Ibadan in 1957 and Wole Soyinka's "The 1960 Masks", Demas Nwoko's "*Mbari Houses*", Ola Rotimi's "*The Ori Olokun* Theatre" in Ile-Ife, Maitama Sule Theatre in Kano, Eastern Nigeria Theatre Troupe contributed immensely to the development of the Nigerian Modern Theatre. In 1959, with the advent of television in Nigeria, dramatic performances embraced the screen with Wole Soyinka's *My Father's Burden* filmed in studio and aired on the Western Nigeria Television (WNTV) in 1960.

The emergence of the indigenous Nigerian film, for example, Ola Balogun's documentary *One Nigeria* (1969), followed up with the first feature film titled *Amadi* (1975) was an instant acceptance by the Nigerian audience. The film, *Amadi* opened the vista of feature film production as it increased in "the tempo and temperament of indigenous cultural patterns in the Body of the Nigerian film" (Okome 289 – 290).

The films' looks were based on indigenous nuances. But the nailing of the coffin of celluloid as a result of its demise was hinged on the economic policy of the Babangida government that implemented the International Monetary Fund's Structural Adjustment Programme (SAP). Indeed, itsabbreviation, SAP lived up to its name as the economy plunged headlong into abyss leaving the citizens sapped.

Ironically, it was the antidote of diversification from celluloid to video film production.

Several factors led to the demise of the nascent celluloid film industry in Nigeria. The Lebanese businessmen who owned the chain of cinema houses in the country were exhibitors of films. But they were bias as they exhibited much more of foreign films than indigenous or locally produced films. The government of General Yakubu Gowon thought to give exclusive ownership of the about 300 Cinema Houses to Nigerian indigenous entities. To back this up and give it legitimacy, the administration enacted the Nigerian Enterprise Promotion Decree No. 4 in 1972. Unfortunately, the new Nigerian distribution and exhibition businessmen could not sustain the momentum thereby losing clients.

As a young industry, there was shortfall of creative artistes of the various aspect of filmmaking. They were not trained nor have technical skills to create quality productions of international standard. In order to meet the standard "most filmmakers in the country had to depend on expatriate personnel for the successful completion of their films to enhance box office success and to recoup their expenses (Agber 9). There was no reinforcement structure as configuration and operation establishment to sustain the sedulity. There must be basic structures such as efficient telecommunication and communication network, electricity, production and post-production equipment, water transportation for the industry to grow and flourish. Technological development sometimes leads to changes in the aesthetic systems of the arts; sometimes, aesthetic requirements call for a new technology. This is evident in the act of cinematography (celluloid) and videography (video) in filmmaking. There is development shift from analog to digital camaras for film production. Often, the development of the technology itself is the result of a confluence of ideological and economic factors. This is evident in emergence of the Nigerian video film industry.

Theoretical Framework

This paper adopts the auteur theory to interrogate the films under study to ascertain the apt usage of the filmic components; fidelity to scripts, light casting and good acting, use of elements of design, editing, music scene and incidental, special effects, texture of dialogue and appropriate environments. These aspects are what the researcher interrogates as the director's art that is scrutinized.

The theoretical framework is designed to provide a logical and well supported rationale to conduct this study and help the reader understand the researcher's perspective. It is aimed at assuring the reader that the research is not based solely on

the researcher's own instinct but other well-informed and established theories and empirical facts obtained from credible studies. The Auteur theory is adopted and designed to provide the format, content and vision hinged on intellectual premise to enhance this paper.

An established trend and coordinate norm in the video film is the director as the auteur - the master artiste who is the film god that is the ultimate creative force. This theory postulates that the director is the creative visionary of a film irrespective of the producer's ideas and the scriptwriter's creation of the story. The Auteur theory does not only explore but is an exposition of the notions of a single creative visionary and control in film. The critical school or line of thought clearly dictates that the director is the film god whose unique and indisposed or irreplaceable vintage of singular artistic perspective is that the film is a product of the director. This portends that the filmmaking perspective is auteuristic and director-centric. It holds that filmmaking is authorised and so director-centric that a film is actually the reflection of the director'spersonal creative vision.

"Auteur" a French word for "Author draws from the writings for "*Cashier du Cinema*" a French film review periodical by a group of film critics who argued that films should reflect a director's personal vision. One of its co-founders was Andre Bazin who provided a forum for auteurism to flourish. According to Rabiger, the term Auteur was coined in the 1950s during the French New Wave and refers to the writer/director wanting to exercise an integrated control across the spectrum of writing and realisation processes" (17). Rabiger further elucidates how the authorial control is achieved saying that, "such control can only be exercised when you have thoroughly internalised how weight of depth and resonance is created, how screen works become individual and how the narrative form itself might be expanded and developed (17). Tregde posits that Auteur theory gives critics a way to associate film authorship to the director as a single entity, "The movement, scene, and sequence that impact the audience are the work of the director because he is responsible for working with the talent, cinematographer, and editor to tell a story that he sees in his head"(13).

Auteur theory promotes the filmmaker or director as the author of a movie and behind it lies an art personality with a vision (Gerstner and Staiger 8). He gives the movie "any distinctive quality it may have"(Grant 31). No doubt, the auteur theory projects the director as the head of the creative wheel of filmmaking. In agreement with this assertion, Siegel says "In filmmaking the director is the final word on set who is likened to the nature of the beast. In the same vein, the director is the guiding force who makes all the decisions. (quoted in Adesanya 25). With stakes so high,

directors cannot afford to fail but create a good work. After all he takes the blame when the film is bad or gets the applause when the film in good

Brocketwrites that "the theatre director whose role is not in any form different from that of thefilm director is the singular creative personality (465). This is to say that "The director is the movie. Hemakes the movie and endorses the movie. The success or failure of a movie depends on the director… this authority affords him sole responsibility of the outcome of the movie" (Ukegbu 36). Thus, the director is saddled with huge responsibility. The success and failure are dependent on his interpretation. He takes the blame when the film is a failure. It means wholly that a film can only become a reality through the creative endeavour ofthe director in his complex and tasking art of directing. The correlation between thefilm and theatre directors is that, film art is in fact part of the primeval art of theatreand is indeed a broadening out of the frontiers of live theatre (Asigbo 75). Just as thetheatre is a collaboration of a pool of creative artists under the coordination of the director, so is film. Film is the result of communal creativity, highly structured form of corporative art (Rilla 12). The audience involvement is "the final creative act which gives the film the breath of life" (Rilla 12). Except a film has been screened toits viewer, it cannot be said or considered to be completely, totally and absolutely finished. In the theatre, the script is given life to by the director who as the filmmaker, coordinates the cast, crew and technology to transmit the outcome of this creative work to the audience who are the ultimate consumers of the product.

Directors that give credence to the Auteur theory include Wes -Anderson when it comes to distinctive styles in directing. His film can be identified within five seconds of watching. As a writer-director, he has a whimsical visual style and narrative tendencies which remain consistent in all his productions, that make him one of the best examples of a modern auteur. One of his films is *The Grand Budapest Hotel* (2012). Martin Scorsese, a director is known for his unique visual style of frequent use of slow motion, long tracking shots, and the use of popular music. His films include, *Who's That Knocking at My Door* (1967). The use of stedicam rigs handled by an operator as a camera-stabilizing device that renders movement as smooth as tracking shots was by David O. Russel. In his films, there is a lot of camera movement that moves (zoom in) toward characters, away (zoom out) from characters, and even circles (Dolly) around characters in order to imbue the frame (picture) with energy. The arguments of anti-auteur theory critics are germane but the fact still remains that the director is the creative engine that propels film production. He makes use of thecast and crew while using technology to create a work of art that emanates from hisvision. The director remains the artistic leader of the production team and is ultimately responsible for every decision that shapes the motion picture.

Authorship: Director as Master Craftsman

No doubt screenplay is an integral part of the filmmaking process but it is still subjected to the director's control. The directors are the ones who interpret the script and are absolutely free to edit and rework it "nearer to their heart's desire" (Macgowan 307). Screenwriters often have no control in the visualization of their story as they have no physical role to play again on set (Sellors 356). He is at the mercy of the filmmaker to breathe life to a screenplay as the latter desires. Once a script is committed to film, it is taking a new life of transformation from words on paper to action that works in film. A dynamic director can make very beautiful and interesting shots in whatever situation during the shooting of a film due to his creative ability of seeing images in his mind-eye rather than the words captured on paper when reading. This singular reason as the foundation of the making of a film makes the director the god in film as his directorial vision takes control from the onset of the filmmaking process. The director is completely responsible for the meaning of a film, and it is only appropriate that he is credited as the filmmaker, producer and film owner. After all it is only the director who has the sweep of the film in his head. And only the director who knows the film from beginning to end while it is being made.

Indeed, without gainsaying, it is the director's concept that creates the look of the film. A good director can right what a mediocre screenwriter screenplay. A writer should write, actors should act, director should direct. Tregde sums up this argument of god in film personality of the director thus:

> The director, whether he explicitly controls all the subordinate work in a film or merely creates a certaincontext through his very presence, is the only participant in a film's creation whose moment of self-expression is wide enough and, thus, whose artistic vision may come to characterize the film as a whole.The director's very role in the filmmaking process forces him to attend-explicitly or implicitly to the entire film (29).

It is imperative to reiterate that people and imaginations make films and not technology devices. In feature film, the actors are basically the tools used by the director to transmit his vision to the audience. Without the actors, (including animation that usually has voice-over projected by human beings), there is no feature film. The actor(s) is the most important factor to be magnified by the camera. The director must give great deal of importance to actor as the vehicle or as the medium of expression.

A director must approach each actor according to what will work in each case. The importance of the actor is not in doubt and emphasises that films are about faces that breathe life into the characters of the story that is projected on the screen for the audience to watch. In the long run, the most vital thing is the actor. A film where the scenes work, it is a great work of art whether it looks good or not. The best-looking film in the universe with sloppy acting scenes is bad film.

It then becomes imperative that the director whose vision the actor conveys to the audience must be truthful to his own concept to make the film he wants to do. The director must know what he is doing to succeed in making a film as it has a soul to itbecause it is the creation of something in his own image. In this light, it means thateach director brings to a film the weight of his own experience, not only in the theatreand life, but he brings to it an eye through the actor.

There is spontaneity which is a necessary chaos of the creative process of shooting. Afilm may never end up exactly as envisioned by a director in his mind's eye. Sometimes it may be better or worse, but never exactly or precisely the same as visualised. Nevertheless, it does not imply a derailment of vision but exigencies that may crop up during the course of shooting such as natural causes, weather, illness, injury (accident); artificial or man-made causes, fights, electrical malfunction, prop inadequacy, etc. These unforeseen calamities may alter the picture-take of the story board or in the mind-eye of the director. Sometimes on a set with the shooting schedule in place, an actor may not remember his lines even after several takes. So, the director may change the entire scene and recreate another to best fit in and replace the original.

The film art is pictorial. Be it cinema or video, it is all about images with the compliment of dialogue, sound and music inclusive. Even if a director tells a story in linear or non-linear style, there must be a story to tell in order to engage his audience for the length of the film. So, the director has to go the whole hog to do it right in order to get the audience to suspend disbelief. Tregde elucidates that:

> The director approaches a film with more or less well-defined sense of its meaning. For him, this limit anddetermines what the basic drive should be of all the other contributing elements… the director's concernis always conditioned by a sense of the whole. He selects and guides all work and shapes it along the necessary router to achieve (as close as possible) whathe has in mind (29).

It does not in its entirety mean that the director is conditioned by a sense of the whole in his mind's eye. The fact that spontaneity inevitably sets in during production shows that the director does not have total, complete and absolute knowledge of the finished film in all its ramifications even if he has a picture in mind. It then means that due to the unforeseen on set, the director learns as the shooting of the film unfolds (Tregde 29).

Much of the work that goes into the production of a film is basically the shooting and editing. This is the time the creativity of the director and the projection of his vision isbrought to the fore. This period of execution is more about finding the true relationship between dialogue and picture and the final selection remains spontaneous. Spontaneity comes to play by creating something totally new during shooting and same in editing using effects. To the director what is of great importance is to care about making a terrific picture, a quality film production up on screen. The drama which is pictorially in nature is imbedded in fragmentary order. But as it involves actors, there is an order that guides their acts or performances under the strict direction of the director.

Beyond style, aesthetics and techniques are also hallmarks of directing. They are consummate products of directing and an affirmation of the foundation upon which film production is built for audience consumption. There are directorial approaches that are applicable to the production of film. A critical analysis of some of these approaches is imperative as it relates to film directing.

The Director in the Nigerian Video Film

The Nigerian video film industry which evolved from cinema brought by the British colonial government as a propaganda tool in 1903 has brought with it a uniqueness of its own since *Living in Bondage* (1992), produced by Kenneth Nnebue, a businessman and directed by Obi Rapu. This video explosion has altered themedia landscape of Nigeria molding in its wake a culture acceptable to a mass audience. Rising from the dearth of cinema production, partly due to the Structural Adjustment Programme (SAP), a government obnoxious economic policy in the 1980s, soared high the Nigerian Video film industry. “Video production in Nigerian certainly ranks as one of the highest in the world” (Ogunsuyi 433).

At its inception, it was [and still is] largely an all-comers affair that relegated to the background the idea of professional models, fashion designers, musicians, comedians, traders of all sorts, dealers, etc., joined in the fray. It was a cacophonous industry that the unprofessional called the shots thereby producing fewer intellectual films that were ironically appealing to a mass audience even beyond the shores of

Nigeria. According to Ekwuazi, the quality of the Nigerian home video is much and intimidating and the quality leaves much to be desired (ii).

It is a fact that "Directors come in all human type -tall, short, fair, dark, introvert, extrovert, loquacious, taciturn…" (Rabiger 7). But the Nigeria video landscape was with a clear difference. Most of the directors lacked directorial skills but hinged on the fact that with access to modest video equipment that they can direct a film of some sort. Financed by equally voracious money-bags who capitalised on the audience's huge appetite for a Nigerian video film, there emerged 'super directors. These director's ideology was predicated mainly on trial and error. They had no background that is a head-start to directing, having access to low-cost production equipment notwithstanding. Unlike the theatre where directing is linear, the film is non-linear for the cast and crew. And non -creative director would lose track of continuity as Rabiger declares:

> With shooting fragmented by lighting changes, talent availability, and budget, cinema is not even a good training ground for the actors. The best usually come from backgrounds, where the continuity of performance and the closed loop of communication with an audience have made them trust their instincts.The films actor on the other hand, must perform in fits and starts (14).

Just as posited by Rabiger, people and not equipment make film. Therefore, the director must act as a guide to the actor, using equipment in a setting to narrate the story to the audience. The fits and starts must eliminate into a finished production that is comprehensible to the audience. But the lack of directorial training skills still persists in the Nigerian video film industry especially among the emerging indigenous language films. One dangerous trend that portrays the Nigerian video film director of not being adventurous and creative is the thematic pre-occupation that has remained the norm. According to Doki the dominant culture in the Nigerian film video industry is ritually disposed. The Seamese relationship of man and deities is the preoccupation of scriptwriters r and directors. The protagonist is usually enmeshed in the make belief situation of occult realms as wizard and witche as object of human sacrifice (470).

But there has been a radical departure from this primitive culture of ritualism that became a trademark of Nigerian films. It is noteworthy that this paper is not condemning ritually inclined films as being less intellectual and devoid of creativity in their own right. The point to make is that the film world which is a projection of human drama cannot be seen as having only one thematic preoccupation in the entire

human nature. There are so many other issues that cloud the existence of man to be projected for the development of the society. It is on this heartwarming note that exposing and exploring other themes by another set of emerging directors is most welcome and an encouraging development in the Nigerian video film industry. And these crops of directors have not disappointed the audience as can be seen in the quality of film productions as *Adesuwa* and *Invasion 1897*.

Coming from a theatre background which actually is a first step of training platform for would-be film directors; some notable Nigerian video filmmakers have made their mark and have raised the bar in film directing. The necessity of having a theatre training background is posited by Hodges, thus:
The emphasis in this book may first be seen to make the director too badly analytical, but the intention is to show the need for the extensive training so necessaryto equip the director for his job. Without a wide knowledge of the theatre and a keen understanding ofits basic concept, he is simply ineffective (1).

In the same vein Johnson postulates that "His intelligence quotient (IQ), his experience as director, his deep knowledge of theatre arts and his creative abilities inthe theatrical synthesis etc., are all factors which interplay in the process of interpretation (61). Both Hodges and Johnson affirm the importance of theatre background as necessaryprimary standard of training to being a filmmaker. The need for having this trainingand experience is to disabuse the erroneous belief that the masterly of hardware, andnot learning screen techniques and technology, is the key to filmmaking. In fact, having access to low-cost video equipment is the industry' susceptibility to influx ofunprofessional and novices since the revolution of videography in Nigeria. With this development, Enekwe puts it succintly that:

> In the case of Nigeria, the people who are creating these movies are people who don't have idea oftheatre... They are doing what they like, however they like it. They are not interested in getting professionalsinvolved. They are carried away by their successes (42).

These so-called successes are lacking in filmmaking standards of proper acting versus technical production. To qualify to be good director, Johnson is emphatic on having a theatre training as the basic to quality as a good director (62). It is this theatre training that has made Imasuen a prolific director in the Nigerian video industry. His films like the ones under examination, that is, *Adesuwa* and *Invasion* 1897 portray him as a professional with creative skills, depth of imagination, and high technical and technological know-how that make his narratives to be indelible in

one's memory or mind. His trained professional competence is leverage on commitment, creativity and taking step to learn his profession from an institution with department of theatre art and film studies or groomed thoroughly in apprenticeship with an established film production company.

From the inception of the video film revolution in Nigeria, the director was overwhelmed by undue and unsolicited external influences that most times rub off on his creative ability. Interference in the creative direction of the production by the producer, executive producer and high-profile actors, was/is so pernicious that it cannot be over-looked. In the early stages of the industry, the money-bags, the Alaba International marketers called the shots as executive producers who impugned on the creativity of the director. To such executive producer's talent is just a measurable commodity placing premium on profit regarding value for their money as the same as quantity (Rilla 10). These money bags as in the heydays of Hollywood looked out for and engaged only directors who would do their bidding from script to casting and the entire production design, plan and execution (Rilla 9).

It is pertinent to draw attention to the fact that indigenous filmmaking constitutes a major stake in the development of the Nigerian video film industry. Nigeria as a country of diverse ethnicities and cultures, the video film has warmed its way into an audience that speaks a common language, and even dialect. Many of the indigenous language filmmakers do not learn from inside as educational institution but out of it, that is learning by doing.

Some indigenous language filmmakers as many as they come are no different from the directions of the early state of videography in Nigeria who were unskilled in the art of filmmaking. Only few indigenous languages video film directors have a clear grasp of what drama is. There are films in indigenous languages of Nigeria such as Tiv, Yoruba, Hausa, Igbo that form the major ethnic groups are without means of (artistic) communication that the home video leaves much to be desired.

The best usually come from backgrounds where the continuity of performance and the closed loop of communication with an audience have made them trust their instincts. The film actor on the other hand, must perform in fits and starts. Just as posited by Rabiger, people and not equipment make film. Therefore, the director must act as a guide to the actor, using equipment in a setting to narrate the story to the audience. The fits and starts 'must eliminate into a finished production that is comprehensible to the audience. But the lack of directorial training skills, still persist in the Nigerian video film industry especially among the emerging indigenous language films.

The Nigerian video film industry has become a bastion for filmmakers of all shades and sizes who have audience for their narrative acts irrespective of technical finesse of the productions. Directors like Lancelot Oduwa Imaseun are rooted in the training obtained from theatre practice and experience "wherethe continuity of performance have made them trust their own instincts" (Rabiger 14). This comes as a result of astrong sense of vision, and unfettered for making films such as *Invasion 1897* and *Adesuwa*.

Even though the director of the Nigerian video film collaborates with other creative artistic such as producers, screenwriters, costumiers, cameramen, make-up artistes, designers and editors, it is high signature that is on the final product. Whatever input the other creative artistes may make, it is the director's concept that must guide their input. From the screen play (pre- production) to acting (production) and editing (post- production), the director is fully and wholly in charge. Even where a director may not be physically conducting audition, he may give the description of who he wants in his film to the casting director who works on it to the details (Sellors 164). In the editing suite, he selects which picture rushes to be used in consonance with the directives he had passed on to the Director of photography in relation to the camera movement, distance and angles for his shots. In this wise, the filmmaker must be a firm and resourceful personality with creative capabilities that equal his imagination.He must learn his art or profession either from an institution or do a thorough apprenticeship with an established film school.

Director must interpret a screenplay "nearer to their heart's desire" (Macgowan 307).Hence, writers often have no control in the interpretation of theirstory (Sellors 366). Except where the writer is also the director, he is at the mercy of the director to carry out the vision of the screenplay. After all, a character on a page ofpaper is only but a series of lines of dialogue. Once an actor is cast, he or she becomesthat character that the director breathes life into. In Similar vein, Adesanya writes that:

The script is a germination of the film, out to try andwork from the script after you've shot the film is kindof ridiculous. The script doesn't work anymore. All I've got is what's on the screen and it takes on a life ofits own. It has its own dynamics and logic. You need torespond to that, because out of that come other ideas.

To most writer theorists like David Kipen, the writer is responsible for creating the world of the motion picture by capturing human actions or activities and transforming them into words on paper who should be considered the author of the film. Even though the writer theory has not been given the same serious thought as the auteur theory, the proponents argue that the director only carries out the bidding

of the writer by completing what the latter started (Kipen 17). As far as they are concerned, the director does not create from a void but on an existing creative concept design that is the writers. The writer is the one who creates the story and the director is the one who tells the story therefore the former and not the latter is the author of the film.

The writer theory falls flat on its argument of being the film god. Auteur theorists say that as long as the script or screenplay is subject to their critical input and acceptance, they are the author of the work. And in addition, it is the director who makes the story come alive from its docility with the coordination of the human and technology elements. The bedrock of developing aesthetic vision is derived from formative experiences which are reminiscences that unfailingly arouse one to strongly partisan feelings.

The creative artiste is first and foremost, the product of the society. Definitely he/she justknows life in order to create art which in film feature films to rearrange the humanactions which form the actual life into an entity that may perhaps look at life reproduction but which is not a reality. Thus, through technique, the rearrangementof nature is achieved using the form or structure of film as a medium. Film is not justcontent, but also structure or form: how the film will look, how its story will be toldand why.

The Directorial Style of Imasuen

Imasuen, who is a realist by nature, is of the school of realism which is predicated on an objective, truthful and impartial representation of filmic style. He has an eagle-eye for the minutest details in order to tell his story which he sees as pivot king and foundation with which a beautiful house is to be built. If the story is not griping, compelling, believable and plausible, it would distort realism. He believes that the key to filmmaking is the real human drama of our lives. A film has to show the right kinds of details with meanings than to have to show many things without meaning. The film ought to reveal things to the spectator as he goes along, rather than they revealing things about it. This is evident in *Adesuwa* and *Invasion 1897* under review.

As a director, Imasuen puts in a great amount of hardworking and decision-making skill into his work(s) which is an art that needs more of patience, details and determinationto recreate his ideas that build up his vision to a motion picture. His overriding directorial propensity or directorial concept turns towards realism. This is evident in*Adesuwa* and *Invasion 1897*. He adopts the epic genre to achieve realism in both films. He uses the flash back narrative styles to bring the audience up to date with thestory in *Invasion 1897*. He fiddles with current materials in

dealing with topical issues. In *Adesuwa*, it is the issue of lust that leads to the murder of the maiden ADESUWA and through deceit and coercion that culminated into her death. In *Invasion 1897*, it is the advocacy for the return of the stolen art works of the Beninpeople which are displayed in many museums across the continent of Europe.

Imasuen uses metaphor to avoid being too confrontational with hisviewpoints in order not to obliterate his aesthetic vision. This inclination to a realisticdepiction of life invariably influences the use of filmic components in his screenplay, language, the nature of telling the story, and every other aspect of the aesthetic elements in his films. He thrives to present events as they happen in real life.

Imasuen greatly gets involved in the writing of his own film stories. Closely linked to a goodstoryline that is well scripted is the powerful compelling dialogue which adds glamour and grace to his aesthetic vision. Good dialogue explains the story and helpsthe audience understand the conflict in the films *Adesuwa* and *Invasion 1897* in termsof determining the moods that drive the action forward which is predicated on revealing inner feelings, motives, ideals and thoughts inherent in the characters thatare necessary.

Good acting and effective role portrayal enhance the aesthetic quality of a motion picture. Lancelot does not compromise for there is sloppy acting in his film especially in *Invasion 1897*. He seeks out fine actors who are able to embody the soul, spirit body and life of the characters of his films as it is evident in *Adesuwa* and *Invasion 1897*. He adopts Peter Brook's "Poor theatre" and Konstantin Stanislavski "Affective Memory" or "Method Acting" theories which emphasise quality acting from the actors demanding that the invisible and latent be made visible. He hired A-rated actors who have carved a niche for themselves in the industry like Paul Obazele, Segun Arinze in *Invasion 1897*. But Mike Omoregbe who was with him inthe Earth-pot Theatre Group in Benin City did not carry this role of OBA convincingly. His cast in *Adesuwa* includes Olu Jacobs, Bob-Manuel Udokwu and Ngozi Ezeonu. In *Adesuwa* and *Invasion 1897* he auditioned and type-cast the actors like in some of his other films. He uses type-casting and stock characterisation in casting to achieve his aesthetic vision. It would be a filmic disaster to have cast black people for the role of the all-white British colonial Army in *Invasion 1897*. But what he achieved in realistic casts he failed to achieve in their acting which were slopes. The Caucasian actor were anything but good actors. Theirs was glaringly poor acting. Therefore, casting for realism without commensurate acting skills is not enough for realistic representation.

Imasuen is also of the believe that a people without a film to tell their story is like aperson without a mirror. A mirror is a reflection of oneself which reveals your realself with your back covered by your consciousness that you have behind, that cannotbe seen in the mirror. Therefore, as a Bini man, nay African, there is need for AfricanStories to be told by Africans about Africans who alone can see themselves in the mirror. He celebrates culture as he strives to make his films universal. His penchantfor cultural representation is evident in his films which expose the cultural nuances inhis thematic pre-occupation that help to achieve athletic vision in his work. His cultural inclination and appropriation as seen in *Adesuwa* and *Invasion 1897* is a manifestation of his cultural attachment to project his people's history.

Imasuen makes up in editing the things he leaves out while shooting. He uses the elliptical editing style which is an editing technique that ensures only the details important to move the story forward and help the audience understand the action are what is shown for consumption. This editing technique springs from the desire not to say everything about the story at once but to jolt the audience with surprise and confine them in suspense. He juxtaposes his shots during editing to create exciting and interesting sequence of the whole. Imasuen makes good use of juxtapositions and blending in the arrangement and editing of his shots, which helps the overall aesthetic vision –look and message of his works. For instance, the severing of the head from the neck in both *Adesuwa* and *Invasion 1897* is not revealed. Obi Olise and Executioner in *Adesuwa* and *Invasion 1897* respectively swings cutlass or machete and makes contact with the neck and yanks off the heads with blood gushing out. In the next frame of the picture is the kneeling headless figure that eventually slumps to the ground while blood sprouts out from the stunted neck. Achieving these actions was mostly done through editing in order to get the aesthetics vision across to the audience in the state of disbelief or the acceptance of it as reality.

Imasuen creates his films to elicit audience emotional appeal as depicted in *Adesuwa* and *Invasion 1897*. Indeed, good filmmaking is good storytelling that completely and absolutely catches the audience. Manoogian observes that:

> Successful storytelling, then, communicates with an audience on emotional level. Outstanding storytelling, with artistic merit, also does this, but goes further by introducing the meaning as well. Thedifference between an ordinary story and one that is outstanding is a difference in degree and depth, but the factor basic to both is emotional appeal (126).

Film itself has an authority about it, a realism which is the hallmark of Lancelot's works and authenticity that suggests a style in its entirety. The style of his films is imbedded in his vision. Style is affirmed by Manoogian as being, "the quality which gives distinctive excellence to artistic expression, consisting especially in the appropriateness and choiceness of relations between subject, medium and form and individualised by the temperamental characteristics of artists"(138).

To Imasuen, style is not about techniques of directing but in the genre of his films, which is epic of the heavy drama in the feature film category. His root as a Benin born gives him the impetus to tell his stories as he makes his audience share in his fantasy and accept it as reality through the channel of collaboration under his creative team management skills. As a director, his priority is for the cast and crew on his set to get a quality production up on the screen for the audience to see. Ultimately, it is the interpretation of the script, the right cast and the appropriate use of technology or technical aspects that tell the story. It takes a creative talent effort to make any film with the director leading or in the lead while the rest follow.

Conclusion

Imasuen likes to create friendly and serene atmospheric condition on his set because it makes each creative talent feel wanted. The director can make an actor feel that he or she is the one person on earth who can play that part thus confidence is boosted, and the actor acts his role convincingly. Film indeed is pure magic. The camera magnates the action playing out in front of it. It captures the character that emanates from the creative imagination and interpretation of the script played truthfully by actors. All of this is under the supervision, guidance and direction of the director who takes all the decisions leading to the finished product.

In making *Adesuwa* and *Invasion 1897*, it is the army of dedicated creative talents, assembled by the director, Imasuen that come to the fore in creating the looks and feels of the films that include the story (script), the cast, the crew and the editor. All these interrelate and the director relies on them to achieve the looks of his films. In appreciating how important each talent is as a personality factor, he is able to inspire confidence in the creative team when things are going wrong by making them believe that they alone have what it takes to make the film a reality. It is an excellent calibre of creative talents under the managerial ability of the director that make films that the audience identify with as their own.

The relationship between Imasuen and his various creative talent ensembles in the process of filmmaking illuminates him as the master craftsman. His managerial skills in handling the animate and inanimate resources to achieve his vision is an attestation

of his authorship of *Invasion 1897* and *Adesuwa*. His emergence in the Nigerian video film industry as a director was not accidental nor a stroll into the lane. The director in the Nigeria video film has imprinted his signature on the final product which makes him the author of the film thereby throwing him up as a master craftsman.

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UNVEILING THE LAYERS: A CRITICAL ANALYSIS OF KEMI ADETIBA'S FILMOGRAPHY

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Abstract
This paper analyses Kemi Adetiba's films, as a well-known Nigerian filmmaker, and her impact on the Nigerian film industry. The analysis delves into her films' themes, motifs, and elements to reflect Nigerian society's social, cultural, and political issues. The paper also explores how Adetiba's films challenge the traditional portrayals of gender, power, and identity in Nigerian cinema. Furthermore, this paper evaluates Adetiba's storytelling techniques, cinematographic choices, and directorial style to showcase their impact on the Nigerian film industry and their influence on upcoming filmmakers. Ultimately, this study highlights the significance of Adetiba's works inpromoting a critical and nuanced perspective on Nigerian society, culture, and identity.

Keywords: Filmmaking, Techniques, Storytelling, Cinematography, Directing

Introduction

In recent years, Nigerian film industry, popularly known as Nollywood, has undergone a remarkable transformation, with Kemi Adetiba playing a vital role in terms of innovation in storytelling and filmmaking. Adetiba's films have garnered local and international recognition owing to her unique storytelling and innovative filmmaking, which addresses pertinent social, cultural, and political issues in Nigeria, providing valuable insight into the intricacies of Nigerian life.

This paper aims to critically analyse Adetiba's filmography, delving into the layers of her works to reveal their thematic depth and societal relevance. It has two primary objectives; first, to examine the themes, motifs, and elements in Adetiba's films, providing a comprehensive understanding of how they reflect the diverse nature of Nigerian society. Secondly, it explores how her films challenge conventional portrayals of gender, power, and identity in Nigerian cinema, settin g the stage for more progressive and inclusive narratives.

Furthermore, the paper evaluates Adetiba's storytelling techniques, cinematographic choices, and directorial style, analysing their impact on the Nigerian film industry and upcoming filmmakers. This detailed exploration enables readers to appreciate better, Adetiba's contributions to the cinematic landscape and her unique perspectiveon her films. It underlines the significance of Adetiba's work in exploring Nigeriansociety, culture, and identity from a critical and nuanced perspective. By examiningher films, we can better understand the substantial influence of her storytelling, which contributes to the ongoing conversation about Nigerian cinema and inspiresaspiring filmmakers.

Critical Reading of Adetiba's Films

The Wedding Party

The Wedding Party, by Kemi Adetiba is a popular romantic comedy that combines entertaining moments, cultural representations, and narrative choices. We can better understand the film's strengths and weaknesses by closely analysing specific scenes, character dynamics, and cultural elements.

The movie begins with a lively and energetic wedding preparation scene that sets the tone for the grandeur and chaos of the upcoming events. The camera captures the bustling atmosphere as family members, wedding planners, and decorators work tirelessly to create a lavish setting. This scene showcases the detailed set designs and colourful costumes celebrating Nigerian cultural aesthetics, establishing the film's visual richness.

Adesua Etomi delivers a standout performance as Dunni Coker, particularly in a poignant scene where she confronts her parents about her desire to pursue her dreams and aspirations beyond the expectations of marriage. Etomi's portrayal of Dunni conveys a sense of inner conflict and determination as she challenges societal norms and expresses her need for personal fulfilment. This scene highlights the tension between tradition and individuality, providing a glimpse into the complexities of Nigerian society. The chemistry between Banky Wellington as Dozie Onwuka and Adesua Etomi as Dunni Coker is palpable throughout the film, especially in a lighthearted yet emotionally charged scene where they share a private moment amidst the chaos of the wedding. Their on-screen chemistry and natural performances add depth and authenticity to their characters' love stories, engaging the audience and evoking empathy for their journey.

In addition to the engaging characters and storylines, the film incorporates cultural traditions and celebrations, showcasing the richness of Nigerian weddings. The traditional engagement ceremony scene is vivacious and vibrant, immersing the

audience in the music, dance, and attire representing Nigeria's cultural heritage. This cultural representation adds authenticity to the narrative and fosters a sense of cultural pride and celebration.

Despite its successful incorporation of Nigerian cultural elements and strong performances from its cast, "The Wedding Party" has been criticised for relying too heavily on predictable plot devices and comedic tropes. The use of exaggerated stereotypes and slapstick humour in some scenes and dialogues detracts from the film's potential for nuanced storytelling, limiting its exploration of complex social and cultural issues.

However, *The Wedding Party* remains a significant contribution to Nigerian cinema with its vibrant visuals and celebration of Nigerian traditions, which appeal to viewers. Nevertheless, the film missed an opportunity to challenge stereotypes and delve deeper into the complexities of Nigerian society through more nuanced storytelling. Overall, the film is a cultural celebration of love and marriage that entertains audiences while showcasing Nigeria's rich cultural heritage. However, itcould have been more impactful with a deeper exploration of societal issues.

King of Boys

King of Boys, directed by Kemi Adetiba, is a captivating film that explorespower dynamics, corruption, and the quest for control in Nigerian society. The movie provides a deep insight into its strengths and impacts through its scenes, characters, and themes. The film's protagonist, Eniola Salami, played by Sola Sobowale, is a powerful and ruthless businesswoman involved in politics and organised crime. Eniola confronts a group of politicians in one of the opening scenes, commanding respect and asserting her authority. Sobowale's remarkable acting captures the character's determination and unyielding pursuit of power. Another noteworthy sequence is the high-stakes political gathering, where the camera captures the characters' tension and underlying power struggles. Adetiba's masterful directing skills are evident in the scene, using tight close-ups and rapid editing to intensify the suspense and showcase the complexity of the political landscape. Overall, *King of Boys* is a must-watch movie that provides a riveting and immersive experience for its audience.

Reminisce's portrayal of Makanaki in the film is impressive. His sly and unpredictable demeanour adds an intense sense of danger to his thrilling confrontation with Eniola. Through Makanaki's character, the film highlights the complex power dynamics and challenges the blurred lines between good and evil.
Moreover, the film critically examines societal issues prevalent in Nigeria. With

Eniola's character, it tackles themes of gender inequality, corruption in politics, and the consequences of wielding power. Adetiba masterfully weaves these themes into the narrative, shedding light on the multifaceted nature of Nigerian society and urging viewers to question the structures that enable injustice.

The cinematography and production design of *King of Boys* successfully capture the gritty atmosphere of Lagos, Nigeria's bustling metropolis. The visual elements, from the crowded streets to the lavish interiors, immerse the audience in the world of the characters and add to the film's authenticity. However, the movie's length and pacing may be criticised. Some scenes and subplots could have been shortened to over two hours to maintain a tighter narrative focus and enhance the overall impact. Nevertheless, the film is a compelling and socially relevant story that explores power dynamics and corruption within Nigerian society. The strong performances, especially by Sola Sobowale and Reminisce, bring depth and intensity to their roles. Adetiba's direction and the film's thematic exploration and immersive visuals contribute to its impact as a critical and thought-provoking work. Despite its minor flaws, the film, *King of Boys,* is a significant contribution to Nigerian cinema, engaging audiences and sparking discussions about power, gender, and the complexities of Nigerian society.

The Set Up

The Set Up, directed by Kemi Adetiba, presents a captivating narrative thatdelves into themes of manipulation, survival, and deceit. Through analysing specific scenes, character dynamics, and thematic elements, viewers can gain a deeper appreciation for the film's contribution to Nigerian cinema and its strengths. The story follows the character of Chike, played by Adesua Etomi-Wellington, a skilled pickpocket embroiled in a dangerous web of deception. In a tense opening scene, Chike is introduced as a resourceful and vulnerable individual navigating the streets of Lagos. Etomi-Wellington's performance effectively captures Chike's character, setting the stage for the following thrilling events. A memorable part of the movie iswhen Madame, portrayed by Tina Mba, plans and executes a risky theft as a skilledand enigmatic criminal mastermind. The scene is meticulously crafted, featuring a precisely planned robbery executed precisely. The camera work enhances the tension, employing close-ups and dynamic angles to capture the characters' expressions and the escalating danger. This scene showcases Adetiba's directorial skill and ability to create suspenseful moments that captivate the audience.

Jim Iyke gives a noteworthy performance as Hakeem Bello, a mysterious and captivating character with a troubled past. One scene where Hakeem confronts Chike

showcases Iyke's skilful acting, as he seamlessly shifts between charming and threatening, leaving the audience unsure of his true motives. Iyke's portrayal adds depth to the film and enhances the psychological drama at the story's heart.

In addition to its captivating characters, the film delves into themes of identity, trust, and survival in a corrupt society. Chike's descent into the criminal world forces her to confront questions of loyalty and self-preservation. Director Adetiba skilfully weaves these themes into the story, highlighting the morally ambiguous nature of the characters and the ethical dilemmas they face. The film's cinematography and production design effectively capture Lagos's grittyand atmospheric setting. From the dark alleyways to the opulent interiors of high-endestablishments, the visuals contribute to the immersive quality of the film and enhance its overall aesthetic appeal.

Although the film, *The Set Up* is a compelling and suspenseful film that explores themes of deceit, survival, and identity, some viewers might find fault with the movie's pacing. The story can sometimes feel rushed, with certain plot developments and character arcs needing to be fully explored, hindering the audience's emotional investment in the story and the characters' journeys. However, the strong performances, particularly by Adesua Etomi-Wellington and Jim Iyke, bring depth and complexity to their characters. Adetiba's direction, the film's atmospheric visuals, and thematic exploration make for a thrilling and engaging work. Despite its pacing issues, the film, *The Set Up* is essential to Nigerian cinema, offering audiences a captivating and thought-provoking cinematic experience.

Themes, Motifs and Elements of Nigerian Society in Kemi Adetiba's Films

Kemi Adetiba is a filmmaker who profoundly explores Nigerian society's social, cultural, and political aspects. Her films offer a nuanced portrayal of the complexities of Nigerian identity and the challenges faced by its people. Adetiba's storytelling delves into social dynamics, cultural traditions, and political realities, providing insightful commentary on the state of Nigerian society.

One recurring theme in Adetiba's films is the exploration of family dynamics and interpersonal relationships. Her movies like, *The Wedding Party* (2016) and *King ofBoys* (2018), examine the complexities of familial ties, depicting the tensions, conflicts, and enduring love that define Nigerian family units. Adetiba offers a realistic portrayal of family life, exploring the societal expectations, generational clashes, and personal aspirations that shape these relationships.

Adetiba's films delve into the impact of cultural traditions on individuals and

communities. In *King of Boys*, she examines the power dynamics within traditional institutions and how cultural practices intersect with political power. Her films highlight the challenges faced by those caught between tradition and modernity, prompting viewers to reflect on the tensions and choices that arise from navigating cultural expectations. Additionally, Adetiba's films provide a critical take on the political landscape of Nigeria, addressing corruption, power dynamics, and socio-political inequalities. In the film, she offers a raw portrayal of the Nigerian political system, exploring the complex web of power, ambition, and violence that pervades the political arena. Her films reflect Nigerian society, encouraging audiences to discuss social and political issues that shape their lives.

Analysis of the Recurring Themes, Motifs, and Storytelling Elements

Adetiba's films have a unique style, including recurring themes, motifs, and storytelling elements. One recurring theme is the exploration of female empowerment and the role of women in Nigerian society. Adetiba presents strong female characters that defy societal norms and traditional gender roles, empowering women to shape their destinies. This theme is evident in films like *The Wedding Party* and *King of Boys*, where female protagonists navigate complex social structures and confront obstacles with resilience and determination.

Adetiba also uses various motifs and storytelling elements to enhance the narrative experience. She frequently employs symbolism, such as specific colours, objects, orvisual motifs, to convey deeper meanings and evoke emotions. This adds layers ofmeaning to her films, inviting audiences to interpret and engage with the story on adeeper level. Her directorial style incorporates suspense, tension, and dramatic flair, captivatingviewers and heightening the emotional impact of her narratives. Her skilful use of pacing and cinematic techniques, such as dynamic camera movements and expertlycrafted montages, contributes to her films' immersive and engaging nature.

Challenging Traditional Portrayals of Gender, Power and Identity

Kemi Adetiba's films break barriers by defying traditional gender portrayals in Nigerian cinema. Instead of assigning stereotypical roles to women, Adetiba creates complex and multi-dimensional female characters that challenge societal expectations. Her films empower women to occupy typically male-dominated spaces, and she challenges gender norms. *The Wedding Party* is an excellent example of her innovative approach to gender dynamics. In the movie, female characters are not passive figures but active agents who shape their own stories. Adetiba delves into the intricacies of modern relationships and depicts women as strong, self-assured, and able to make their own decisions. This approach deviates from the traditional

narrative that often positions women in subordinate roles and instead offers a more uplifting and inclusive representation of female characters.

Power Dynamics and Identity Construction in Adetiba's Films
Adetiba's films examine the complex power dynamics in Nigerian society and challenge the traditional structures that uphold inequality. The films explore different forms of power, including political, economic, and social, and reveal the corruption and abuse that often accompany these dynamics. Through her films, she highlights individuals' struggles in oppressive systems and encourages viewers to closely examine the sources and impacts of power imbalances.

Adetiba's films masterfully explore the complexities of identity construction. Her characters grapple with their sense of self amidst the pressures of societal expectations and cultural influences. She adeptly showcases the intricate process of identity formation, highlighting the tensions between tradition and modernity, personal desires, and societal obligations. Her impactful work challenges viewers to ponder their identities and the factors that shape them profoundly.

Storytelling Techniques, Cinematographic Choices, and Directorial Style. Filmmakers use storytelling techniques to tell stories and keep audiences interested. These techniques include how the story is told, how the plot develops, how characters change, what they say, and what the story is about. According to Bordwell and Thompson (2010), storytelling techniques involve arranging and presenting story information to create a coherent and compelling narrative. Filmmakers utilise techniques like foreshadowing, flashbacks, non-linear storytelling, and narrative twists to engage the audience and evoke emotional responses.

Cinematographic choices are the decisions made by filmmakers about where to place the camera, how to compose the shot, what lighting and colours to use, and how tomove the camera. These choices affect the overall look and feel of the film and contribute to its storytelling. DeLancey (2018), explains that cinematographic choices encompass many elements that shape a film's visual aesthetics and narrative impact. This includes decisions related to shot size (close-ups, medium shots, wide shots), camera angles (low-angle, high-angle, eye-level), camera movements (tracking shots, panning, handheld), and visual composition (rule of thirds, framing, depth of field).

The term "directorial style" refers to the specific artistic and creative decisions made by a filmmaker that determine their movies' overall appearance, atmosphere, and mood. This includes the director's perspective, preferred themes, visual style, and

storytelling method. According to Barsam and Monahan (2016), the directorial style reflects a director's artistic sensibilities and signature techniques. It encompasses choices related to mise-en-scène (the arrangement of elements within a frame), performance direction, editing techniques, use of music and sound, and overall directorial vision.

Kemi Adetiba is known for her exceptional storytelling, cinematography, and directing talent, contributing to her films' engaging and immersive experience. She has a remarkable ability to seamlessly blend different genres, creating a unique fusion that keeps the audience captivated. In her film *King of Boys*, she masterfully combines crime drama, political thriller, and family saga to create a multi-layered narrative. This blending of genres adds depth and complexity to her stories, allowing her to explore various themes and perspectives in a single film. Adetiba's skilful navigation of genre conventions adds richness to her narratives and captivates viewers by subverting their expectations.

Kemi Adetiba is a skilled filmmaker who uses symbolism to convey deeper meanings and evoke emotions in her films. In *The Wedding Party*, she uses the wedding cake as a recurring motif to symbolise the pressures and expectations placed on couples during the ceremony. By using visual cues and symbolism, she adds layers of meaning to her films, encouraging audiences to interpret and engage with the story on a deeper level.

In addition, Adetiba makes intentional choices to enhance the visual aesthetics of her films. She incorporates a variety of camera angles, movements, and compositions to create visually stunning scenes. For example, in *King of Boys*, Adetiba employs a long take during a pivotal confrontation scene, where the camera follows the characters as they move through the space, heightening the tension and emphasising the power dynamics at play. This showcases her technical expertise and immerses viewers in the story, making them feel intimately connected to the characters and the unfolding events. Adetiba's skill in using camera angles, movements, and compositions is highlighted through the following examples:

The Wedding Party
Scene: The grand entrance of the bride and groom during the wedding reception. Camera Angle: Adetiba employs a low-angle shot, capturing the couple from below as they walk down the aisle. This angle emphasises their grandeur and significance, elevating their presence in the frame.

Camera Movement: The camera smoothly tracks the couple's movement, creating

asense of fluidity and dynamism as they make their way through the crowd. This movement accentuates the excitement and celebration surrounding them.

King of Boys
Scene: A high-stakes negotiation between Eniola Salami (the lead character) and agroup of powerful men.

Camera Angle: In the film, Adetiba uses a high-angle shot which places the camera above the characters. This particular angle creates a feeling of vulnerability and power dynamics as Eniola Salami is shown standing alone against a group of influential individuals.

Camera Movement: Adetiba uses tracking shots and close-ups during the negotiation. The camera follows the characters as they move around the room, highlighting their changing relationships and the tense atmosphere. Close-up shots of their faces make the emotions more powerful and let the audience see their expressions and responses.

The Set Up
Scene: A suspenseful chase sequence through the crowded streets of Lagos.
Camera Angle: In Adetiba's filming technique, there is a combination of low-angle and high-angle shots. In scenes of high intensity, the low-angle shots capture the characters from below, accentuating their determination and adding a heroic feel to the scene. On the other hand, high-angle shots give an overhead view, displaying the chaotic environment and the characters' vulnerability in the crowd.

Camera Movement: Adetiba employs dynamic tracking shots and handheld camera movements to fully engage viewers in the chase scenes. The camera closely follows the characters, building a sense of urgency and increasing the suspense. Additionally, quick cuts and fast camera movements add to the excitement, ensuring viewers are kept on the edge of their seats. These techniques are strategically selected and executed to enhance storytelling andevoke specific emotions, resulting in visually engaging and impactful scenes that contribute to the overall cinematic experience of her films.

Furthermore, Kemi Adetiba's directorial style is characterised by meticulous attention to detail and a commitment to authenticity. She carefully considers set design, costumes, and cultural nuances, ensuring that her films accurately reflect the Nigerian context. Her commitment to authenticity can be seen in her film *The Wedding Party*, where she captures the vibrant colours, elaborate traditional attires,

and lively cultural traditions of Nigerian weddings. This attention to detail contributes to the immersive experience of her films, transporting viewers into the world she creates.

Impact and Contributions to the Nollywood and influence on Upcoming Filmmakers

Kemi Adetiba is a renowned figure in Nollywood. She has made remarkable contributions through her innovative work and serves as an inspiration for emerging filmmakers. Her movies have received critical acclaim and have also been commercially successful, reaching a broad audience and advancing the growth and recognition of Nigerian cinema on local and international levels.

Adetiba's influence on the Nollywood is evident in multiple ways. Firstly, she has been instrumental in changing the narrative landscape by introducing fresh perspectives and defying traditional storytelling conventions. Her films address several themes, including social issues, gender dynamics, and political corruption, shedding light on the realities of Nigerian society. This has led to a more varied and nuanced portrayal of Nigerian experiences, enhancing the quality and depth of storytelling in Nigerian cinema.

Adetiba has significantly raised Nollywood's bar by advocating for higher production standards and technical excellence. Her meticulous attention to detail, commitment to authenticity, and exceptional production values have set a benchmark for aspiring filmmakers. By demonstrating the global potential of Nigerian cinema, Adetiba has encouraged the industry to strive for greatness and has motivated emerging filmmakers to push boundaries and explore innovative possibilities.

Kemi Adetiba's influence can be seen in the work of a new generation of Nigerian directors inspired by her success and innovative approach to filmmaking. These emerging filmmakers draw inspiration from her storytelling techniques, cinematography choices, and bold narratives, incorporating similar elements into their films.

Adetiba's work in Nigerian Society, Culture and Identity

Kemi Adetiba's films significantly promote a critical perspective on Nigerian society, culture, and identity. Her films explore various aspects of Nigerian life, presenting narratives that challenge conventional ideas and contribute to her work's cultural impact and societal relevance. Adetiba's films shed light on prevalent social issues in Nigerian society, such as political corruption, gender dynamics, socioeconomic disparities, and cultural complexities. In *King of Boys*, she examines

power dynamics and political corruption, highlighting their impact on individuals and society. Her films encourage viewers to question prevailing norms, engage in critical dialogue, and work towards positive change. Her movies are essential in promoting a nuanced comprehension of Nigerian society. By accurately depicting Nigerian traditions, customs, and daily life, she allows viewers to better appreciate the country's cultural diversity and rich heritage. In "The Wedding Party," for instance, Adetiba highlights the liveliness and importance of Nigerian weddings, celebrating the cultural intricacies and dynamics involved. This portrayal not only enhances cultural pride but also challenges preconceived notions and encourages amore nuanced comprehension of Nigerian culture and identity.

Adetiba's films have significantly contributed to Nigerian cinema, both locally and globally. They are well-received worldwide and offer an unparalleled view of Nigerian culture. By showcasing the multifaceted nature of Nigerian society. Adetiba's work promotes cultural diversity and questions the conventional narrative about Africa. Her films are an avenue for unheard voices to be heard and for a more comprehensive and equitable portrayal of Nigerian life. Her works are significant because they connect with audiences and stimulates meaningful discussions about important issues. Her films address topics that are relevant not only in Nigeria but also on a global scale. By presenting these stories, Adetiba inspires viewers to think about their lives and communities, promoting empathy, comprehension, and analytical skills. Consequently, her work encourages dialogue, self-reflection, and positive societal change.

Conclusion

Kemi Adetiba's filmography offers insights into Nigerian society, culture, and identity. Her films address pressing social issues, including political corruption, power dynamics, and socioeconomic disparities. By highlighting these problems, the films encourage viewers to think critically about the structures that maintain inequality and question prevailing norms. Additionally, Adetiba's films authentically portray Nigerian traditions, customs, and daily life, promoting cultural pride and challenging stereotypes. This representation fosters a deeper appreciation for Nigeria's cultural diversity and rich heritage. Her exceptional work magnifies the voices and experiences of marginalised communities, particularly women, young people, and other underrepresented groups. This approach leads to a more comprehensive understanding of Nigerian society, promoting greater empathy andconnection among viewers.

Adetiba's films have created a significant cultural impact locally and globally. By challenging the dominant narratives about Africa and promoting dialogue and

introspection, her work contributes to diversifying cultural representation. Furthermore, her films catalyse critical engagement, cultural pride, and positive change, reaching beyond Nigeria's borders. Her filmography showcases her remarkable ability to address social issues, amplify marginalised voices, and achieve cultural and societal relevance. Her work is a powerful force for positive change, inspiring audiences to engage critically, embrace cultural diversity, and work towards a more equitable world.

The film maker has significantly impacted the Nigerian film industry and beyond. Her films demonstrate the power of cinema to promote critical perspectives, cultural understanding, and societal change. Adetiba challenges traditional portrayals, addresses social issues, and provides a nuanced depiction of Nigerian society, culture, and identity. Her work sparks meaningful conversations and encourages viewers to question norms and biases. Adetiba's influence extends to emerging filmmakers, who look up to her innovative storytelling techniques, cinematographic choices, and directorial style as a standard for pushing boundaries and exploring diverse narratives. Her works have greatly influenced how people view Africa and its culture. Through her authentic and diverse storytelling, she has helped break down stereotypes and create a more accurate portrayal of African experiences. Her films have inspired and connected with audiences and will continue to have a lasting impact on the Nigerian film industry and beyond. Adetiba's commitment to promoting critical thinking, cultural awareness, and positive change will shape the perspectives and goals of filmmakers and viewers for years to come.

Kemi Adetiba's filmography is a remarkable showcase of her artistic vision, social awareness, and dedication to highlighting a critical outlook on Nigerian society, culture, and identity. Her creations will keep motivating, teaching, and giving viewers strength, leaving a lasting impact on the film industry.

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'FACTS','FICTION' AND THE DEBATES ON SELECTED NIGERIAN FILMS AS A SOURCE OF HISTORY

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Abstract
This paper discusses the debates on the role of historical film in historical documentation, using two Nigerian historical films: *October 1* and '76 as case studies. The paper examines the arguments of two contemporary Nigerian historical filmmakers on the role that these films play in the documentation and dissemination of history to the Nigerian people, what they choose to represent and what they discard. This is especially important as the audio-visual mode of film continues to be powerful and far-reaching in the diffusion of information in Nigeria. Debates on whether these films are 'trustworthy' sources of history become contentious as the differentiation between truth and fiction in a feature film becomes thin. There is also the overriding aim of the filmmaker to provide entertainment in order to make profit. The audience on the other hand, while being entertained, get history lessons inadvertently and such lessons go ahead to shape public opinion.

Keywords: Nigerian Historical Film, Nigerian History, Facts-in-film, Fiction-in-film

Introduction

The filmmaker makes a film primarily to entertain for the purpose of making a profit. Sometimes, depending on the storyline that he/she is trying to actualise and the traction that the film is hoping to gain, the films are dated back into history. The filmmaker experiments with periods, exploring a storyline set in history, paying care to language and nuances of the period. There is attention to all aspects of production as well, from set, to costumes, hairstyles, make-up and so on. The editing and colour-grading also factor in the period and the story that the film is trying to depict. What the audience sees however, is a portion of the past, which may be considered as their history in audio-visual. Basically, does it matter whether this was the intention of the filmmaker? The emotive nature of the film ensures that the audience sees "history" come to life.

The historian now, being an important and informed extension of the film audience, also gets to see the film, and draws relationships and parallels with the actual

accounts of history, finding faults and critiquing the historical sense in the film. It thus becomes a testy environment as the filmmaker, when challenged by the historian, is now pressured to argue that he/she has interpreted history as creatively as possible in view of "poetic licence." While the historian tackles the film, stating that misinformation or misrepresentation in the name of creativity is not pardonable, the general public, on their own part, form opinions about the "history" presented whether accurate or inaccurate. Thus, the debate drags on and on.

Many times, public opinion begins to shape and colour the public perception of certain events in history and there have been instances where film as pop culture influenced public opinion stands as the publicly accepted history. It is important to also look at the intrigues involved in the presentation of the past to an audience by the filmmaker. At some point, the life of an artist may be in danger if he presents the past in its inglorious details. Filmmakers, using their creative/poetic licence, have had to use allegory as a tool of masking the actual records of history, making it less offensive, thereby avoiding litigations and persecutions. This paper will equally engage the role of the filmmaker in the deconstruction of European history in Africa. The orality in the early history of Africa does not discredit it as an authentic source of history.

Filmmakers such as Ousmane Sembene and Tunde Kelani have drawn generously from oral traditions in the making of their historical films. The paper will also interrogate the historical film as human agency, looking at how audio-visual images from past figures relate with their own present situations. There will be an attempt to define the historical film and differentiate it from the Epic Film genre as advanced by Haynes in 2017 in the book, *Nollywood: the Creation of Nigerian Film Genres.*

Debates on the role of the historical film in History

Lanre Bamidele, a culture expert, weighing in between the two sides: historical film and history in the process of socialisation says that the historical film can bring up the emotional undergrowth that may have been missed by the Historian (Bamidele 70). Itwill be quite bogus to state that the historical film can totally replace the history of anation as suggested by Ogunleye (479). She made this claim as a result of the removal ofhistory from the curriculum of secondary school students in Nigeria. Since historywill not be taught to the youth of the nation, she figured out that a brand of historicalfilm, the docu-drama, can provide an alternative way of documenting history (35). When history is not prioritised by the government of the day, the filmmakers fill in the need of the people with the historical film, how objective canthis be?

Bamidele, while arguing that film and history play complementary roles as cultural products, explains that historical films can be used to unite a heterogeneous country like Nigeria (quoted in Akoh 136-138). This becomes important in a country with over three hundred ethnicities, who are largely disinterested in the history and language of the other ethnicities. A historical film becomes an entertaining way to educate Nigerians especially because while the traditional historical documents tend to write on great events and political leaders, films sometimes document day to day life (134). The emotional undergrowth reveals itself in the dressing, fashion, nuances, accents and mannerisms of people who have lived in the past, giving the people living in the present, a spectacle, a glimpse into the life that is gone and in so doing, promoting socialisation and acculturation.

Obaro Ikime, one of the foremost Nigerian historians, in the introductory chapter of his collection of lectures and papers in Nigerian history spanning five decades, stated that the value of History is to teach us what man has done and in so doing, explain what man is (2). History is important for self-knowledge. When a man does not understand himself or believes the account of others in his search for self, there portends a problem. Ikime is stressing on the need for Africans to tell their own stories. The historical film, done by indigenous filmmakers, presents an opportunity to rewrite the history of the Europeans in Africa. Nigeria's foremost theatre practitioner, Femi Osofisan, makes a related claim for theatre (153). He explains that colonialism brought along white supremacy. This caused a situation whereby Africa is regarded as the 'dark continent' with a missing history.

Many early European writings about Africa indicated that the Europeans found Africa. The problems with such documentation is that it disparages the history of the people and reduces its essence. Osofisan thus charged African artists and writers with the task of reviving the relegated histories through all possible means. Africans have been known to have preserved their history through arts, music, oral lore, oral tradition, religious performances amongst other cultural practices. The modern African writer and artist must therefore go an extra mile to recover the 'autonomous identity'. Ikime reminds us that one of the aims of Colonial rule in Africa is to achieve an ideological brainwashing which denied that the African had a valid past and an autonomous culture (29).

Finding the Links between Film and History

The filmmakers I have interviewed were invited to comment on the role that historical films play in re-writing history through the filmic medium. Bamidele, who has done important work in finding a link between history and films as complimentary cultural products, has his position on role of film in homogenising a heterogeneous Nigeria, has had his position collaborated by Ikime,who stated that

one of the greatest problems that Nigeria faces is the inadequate knowledge of the history and the way of life of the various groups that make up Nigeria. The problem is both a case of inability and unwillingness (10). Film, as anauthentic popular art, inadvertently serves as a tool of mass orientation and inter- integration, in a multi-ethnic nation like Nigeria. It is also a useful tool for pedagogy. Filmmakers and historians make use of the same source in terms of African oral tradition. While it is true that the past jumps to life through the costumes, makeup, set, characterisation and language spoken by the characters while re-enacting a story, at the same time, facts cannot be replaced by fiction. The historian deals with the facts but with the filmmaker, the facts undergo a creative process that most times, twists or tweaks the facts for their own ends. To the academic historian however, a half-truth is no truth.

The point of divergence between the historian and the filmmaker lies in the factuality of the work. For the historian, sticking to the facts is the ultimate aim of a work, but for the filmmaker, the spectacle is the ultimate because a film, historical orotherwise, must appeal to the audience and thereby, sell and bring in profits (in thiscase, we are examining films made by independent producers for the purpose of making a profit and not sponsored propagandist films). Jordanova (126) explains thatuniversity scholars of history who teach 'academic history' believe that there is littleelse outside their field. They close their eyes to the popular and widely acceptable world of public history which manifests in films, museums, art and historical novelsas the case may be. These are more accessible by the public and are widely read orseen as they are by default designed for a mass audience. Ikime (4) believes that History must be drawn upon by all other fields, therefore academic historians mustbe open to the new trends around them.

The filmmakers concede to the fact that it is easier to hide unpleasant details of the past in the film script with metaphors and allegories that will hardly be offensive toanyone since it will be considered as art. However, the historian may be plagued withthe burden of being unbiased, being politically correct and must be conscious of notreporting incisive and incriminatory details especially in a society whereby freedom of expression is not completely free. Tunde Kelani confessed in an interview, that heused allegory in *Saworo-Ide* to coat the harsh truth of the massacre of the military regime in Nigeria, notably General Ibrahim Babangida, who ruled from 1985 to 1993 and General Sani Abacha who ruled from 1993-1998 leading up to the reintroductionof democracy in 1999 after the death of the Sani Abacha. Artistes and activists havebeen previously persecuted by this regime and it was only safe to present an allegorical representation on screen. The filmmaker can effectively hide the truth in alie. The guilty party may decode it, however, it will be hard to prove that the offensivewas directed at him since the films usually come

with a caveat that 'any semblance toreal life is regretted.' This is the strategy of Tunde Kelani in *Saworo –Ide.*

Cham Mbye, the founder of the Centre for African Studies at Howard University who has worked on the reconfiguration of Africa's past via film, illustrates throughthe work of Ousmane Sembene, the importance of oral tradition and memory as the bedrock of history in Africa (Samba, et. al. 24). Sembene, through his films, consciously deconstructs the history of Europeans in Africa but illustrates through oral tradition woven into film, the 'authentic history' of Africans. Sembene, in his pan-Africanist drive and in a bid to set the records of the History of his people straight, produced a number of films in his native language, Wolof. In *Emitai* (1971) and *Ceddo* (1977), themes include the history of colonialism, the failings of religion; the critique of the new African bourgeoisie and the strength of the African woman. Sembene also prefers films to books because of its reach and effectiveness in Africa. Cinema is seen as a veritable tool for mass mobilisation. This version of African history will not rely on 'accuracy' as demanded by the ethics of history but the lack ofaccuracy does not diminish the truthfulness of the historical presentation. For that reason, it is a battle, a contestation of Arabic and Western histories and the enthronement of African history through oral tradition. These filmic representations are usually powerful and reach a large number of people - both locals and the international community – they open up conversations that require a rethinking of 'formal history' and they re-shape public opinion of some events of the past.

Despite the fact that Nigerian historical filmmakers are entertainment-inclined, their works open up conversations about history and the past of the people that are represented in their films. These in turn generate conversations, interest and some sort of education that cannot be ignored. These conversations happen in small and large gatherings, between families and friends, after watching historical drama, or as a conversation in a television forum. Now that we have a preponderance of social media platforms, film circle groups on WhatsApp discuss historical films, pointing out the accuracy or lack of it. There are conversations on Facebook and other social media platforms as well. Recently, in the social media space of Nigeria, the films *Gangs of Lagos* spurred hot debates. The Eyo masquerades of Lagos have historically been known as rod-holding masquerades of Lagos; their dances and costumes are regal and a cynosure and pride of both Lagos indigenes and settlers alike. The depiction of the Eyo masquerade as a gun-toting masquerade in *Gangs of Lagos* came as a rude shock, a misrepresentation of the culture of the Lagos people and a misappropriation of the sacredness of the masquerades. The Eyo of the *Gangs of Lagos* movie has destructive fire cracks coming from the rods (gun), while some argued that it is a creative depiction, others stated that the film is revealing the undocumented nature of the Eyo; and others see it as a desecration of their custom.

Pressure groups wrote petitions against the film. The National Film and Video Censors Board was dragged into the mix and the matter was taken to court. In defence, the filmmaker, Jadesola Osiberu says she represented what she saw one time that she was filming on another set in Isale-Eko.

The problems of history in Africa, in itself, are numerous. Brockett & Hildy hint on problems with historical sources of African history. They suggest that because Africa did not develop a written language in good time but maintained their historical records through oral sources, especially through the tradition of the griot, astoryteller who committed to memory and passed on to successors a record of the community, colonial powers were dismissive of these oral histories initially and by the time techniques were developed for using them effectively, most of the sources were lost (568-569). More or less, the custodians of the information and knowledge of Africanhistory were dead and the newer generation were mostly uninterested in passing thison because of the new civilisation that came with colonialism which meant taggingthe indigenous as old-fashioned. Before the African elites realised their errors, someoral codes had disappeared forever. Cham, said 'in Africa, an old person that dies is a library that burns' (20 quoting Hampathe Ba).

Robert Rosenstone in his seminal article "The Reel of Joan of Arc: Reflections on the Theory and Practice of Historical Film' published in the *Public Historian* explains that historical films play an important role in historical documentation (62). This isbecause historians are seeing the audio-visual media as a teaching aid in teaching history. They are thus both 'collaborators' and 'competitors'. Historical films activate the imagination of the audience and transport them back to a period in time that they may have not witnessed. The interpretation of both the filmmaker and the historian ismade in the present. They have both not likely witnessed the period that is depicted inthe historical film which is now being interrogated by the historian. Jordanova (81)moreover states that there is a new crop of historians who consider 'visual culture' asan authentic source of history. He also affirms that what is known under the umbrellaof public history which includes 'museums, the media and the historical novels, has a massive impact on how the past is imagined.' What is termed as "historical fact" hasbeen argued by Carr with counter arguments by Elton. The debate is that 'historicalfact' does exist outside of the historian and does not need the validation of the historian to make them facts. The historical filmmaker can also independently call onthese facts for a creative representation in their works.

In a wider sense, African writers (and screenwriters as well) have largely been concerned with pan-Africanism using historical representation or re-representation as the step-board. Kole Omotoso explains that writers such Leopold Senghor, Sembene Ousmane, Camara Laye, Ayi Kwei Armah, Kofi Awoonor, Mongo Beti,

Tchicaya U Tam'si, Ngugi wa Thiong'o and Es'kia Mphahlele, amongst others, continue to write with more historical acuity resting upon their pan-African ideals (28-32), While they search for historical acuity, they refine history with their pan-Africanism. Ultimately, for the African filmmaker or writer, the presentation of facts stemming largely from oral tradition in their audio-visual creations is very important in the promotion of pan-African ideals. African filmmakers notably Sembene and Kelani continue to redefine history and provide fresh perspectives through the audio-visual medium.

While historical materials can be 'clinically precise' because History has been adjudged to be both science and arts and as such thrives on facts (there is a testing ofhypothesis, Neuromatics and so on which is the science of History), it may fail to conjecture the nuances, the truths about being and living that a historical film can provide. The historical film, moreover, is 'free' to explore and engage the mind of theaudience, to weave critical events of the past around relatable themes such as love, betrayal, etc., while actively presenting a past period or event. Film, thus presents theaudience more agency as they are able to link characters from a past life into their own present and in that way, get answers to some pressing questions that they mayhave. A look into how the people of the past lived, loved, failed and succeeded, helpsto keep the people in the present grounded because they can relate whatever the people of the past have gone through and avoid their mistakes. The audio-visual medium of the film is especially powerful as a result of its wider reach in Africa andas such continues to serve as a powerful sociological and educational tool in Africansociety.

This psper analyses the arguments for film as history made by two prominent Nigerian historical filmmakers. The filmmakers stated that the Nigerian historical film should be considered as an authentic historicalmaterial in the same way as historical books, archival materials and other historical materials. Their overarching reason is that historical films open up conversations around history in a way that the historical materials may not and that they reveal truths that may have been missed out by the historian due to bias or corruption. Thehistorical film with its unique audio-visual mode, brings history to life through all theaspects of production mise-en-scene: costumes, make-up, scenery, set, props, lights and camera aesthetics. It conjures up images in the mind of the audience and helps to bring their past into the consciousness of the present. It is important for a story to be told by someone who looks like one, talks like one and has a similar situation with one. This is the bottom-line of the argument by Ikime; it is important for the story to be told by the locals and not a western interpretation of Africa. The historical film therefore calls the past to life and brings past events into conversation in the present while finding a plausible blueprint of the future. The Nigerian filmmakers

interviewed stated, as part of their aims in making the historical films, a desire to thrust the Nigerian history into people's consciousness while at the same time re-writing history and telling an 'inside story' that may have been missed by the historian. The argument that a historical film is biassed was rebuffed by saying all historical documents are biassed and political. Nigerians no longer want the history of Nigeria that states that Mungo Park founded the River Niger. River Niger had existed for several years before Mungo Park "found" it. This is the same history that was rejected by Chinua Achebe in *Things Fall Apart,* the history that states that the gods of Africa are heathen and that the European god is the one and only true God. The complicity of the Europeans is evident in the carting away of "artefacts"during the looting of Benin in 1897. These artefacts were not discarded as heathen or gods, rather they were taken away as treasures to overseas museums. There is the rejection of Western-styled patriarchy, whereby African women were placed on the back burner in politics and governance when previously their place was assured in the political makeup of their communities (Oyewunmi 20). Women in pre-colonial Igbo communities "sat" on erring men. This was reported by Judith Van Allen in 1997. The resistance and protests of the women led to the Women War of 1920 which left more than 50 women dead and several injured. The experience of the Igbo women under British colonialism shows that many times Western influence destroys the autonomy of women that the pre-colonial African tradition empowered, and that these changes, most times, do not provide viable alternatives. The resultant effect is the emasculation of women in western-styled patriarchy as advanced by Oyeronke Oyewumi.

Epic Film

It is important to take a look at the Epic film and illustrate its difference from the Historical Film. The 'Epic film' is the typical Nigerian phrase for any film that attempts to depict the past. The Epic film characteristically is set in some rural setting with dated costumes, usually depicting a semblance of the rural areas of Nigeria. It can belong to any ethnicity, but symptomatically, it is centred on one major ethnicityand sometimes their interaction with other ethnic nationalities. Haynes in his book*Nollywood: The Creation of Film Genre* (141) dedicates a chapter to "The CulturalEpic: Representing the Past" in which he explicates that films that are set in a traditional setting of thatched roofs and fanciful traditional costumes are usually classified by the terminology "epic" John McCall (100), while defining genres in Nollywood also mentioned the "historical epic. Agina (45-46) referring to Rosenstone's argument that for a film to be labelled historical, it must submit to theprevailing historical narratives of the day, questions what happens to the filmic construction of past events that fail to fall under the rubric of historical films? She explains that Epic films, which are a curious mix, a hybrid of both official and unofficial history, deserve to be labelled and studied in their own rights. However, to

the undiscerning public, they can be a potent tool of misinformation and miseducation. They however still serve pretty well in their role as entertainment. The Epic Film is differentiated from the historical film in itsdegree of verisimilitude which shows in the attendance to details in the mise-en-scene and the ability to be able to classify it into identifiable period in Nigerian history namely pre-colonial, colonial and post-colonial. Epic film curiously, may perform the opposite role that the historical film has set out to achieve. In a situation whereby there is anachronism, large disparities or sometimes no similarities between the historical account and the film, the Epic Film will be guilty of misleading the viewing public. It is important for a "historical film" to be distinguishable in a historical periodisation in the Nigerian context and to be situated in a verifiable "official" or "unofficial" account of history for such a film to be able to function as an alternate historical document as advanced by Lanre Bamidele and Foluke Ogunleye. This is a fundamental test that the historical film must pass.

Haynes sees Epic films as low budget, easy to achieve, shot in villages around Enugu in Eastern Nigeria, where the locals are welcoming and provide cheap labour and extras. The Epic film is a mix of folktales, myths and fiction (Haynes 148). The problems with Epic films range from the lack of verisimilitude to the fixation with aparticular type of setting (which is usually that of thatched roofed villages as well as traditional costume, hair and makeup) as explained by Haynes (142). Verisimilitude cannot be divorced from the historical film because misinformation and misappropriation can alter how history is being understood. Epic film have a romance with the enthronement of the Igwe which is far away from the truth of the Igbo historical configuration, which is not authoritarian The Igbos in these Epic films usually have an authoritarian Igwe. Igbos are known to have a fragmented political system where each village consists of a group of related families. Each of these families had a head who held the Ofo titles. These Ofo title holders constitute the council of elders who deliberate on matters pertaining to the community. The Okpara, who is usually the eldest title owner, usually presides over council matters (Adegbola, Atolagbe and Owolabi 101). Ohakim, explains that the Igbos practised 'non-centralised government' which was diffused among the members of the community (82). The age-grade system also promoted healthy rivalries as people of a particular age-grade converge for communal duties. The Igbo political system can best be described as very egalitarian and republican except for the Arochukwus whohave a king. Igbos generally are anti monarchist. The anachronistic usage of the Igwecharacter although it adds to the aesthetics of the Epic motif, it is however not historically proven. Along these lines comes what Jeyifo describes as the 'Igwe Sublime'. He explains that:

One of the most amazing of these Nollywoodian reinventions

> of the African past and present is what I call the 'Igwe Sublime'. East of the river Niger, the historic legacy of governance is a proud and vigorous tradition of a robust, yeoman republicanism that had little place for chiefly autocracy and hereditary privilege; in Nollywood video films and before our very eyes, absolutist 'Igwes' with unlimited power over their subjects are being made normative as the essence of the received heritage of political governance. And in an incredible bewitched and bewitching twist, this Nollywood 'Igwe' construct has now entered the liturgical lexicon of Pentecostalworship as one of the praise names of Jesus: Nollywood is not only reflecting but producing reality, even if this a charmed, hallucinatory reality (quoted in Ogunbiyi 615).

Jeyifo also notes that Nollywood filmmakers are mostly ignorant of the great African filmmakers such as Ousmane Sembene, Souleymane Cisse, Haile Gerima, Oumar Sissoko, Jean-Pierre Bekolo, Fanta Regina Narco and many others. Because of this, they do not have examples to benchmark their films against. The production timeline which is usually between two to three weeks also presents a challenge with the writing of good screenplays and stifles creativity (quoted in Ogunbiyi 613). As much as Epics are works of art in their own rights, giving entertainment and visually appealing images, they can constitute a danger when they are considered as alternate forms of history. Haynes, explains that the shop attendant in the video shop at the Idumota film hub, pressed different VCDs of Epic films into his palms, calling them "library films" (148), since they show "our" culture. This is the reason why the Epic film must be distinguishable from the Nigerian Historical film. Theremust be a clear demarcation between a film that has no regard for verisimilitude and contains gross misinformation and misappropriation of the story or the aesthetic elements. While misinformation, misappropriation and anachronism can be arts in their own elements, the conceptualisation and definition of 'Nigerian historical films' cannot hold.

In the light of the argument above, the Historical film genre can thus be defined as afilm about Nigeria's past (pre-colonial, colonial or post-colonial), where there is a deliberate consciousness re-enact the past by paying attention to minute details suchas scenery, set, costumes, make-up, language and so on, with adequate room for creativity and entertainment. It can also be defined as a film where the narrative isabout a specific event, place, hero or heroine in the past dramatically captured in thefilm medium. Another definition will be that of a film set in a particular period in thepast; clearly defined and containing verisimilitude but projecting a fictional plot

notin any way connected with a recorded happening in the past. A historical film can also be defined as a film with a metaphorical representation of the past. Because of the sensitivity surrounding most films, especially the political historical films and the religious-historical films as well as the problem of censorship. The producer or director may attempt to mask issues or events in the past by hiding the details underpseudonyms. These films are usually satirical and critical of past or presentgovernments. A historical film must be distinguishable from an epic in its attention todetails, consultation /dialogue with history and verisimilitude.

To make a balanced argument, it must be stated that creativity can get in the way of accuracy in a historical film. Many of the historical filmmakers that Nollywood has produced are interested in commercial viability of the feature film. Their primary motivation thus remains profitability and they will stop at nothing to ensure that their audience is entertained even if it means re-arranging the facts to ensure entertainment and acceptability. Some of the filmmakers sometimes do get sponsorship from 'vested interest' who want the films to be portrayed in a certain way. Ideally, he who pays the piper dictates the tune, the type of historical film that will be made will be determined by the type of financial motivation they can get. The motive will determine the plot. The end justifies the means. In a conversation with Lancelot Imaseun, who made *Invasion 1897*, he confessed that he did get help from vested interests in the Benin Kingdom in the making of the film, however, he upholds the opinion that the film is "the" accurate account, as he is from Benin (Bini), and he has consulted far and wide before proceeding to make the film. However, we cannot expect Lancelot to make an objective film, because his loyalty will lie with his people, who have sponsored the film. In this case, if any other party thinks that the representations in *Invasion 1897* are not correct or are parodied, one will expect counterclaims in terms of the production of another historical film that can present the story from a different angle. One will then depend on the emotions and reasoning of the viewing public to form their opinions.

Interviews with Kunle Afolayan and Izu Ojukwu

A question was posed to two Nigerian filmmakers who had produced films in the Historical film genre to find out if they thought that their films can be considered ashistorical material in the same way that we think of 'core' historical materials such asarchival materials and history texts.

Kunle Afolayan made *October 1* in 2014. The film weaves a thriller around the events leading up to the independence of Nigeria in 1960. The protagonist, who bybirth and education, seems to be a hope of both its immediate community and the country's approaching independence has an underlying destructive behaviour of

rape and murder, stemming from a traumatic childhood experience of same-sex statutoryrape experience that went on unchecked for six years. He eventually got nabbed leading to his untimely death. Kunle Afolayan reacts by stating that:

> The story of *October 1* is the history of Nigeria. Nigeria has been raped by the colonialist and thishas messed up our psyche till date. The colonialists, hiding under church mission and evangelism, also did a lot of damage to the people's way of life by creating a forced entity called Nigeria. In other developments, many scandalous stories did notcome out in the regular press and therefore could not make it to the archives for Historians to gather as data but they did happen to real people. An historical film can re-enact this. Although it is fiction, it is based on real happenings'.

Kunle Afolayan thinks of his story as a metaphorical representation of the effect of colonialism on the entity called Nigeria. He also believes that the intent of the imported religions are not altruistic but only a means of control of the mind. The altering of the indigenous culture and polity brings to bear in a psychologically damaged nation. However, these insights are not stamped on the screen, they are subtle and require the audience to fish them out. In the use of allegory to pass the message of colonialism and its ill across, some quarters condemned the film for itssemiotic usage of the symbols of the Catholic Church. The Catholic Church has brought a lot of development to the Nigerian community, through the creed of religion by service. They have provided schools, health care and other social amenities. Mary Slessor, a Catholic nun, stopped the killing of twins in Eastern Nigeria.

The Nigerian government continues to see History as a sensitive subject that can threaten the peace of a nation that is still struggling at the integration of more than three hundred ethnicities. Hence, they continue to censor films in order to curtail the public outcry that it may breed due to its popularity. Some historical filmic treatments that have a nationalist approach such as Kunle Afolayan's *October 1* and Tunde Kelani's *Saworoide* tend to take up the issue of politics and conflict. Biyi Bandele's *Half of a Yellow Sun,* Izu Ojukwu's *'76* and Lancelot Imasuen's *Invasion 1897* look atwar and conflict as well, especially through the lens of the victims. However, the questioning and politicking that goes on in these films are usually subtle and allegorical because of the sensitivity of the message.

Izu Ojukwu made *'76* in 2016. *'76* is a love story woven around the intrigues of the

failed Dimka military coup in Nigeria. It reveals the emotions and private lives of otherwise heartless soldiers who are bent on taking over power forcefully. It also shows the agony of the military wives as they strived to support their husband in their careers. Izu Ojukwu thinks that the real story is not in the news. The news contains alot of fake stories, so the Historian cannot find it. History or a recount of the past aspresented in its various "raw" forms is sometimes doctored. This corroborates Kunle Afolayan's film *October 1* where we see the event that happened in the fictitious town ofAkote, swept under the carpet because it presents the British in a bad light. Duringa chat with Kunle Afolayan, he explains that there are many stories like that of Akote,which were swept under the carpet, they were never reported in the press, they just died off and the truth, erased. However, to some of the descendants/families of thevictims, the truth resides with them and they want their stories to be told. It is veryeasy for a filmmaker to re-enact these kinds of stories because whatever is being doneis seen as "fiction" and the caveat that "all semblance to reality is regretted" is placedat the beginning of the film to avoid litigation and associated outcries. However, thestory has been presented, fiction or not, and they have been set in the appropriate time in history, with attention to details and verisimilitude. It is the truth of the past of some people hidden in the creativity of the filmmaker.

Izu Ojukwu in an interview opines that:

> Nigerian history is a replay of sadness, especially after independence. It is the story of bloody coups and civil wars! In order to make it relatable, you need to add fiction. Fiction, in a historical movie, lessens the burden of sad historical content and creates entertainment. *76* is a love story woven around acoup. If it was entirely a love story, I may not make it, and same if it was a war storyonly. I ensured that there was off-camera violence and the love story was pushed tothe fore but the historical content woven into the production is true, valid and can beverified.

Izu Ojukwu's stance points to the biassed journalism that has been the bane in Nigerian polity, where the Historian may see newspapers as a source of documentation. Newspaper reporting is not always objective; some of the reportages are fabrications because of the influence of the infamous 'brown envelopes' wherebyjournalists are offered large tips to sensationalise a story and thereby reshape public opinion. Inresearching for the film, Izu Ojukwu claims that he made a lot of interviews on thefamilies of the victims of the 1976 coup

flop. He believes that through this mechanism, he was able to get the humanistic angle to the coup story. By weaving inthe love story, the storyline becomes more interesting, entertaining and relatableto the audience. It must however be noted that Historians use a variety of sources to validate their reportage. However, all humanistic ventures remain subjective becauseof the human angle.

Conclusion

With the general disinterest in history education that led the government at one time to ban history in secondary school, the historical film could provide an alternative education and a means of socialisation. Thus, it can become a veritable tool for teaching history and cultural re-orientation in the diaspora. Filmmakers have the responsibility to research and ensure that the information being relayed on screen contains verisimilitude, pays attention to details and interrogates the history properly.

However, despite the noble claims of the filmmakers interviewed and the passion they have for their works, it is still very clear that these are commercial films and the aim primarily is to break even and score profits at the box office. This puts limitations that cannot be ignored on the films. The tendency for the audience to forget that a film is 'make-believe' and believe everything they see on the screen as authentic puts pressure on the Historical film genre as a narrative film. This is especially true because the audience is being transported to an event they never witnessed or witnessed years back which is now confined to the nostalgia of memory. It is also very bogus to claim that the historical film can replace the entire history of a people. The historical film, try as it may, even in series such as Netflix *The Crown* can only show aspects of History in a repackaged and artistically altered form.

Despite the fact that creativity comes into contention with factuality in a historical film, the role of the historical film cannot be undermined. The cinema continues to be a faster way of historical instruction while providing entertainment side by side. Understandably also, the historical film cannot replace history.

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AN AESTHETIC DELINEATION AND EXPLORATION OF THE JOS BURNT MARKET IN PAINTING

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Abstract
This paper is inspired by the unfortunate fire that gutted the Jos ultra-modern main market in Plateau state on 12th February, 2002. This creates a devastating psychological, economic and social effect on the state of Plateau affairs. This paper interrogates the ruins, decay, relic, as well as colour symbolism which is one of the fundamental elements of art. It is observed that no artists have painted the burnt Jos main market, thus, one of the objectives of this paper therefore is to create aesthetic paintings of the Jos burnt main market. The conceptual framework is hinged on the works of Ablade Glover, Kolade Oshinowo and Oyedemi John. These are works about ruins, relic, decay and on burnt and discarded materials for reusability, such as Jacob Jari's "the hunt" and Ablade Glover's "Night". The paper adopts the qualitative research methodology. The researcher makes use of observation, photography and sketches approaches which are translated unto the surface. The finding of the paper reveals the possibilities of exploring the Jos burnt market into painting to drive allegory, metaphor and aesthetics. The paintings executed reflect the environmental influences of ruins from burnt edifices and how colours are subdued into a rekindling of the spirit of resurgence to a supposed 'dead' situation that creates a rebirth from rubbles.

Keywords; Aesthetics, Relic, ruins, Colour, Exploration and Symbolism

Introduction

The Jos Main Market, also known as the Jos Terminus Market, was an ultra-modern market located in Jos, the capital city of Plateau state, Nigeria. It was known to be the largest indoor market in West Africa, con structed in 1975 under the first Military Governor of the old Benue-Plateau State, Police Commissioner Joseph Dechi Gomwalk and commissioned under the military administration of Navy Captain Bitrus Samuel Atukum. The market became the hub for the sale of all sorts of commodities, until it was gutted by fire on 12th February, 2002 by

unknown causes. Administrations have made failed attempts to rebuild the market. On 20th May, 2014, there was a twin bomb blast that occurred around the market, this further dragged the market to its current state of dilapidation, ruins and state of decay (*Daily Trust*, 2022).

Ruins are the result of destruction or a damage done to a building, a structure or a plan. This destruction may be on a large or small scale. Ruin, from the verb meaning to fall to pieces, suggests a state of decay or disintegration or an object in that state. Ruins take many shapes from numerous and diverse human as well as non-human interactions. Ruins and relics from burnt substances appropriate to themselves textures, scenes of abandonment, and most importantly, to the artist, design elements. They become a source of inspiration, serving as new materials and sites that animate new possibilities in painting, sites of plurality, plasticity, dismantling and destabilization of the power of endless self-invention (Sarmento, 2018). Sarmento (2018, n.p), further argues that "we cannot leave ruins alone and let them simply exist in their mute materiality". While the place of "burnt and decay" poses challenges to planners and politicians, it speaks to the artist as a place of decadence, failure, death, loss, beauty, change and pleasure.

Markets scenes were an established and popular subject with artists from the 1880s onwards, offering practitioners the chance to depict architecture, local costume portraiture, and still life. In the sixteenth century, artists from the Netherlands concentrated on a seller's wares or the sellers themselves, creating portraits of interesting "rustics" (Rowley, 2019). By the 1880s, market scenes had become a socio-political statement. Artists documented the market as a picturesque glimpse of a rapidly declining rural economy or as a site of urban hustle and bustle, fascinated by colour, texture, and figures as a genre of compositional study. Visiting a market remains an intriguing concept to artists, who value colour composition and the varying elements of art like, texture, line, shape and light. According to Austin (2012, p. 77):

as I walked through the market, the traders were still rushing around completing their deals. I wasn't able to find a quiet cornAer and draw, it was just too busy, but I took photographs which I used as a basis of my prints because it was a working place full of real characters.

The metaphor and dynamics of colour relationship in the pictorial illusion are brilliant, while painting market compositions and considering the relationship

between human figures, architectural structures as well as the common goods displayed for sales, and the ensuing dialogue and gestures. This is especially noticeable in the movement of values from light to dark, in the market scape, where elements of art are interacting.

Painting a market scene helps the artist construct multiple interests and viewpoints into a design that hopefully encapsulates the scene in a meaningful and intriguing way. The subject has become a vehicle to explore compositional ideas. Artists who have painted markets do so because of several interesting factors that first appear in their creative insights and several compositional attractions. Oshinowo (b.1948 cited in Gushem, 2011), for instance, is fascinated by human activities in the marketplaces hence, his painting titled "Market Women". The work shows a rush of market women in an unusual orderly manner, with baskets in their hands. Here, Oshinowo also pays attention to the products bought from the market.

The symbolic expressions by artists through the works they produce are controlled by the environment in which they exist. Evidence of such can be seen in the works of Ablade Glover (b.1934), a Ghanaian. Glover's works are market scenes and townscapes where the artist expresses bright, bold red, yellow or blue colours to produce a crowd of people massed into narrow streets and filling up large squares. The paintings celebrate women and the closeness they share, with all sorts of familiarity, excess energy and a sense of urgency. Glover states that 'these women carried my imagination to the market – which I like to think of as culture within a culture" and "I believe the political, economic and social climate of the nation are determined at the market" (Peterson, 2012, p. 5).

Crowded market scenes celebrate the closeness and haphazardness of township architecture. The choice of a bird's eye view celebrates atmospheric aesthetics of both the architectural appearance of structures in relationship to humans and the brilliance of colours, as they both relate to celebrating the abundance of the presence of all the elements of art. In painting a burnt market with fallen walls, the artist attempts to "study visual imagery, symbolism, interpretations especially in social or political terms, as well as the aesthetics of the ruins. Burnt market scenes consist of rubbish, debris, appearance of neglect, decay and spatial uneven arrangements of dirt. An overall visual assessment of the environment suggests that a non-human activity is likely operational. Again, ruins and rubbish from a market present a sense of abandonment. It also presents the loss of economic sustainability for the people, when the burnt structure is not repaired or rebuilt.

The creative mind of the artist becomes conscious of his environment (Nadama, 2018). He or she begins to explore the place of appreciation of art among the "rubbish". The colour scheme of a burnt market scene is sombre and muted, where decay becomes dominant in the scene. Oyedemi (2015, pp. 11-12) sums this up in his "charcoal market" as a place of "grey and subdued primary colours employed to build up a structure that evokes sombre mood aesthetics". His inspiration was derived from an environment that is overwhelmingly black.

In building the visual perception of a burnt environment, artists create works of allegorical and symbolical meaning. According to Eze (1995, pp.11-22), "the artist clothes his concepts with such an aura of factuality that the objects being represented seem uniquely actual and at times not exactly the same thing, they become a symbolical dimension of the social events they reflect". Artistic dialogues can be created from places of ruins, which are abandoned and neglected.

Conceptual Review

This paper is inspired by the eclectic styles of Ablade Glover (b.1934), Kolade Oshinowo (b.1948), and Oycedemi John (b.1966). Their techniques and approaches to painting were inspired by crowd, gestural movements and colours. Glover's work reveals his vibrant passion for life, activity and colour. Most interestingly is the artist's use of warm impasto pigment to express the sun and the heat of his country, Ghana. It depicts animated landscapes that mirror the exuberant diversity of Africa: its bustling market stalls, brightly attired crowds, and the dynamic energy that characterizes Ghanaian markets. Glovers's style is adopted to enrich this research. Oshinowo has an approach in the area of representational forms where he is fascinated by human activity in the market places. In his painting titled 'Market Women', the work describes a rush of market women in an unusual orderly manner with baskets in their hands.

Here, Oshinowo also pays attention to the products bought from the market. The researcher is inspired by Oshinowo's representational style of painting market, paying attention to gesture and colour modulation. John Oyedemi's style of painting underscores his inspiration that is derived from the environment. The most inspirational study of John's paintings are his charcoal market paintings. According to John (2016, p. 11), "charcoal market is place of influence, metaphor and dynamics of colour relationships in pictorial illusion; an environment that is overwhelmingly black", and "because the charcoal market environment is overwhelmingly black, and capable of absorbing other colours in a manner that

makes them lose their original identity". His palette becomes restricted to grey and subdued primary colours. This painting can evoke a sombre mood and project a muted colour experience. The researcher therefore, adopts the restricted palette approach to explore the ruins and debris of the Jos burnt main market using colours and other elements of art such as line and texture. The subliminal idea of muted colours underlying in an abandoned and neglected environment has inspired this study and the tendency to interpret aesthetic symbolism of ruins through varying colour interactions.

A Cursory Glancing Backward

This section covers related materials to this paper. This includes artists and artists' works that were influenced by market elements, burnt, ruins, rejected, discarded and abandoned environments. The review also covered the philosophy they portray, especially those works that chronicled their inspiration from the environment of ruins. The artists and works are categorized into three basic areas; ruins and aesthetics, sombre effects evolved from muted colour environment and symbolism of ruins. Works of artists such as Ablade Glover, Jari Jacob, John Oyedemi, Jerry Buhari, and so on.

The Burnt Market Ruins

Urban markets have been affected by incidences of inferno. There are incidences of market fire out breaks of which cause are either known or unknown. Some are politically induced. Unfortunately, the government's response to these events has always been to rebuild the entire market or to rebuild the affected part and not to help the affected traders monetarily. Most market infernos occur in the night. The means of livelihood of many traders rest solely on the wares for sale at various market points. Most of these wares are stored up in the stalls or shops within the market. The Jos terminus main market was gutted by fire on the night of 12th February, 2002. Before it was morning, a substantial component of the ultra-modern market was razed down. The survival of these traders was threatened especially because it occurred in the night and nothing could be salvaged. This led to the colossal losses incurred in the incident. Some traders have lost their lives, many have run into debt due to the mishap.

Today, the Jos main market site is left in ruins. The visage of the pillars holding the remains of the market remains there as skeletons of the building that is awaiting further demolition. Ginsberg, (2004), has constructed a theory of ruins that celebrates their vitality and unity in aesthetic experience. Ginsberg that says "ruins

flourish as matter, form, function, site and symbol". First, as a place of decay and abandon, then it is also seen as a possibility for a regeneration. The ruins at the site of the market typifies what the researcher perceives as the 'Jos burnt market'.

A ruin is the physical destruction or disintegration of something or the state of disintegration or being destroyed. Any reduction of a place or a building to a state of decay, collapse or disintegration (Oxford Dictionary). These traits left by such collapse leaves man with a devastating effect that is unimagined. These ruins can be as a result of inferno (fire outbreak), human activities such as demolition or war aftermaths. For instance, Hiroshima and Nagasaki are towns in Japan where nuclear weapon bomb was used to destroy the environment during the second world war of between 1939 -1945, which was described as "devastating" (Britannica, 2001).

According to Olive (2008, cited in Oyedemi, 2015), writing on issues like pollution, deforestation and depleted environments around the globe, Olive challenges artists to create works that promote greater awareness on environment and bring about renewal process through their works which include restoration, mediation, integration and reflection. The concern in this paper is to envision a new hope from a burnt, a blackened and a charred environment.

The great Benin City is lost to history after its decline began in the 15th century. This decline was sparked by internal conflicts linked to the increasing intrusion and slavery trade at the borders of the Benin Empire. It was then completely ruined in the British punitive expedition in the 1890s when the city was looted, blown up and razed to the ground by British group. No attempt has been made yet to recover the 'city'. The remaining ruins have not been preserved or restored. (African Marvels, 2019). Restoration of ruins raises so many issues. Issues of restoration are especially complex when an object has been almost entirely destroyed. The researcher is particularly interested in what Schonles, (2006) says, that "we cannot leave ruins alone and let them exist in their mute materiality". While ruins pose challenges to planners and to politicians, they present opportunities to artist for a restored hope.

Muted Colours

Colour is 'the property possessed by an object of producing different sensations on the eye as a result of the way it reflects or emits light'. This statement alludes to how only when light is present that all colours appear. Light of some critical

intensity, therefore, is also necessary for colour perception. The manner in which the brain responds to visual stimuli must also be considered. Art presents us with two classes of colour which are primary and secondary colours. Recognisably, primary colours consist of red, blue and yellow; while the secondary colours are a mixture of the two primary colours in equal proportion, where the results are, green, purple and orange. Colours in their natural state present them as being saturated, this means their intensity and purity. The higher the saturation of the colour, the more vivid and intense it is. The lower the saturation, the closer it is to pure grey. Low saturated colours are called muted colours. Muted colours are the opposite of vivid colours and they are created by simply adding black or white or complementary colours to a base colour, making them greyed, dulled or de-saturated. Muted colours refer to colours that have a low saturation.

Analysis of Selected Paintings

Fig.1. "Night " Ablade Glover , Oil on Canvas, 92 x 92 cm, 2010. A Collection of

the Artist..

'Night' Ablade Glover (b.1934). Ablade Glover studied art in Ghana, England and America. In 1993 and established the Artists' Alliance Gallery in Accra which quickly became the centre for modern Ghanaian Art. Glover's paintings provoked social and political communication. These are seen in his styles as being described as, "swirling between abstraction and realism", Higher, (2014). Glover's subject matter typically favours large urban landscapes, lorry parks, shanty towns and thronging market women of Ghana. And when asked about his influences, he states that, "if you notice, you see a lot of women in my work", and "that women in Africa have courage and they show it when they walk the street, they are elegant, they are courageous, they are brave. Even in their market stalls, they show it". Glover's paintings celebrate the imagination of the markets which the artist believes that economic, political and social climate of the nation are determined. Glover provides insights into the subjective influence of colour, form and texture as predominantly surfacing in his paintings. The researcher's interest is in Glover's way of representing crowd in the market through his colour application method unto his surface.

The colour consists of a number of daubs of paint, applied unevenly with a palette knife. His paintings which are also inspired by movement in the market place, the tempo and the change of colour that you see. Every minute the market changes, this is seen in the thickly application that becomes gradually smaller and less distinct towards the top of his canvas. The colour scheme in most of his works are muted. In his painting, 'Night', the colour scheme is muted, and the night atmosphere is created by shades of blue and green, but mostly by the addition of white, creating an atmosphere of moonlight reflections. There is no moon in the painting, in fact there is no recognizable representation but an abstract surface of seemingly random slabs of paint. The whole application of paint, the abstraction and the addition to this is of an emotional and reflective mood.

Fig.2. "Carnival" Ablade Glover, Oil on Canvas, 153 x 153 cm, 2014. A Collection of the Artist.

In Fig. 2. Glover represents an insatiable passion for movement, activity and colour. Using a palette knife, he applies his oils in a thick impasto. Heavy layers of bright colours invoke a bustling crowds, heat, thriving market stalls and dusty Shanty towns. Individual figures emerge from the crowds and in this endless movement of people which underpins Glover's market scenes. The researcher is fascinated by the typical bustling and hustling composition of Glover's study and the accentuated choice of vibrant colours expressing the visual richness of the African continent. Drawing themes from his environment, Glover effortlessly transports his viewer into the scene. His paintings amass energy from his subjects. Every singular vivid fleck of colour represents their vitality.

Glover based both in abstraction and realism. In Figs. 1 and 2, the effect of each work is dependent on the viewer's proximity. Seen closely, the works settle on the eye in array of a lively and yet muted colours. However, if viewed at a further distance, the abstract shapes resolve themselves through sophisticated painterly

sensation as faces, figures, buildings and busy market scenes.

Fig. 3. "Jos Imagine" Rwang Mark, Oil on Canvas, Size: 91.44 x 182.88.cm, 2015 – 2016.
Source: A Collection of the Artist.

'Jos Imagine' Rwang Mark (b. 1962). Rwang is an Ahmadu Bello University Zaria trained Artist-Painter. The artist had his Diploma from the same University and has also diversified in Graphics and television floor and set design. Mark paints the Jos, Plateau city scape with particular interest in its environmental exploration and market scenes. Gestures and moods dominate his paintings. This is aptly captured in his styles of colour rendition which quickly imitates the impressionistic drives of visible brush strokes, open composition, emphasis on accurate depiction of light in its changing qualities, often accentuating the effects of the passage of time. Ordinary subject matter and inclusion of movement as a crucial element of human perception and experience.

"Jos Imagine", Fig. 3, is Marks's' painting of the Jos main market in its glorious days before it was burnt. The artist employed the dominance of the yellow colour from his palette to encapsulate the market. The brilliance of Mark's palette is seen in the clear blue yellowish sky giving that gives environment a feeling of "calm",

and yet a cover over a peaceful human activity on the fore-ground. The market has a remarkable trade mark of the "yellow star metal" which is also the identifiable motif of the structure.

Typical of the impressionists' traits, Mark uses predominantly yellow and ochres with shades of purple, blues and greens to indicate shadows and darker tones on the fore-ground. The title "Jos Imagine" is a pun, a nostalgic and eminent of show of how the "Jos Main Market" used to appear like. At the bottom right of the painting, there appears to be a fire place like, probably a suggestion of a human activity, of refuse burning to maintain sanity and environmental cleanliness.

Fig. 4. Market on Canvas (Palace of Oppression),2012, John Oyedemi, Oil on anvas,183x133 cm.

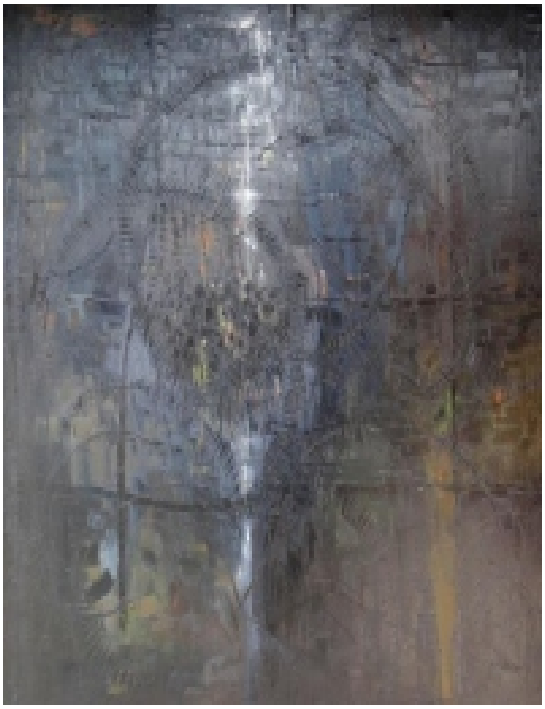

Fig.5. Market on Canvas 11 (Palace of Oppression), 2013 John Oyedemi. 122 x 122 cm.

John Oyedemi's Paintings are similar to this study. John's exploration of the "Charcoal Market" focuses on the environmental effect on colour value. His painting explores the place of black which is the visual outlook of a charcoal, a suggestive of "oppression", a place where other colours are subdued and overwhelmed. John's technique of restricted palette builds up structures in painting. His palette of grey and subdued primary colours produce paintings that evoke sombre mood. Because of the restriction in palette, the colour scheme becomes "muted".

The 'Market on Canvas', Figs.3 and 4, examine and explore the place of colour "oppression" with circular forms to represent circles of life under oppressive situation. The colours are muted with black delving into possibilities which exists in the colour field. These paintings depict conditions that arise from the subject of oppression. "Lines here are randomly composed to create effect of motion on the overall expression of the works". (Oyedemi, 2016). Interestingly to the researcher, vertical and horizontal lines indicate the linear walls of the Jos burnt market as

they describe the visage of the left over ruins of the market in form of a "skeleton".

Fig. 6. The hunt, Jacob Jari 2012, Fabric, Mixed Media on Canvas, 88.9x119.4cm

Jacob Jari (b 1960) is a teacher and a painter at the Ahmadu Bello University, Zaria, where he has taught art for more than two decades. Jari is aware of the "power of conceptual art in social commentary", hence, "conceptual art stresses process over product and plays down the importance of conventional media". Jari therefore, “drifted into exploration with other media such as discarded cornstalk, fabric and paper". Jari says "things discarded can be reinvested with beauty; a symbolism for how discarded people can still be useful in society". According to John, (2016, p 30), Jari’s work “mimics the society projected through the restoration of the discarded to give them continuity”. His philosophy is based on second chance according. Inspiring to this research is Jari’s bullet holes style of painting. Jari burns his canvas by perforating it thereby creating bullet-holes spaces. The burnt holes is a semblance of decomposition and ruination. Jari uses discarded or cut off fabrics and the bullet-holes to recreate a painting. His works remind viewers that there is still hope where it appears all hope is gone. Discarded materials in painting have also been explored to suggest wastefulness, recycling, regeneration and restoration. Discarded things mean those things are no longer

useful or desirable. Without product waste, discard practices and creative conversion of dormant materials into substances of benefit to end users, the entire society will be susceptible to environmental epidemics emanating from waste and rubbish. This researcher explores the artistic symbolism, conceptually too, of the conversion of "waste" to "use" from discarded property.

Conclusion

The paper delineated the fallen walls of the Jos burnt main market in painting and explored the possibility of creating paintings from the site of the market to make statements, from the uncertainties to proffering positive news of hope and a new start. Various elements in the market were combined through a careful palette study to achieve symbolic representations, allegorical statements and aesthetic synthesis of the spectacles of the principles of art such as balance, harmony and rhythm. This work provides the artist another mode of expression by using ruins to depict environmental issues of life.

The paper thus recommends;

1. the exploration of the use of light and shadow in painting a burnt market as a metaphor in other fields;

2. that artists should delve into the creation of art works that go beyond mere documentation, and engage the viewer on an intellectual discourse.

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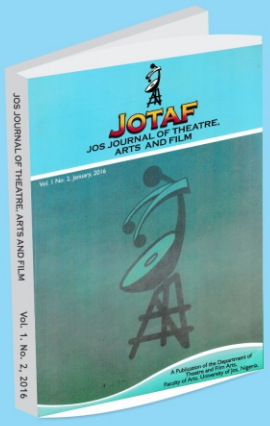

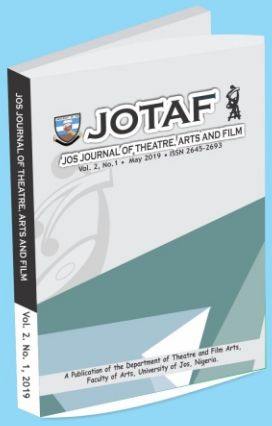

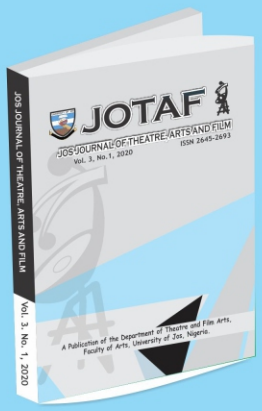

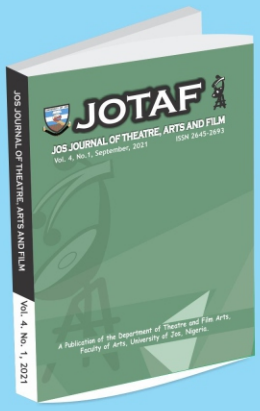

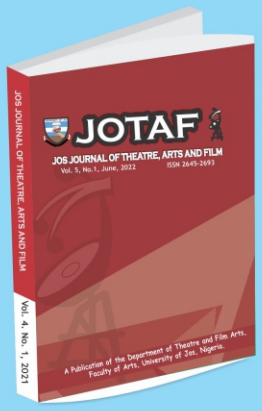

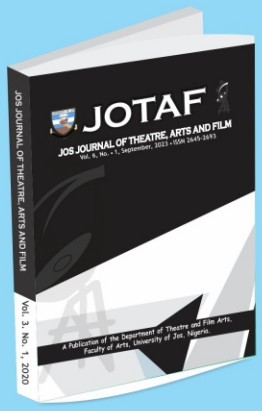

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