

African Culture and Performance Dynamics in the Dramaturgy of AbdulRasheed Abiodun Adeoye

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‘African Culture and Performance Dynamics in the
Dramaturgy of AbdulRasheed Abiodun Adeoye’
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Foreword



I feel honoured and humbled to be requested to write this forward to scholarly works written on Professor AbdulRasheed Abiodun Adeoye, a scholar par excellence and Professor of Theatre and Drama, being a Festschrift in commemoration of his 50th birthday. My short stint at the Faculty of Arts, University of Ilorin, Ilorin, Nigeria, as a visiting Professor of French Language, gave me an opportunity to know and interact extensively with the vibrant scholar, Professor A. A. Adeoye. Undoubtedly, his lectures gave me the courage to write this foreword. I therefore, relish on the fact that I have submissions from theatre scholars of National and International repute who have done justice to their contributions on the witty, critical and experimental Professor AbdulRasheed Abiodun Adeoye in particular, and on theatre scholarship in general.

Naturally, this work is yet another contribution to the ever dynamic discourses within the symbiotic gulfs of Theatre, Drama and Culture, which were carefully put together and edited by three vibrant and intellectually stimulated scholars: Drs. Oludolapo Ojediran, Tayo Simeon Arinde and Philip Arthur Gborson. Truly, this bold step of theirs cannot be divorced from the obviously commendable efforts that have been invested in the work, considering the intellectual erudity and artistic depth of Adeoye's dramaturgical and theatrical quip which is reflected both in writing and practice.

African culture and performance dynamics in the dramaturgy of AbdulRasheed Abiodun Adeoye is a work of about 500 pages, and (it) is made up of 38 Chapters. Notably, the book is divided into three (3) organic parts. Part One contains a wide array of well-articulated discourses within the experimental and socio-critical space of AbdulRasheed Abiodun Adeoye's dramaturgy and theatre. Undoubtedly, the contributors of the Chapters in this part explore textual, sub-textual and inter-textual themes such as the total theatre aesthetics, socio-political discourse, the role of drama in nation building, ardent ideological and philosophical projection, interpersonal meta-function, indigenous aesthetics, religious tolerance, etc., all within the nexus of AbdulRasheed Abiodun Adeoye's literary and performative theatre. The discourses in the Part Two of the book are geared towards the need to contextualise the liminality of performance aesthetics and communication arts under the permeating icons of feminism, humour and socio-criticism, media and film aesthetics, textuality and the third world, and so on. The third and last Part is the outline of an interview with the Dramaturge himself, which takes recourse through the influences and modalities

that have shaped his fulfilling life as well as his theatre on practical and theoretical wheels.

Indeed, all the scholarly contributions are convincing enough for us to assume that this critical work is part of the growing trends of scholarly explorations that are artistically crafted to address socio-political, socio-economic and socio-cultural challenges that are confronting Africans, and the world at large. In my candid opinion, this book can be considered as a ready source for consultation by scholars, researchers and definitely a coursebook for students in the expansive field of theatre scholarship and its other related disciplines. I invite you to a robust academic discourse leading to cross-fertilisation of knowledge and experience.

Professor Dowini D. Kupoole

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Preface



African culture and performance dynamics in the dramaturgy of AbdulRasheed Abiodun Adeoye is an ensemble of artistic conversations that are dedicated to the cerebral scholar, Prof. A. A. Adeoye. A wide number of subject matters in the African culture and performance space are treated in the chapters with the intent to examine, and in cases of necessity, re-examine the structures and superstructures that govern them. This is done within the frescoes of the socio-political dynamism and topicality of the issues raised. Contextually, the forte of the chapters is premised on the spiral applicability of the wide range of perspectives discussed, in light of their locality, nationality and indeed, universality. Therefore, the various chapters tilt towards the poetics of glocalisation which is an unavoidable demand of the postcolonial theatre of the third world discourse. This timeless and borderless import translates the book into a castle of intellectual (artistic) distillation and effervescence.

The Form of Total Theatre Aesthetics in AbdulRasheedAbiodunAdeoye's Selected Works- Oludolapo Ojediran

Through textual perspective, the paper discusses the intertwining roles of the major components of total theatre; music, dance and drama in AbdulRasheedAbiodunAdeoye's *The Killer (A Social Drama)* and *The Smart Game (A Neo-alienation Script)*.

Social Drama and Political Discourse in the Dramaturgy of AbdulRasheed Abiodun Adeoye's *The Killers*- Abdullahi, KadirAyinde

This work analyses the epic dramaturgical techniques in Adeoye's *The killers* and how they are influenced by the writer's commitment to nation building.

Exploring Theatre of Performance and Responsibility in AbdulRasheedAbiodunAdeoye's Neo-Alienation Style- Adenekan, 'Lanre Qasim

This paper analyses Neo-alienation as a performance style. Using Adeoye's *The Smart Game* to explore the dramatic aesthetics inherent in the theatrical concept.

Nation Building and Attitudinal Constructs in Nigeria's Post-Colonial Drama: AbdulRasheedAdeoye's *The Killers* as Paradigm - Agboola Michael

The work examines the attitudes that have impeded Nigeria's development as portrayed in Nigerian drama. With Adeoye's *The Killers* as the archetype, it exposes the centrifugal attitudes that have distracted the nation from its prosperity.

Ideological Projection in Adeoye's Plays: A Critical Discourse Analysis of *The Killers* and *The Smart Game*- Taofiq Adedayo Alabi

The study analyses Adeoye's *The Killers* and *The Smart Game* with the aim of distilling the ideological commitment of the playwright.

Mood Choice and Modality in Adeoye's *The Killers* and *The Smart Game*- TaofiqAdedayo Alabi and Mary Titilayo Olowe

The paper examines conversational extracts from the two play-textsto explore the relationship between the dialogue and the authorial intentions for mood and modality.

Seeking Classical Parallels in AbdulRasheedAdeoye's Collective Characterisation: An Examination of Neo-Alienation's Eclecticism - Foluke R. Aliyu-Ibrahim

The study investigates the eclectic nature of Adeoye's Neo-Alienation. It presents the classical Aristotelian principle of empathy as much of an influence on the style as Brecht's Epic theatre.

Indigenous Aesthetics in the Production of *Tornadoes Full of Dreams* as Directed by AbdulRasheedAbiodunAdeoye - Aponmade Ayobami Afeez

This paper discusses the influence of indigenous African aesthetics such as rituals and festivals on the directorial technique of AbdulRasheedAdeoye in his Production of Bode Sowande's *Tornadoes Full of Dreams*.

Drama and Social Transformation: A Study of AbdulRasheedAbiodunAdeoye's *The Killers* and *The Smart Game* - Elegba, Florence. A.

Through textual analysis, the study examines AbdulRasheedAbiodunAdeoye's social interests in his plays, *The Killers* and *The Smart Game*, using the Marxist ideology as the theoretical framework.

Religious Intolerance and Disunity in AbdulRasheedAbiodunAdeoye's*The Killers* (A Social Drama)-AbdulGafar Olawale Fahm,

The study examines, with Adeoye's *The Killers* as a case study, the role of religious intolerance and disunity as a culture of violence threatening the society and how this leads to the destruction of ethical fabrics of the society.

Questioning AbdulRasheed A. Adeoye's Feminist's View in *The Smart Game* and *The Killers* - Olayinka Magbagbeola

The study adopts the textual analysis method to analyse and question the inference of feminist's view in Adeoye's *The Smart Game* and *The Killers*.

Lectalism and Code-switching in AbdulRasheed Abiodun Adeoye's *The Smart Game* (A Neo-alienation Script)-Rafiu, Kamar Adewale

This work examines lectalism and code-switching in the dramatic language of AbdulRasheed Abiodun Adeoye's *The Smart Game* (A Neo-alienation Script).

Philosophising Adeoye's Neo-alienation Dramaturgy in *The Smart Game* and *The Killers* within African Performance Tradition – Sanni Musliu

This paper philosophises Adeoye's neo-alienation dramaturgy in *The Smart Game* and *The Killers* within African performance tradition. It examines the textuality, inter-textuality and extra-textuality of the play with the aim of regarding the playwright as a philosopher.

Character and Characterization of *Ọmọlúàbí* in Adeoye's *The Killers* - Layo Ogunlola Ph.D.

This study analyses Adeoye's *The Killers* within the philosophical context of the Yoruba concept of virtue.

AbdulRasheedAdeoye's Purpose and Approach to the Use of Music in Play Productions - Taiye Shola Adeola

This paper discusses the purposes and approaches of AbdulRasheed Adeoye to the use of music in his written and directed plays.

An Analysis of Director and Choreographer Collaboration in AbdulRasheed Abiodun Adeoye's Productions - Felix A. Akinsipe

The paper explores the cordiality, constraints and prospects in the collaborations between choreographers and directors with particular reference to the productions experienced with Adeoye as a director.

Ritualising the Dramaturgy of Neo-alienation style in Selected plays Directed by AbdulRasheed Abiodun Adeoye- Arinde, Tayo Simeon

The paper examines the distinctive ingenuities in AbdulRasheed Adeoye's directorial style, Neo-alienation using two selected plays; Bode Sowande's *Tornadoes Full of Dreams* (1990), and Kola Ogunmola's *Palmwine Drinkard* (1972).

Theatre, Culture and Society – Elolo Gharbin

The paper investigates circumstances in which Western nations tend to influence the cultures of the less endowed cultures. It also seeks to analyse the power of theatre in strengthening the bond between nations and cultures.

A Comparative Analysis of Content and Themes of Ghanaian and Nigerian Home Video Industries- NAI, Samuel Anyetei

The study compares the content and dominant thematic preoccupations in Ghanaian and Nigerian Home Videos, vis-à-vis the cultural, sociological and political nature of the societies from which they were created.

Conceptualising Jimi Solanke's Theatre for Development Practice- Taiwo Afolabi

This paper analyses, evaluates and presents the work of Jimi Solanke, a theatre practitioner who is not within the academic institution but has contributed immensely to the development of TFD in Nigeria.

An Ecocritical Reading of Camara Laye's *The African Child* – Moussa Traoré

The paper unearths how Ecocriticism is at the centre of *The African Child*, by scrutinising certain factors like recycling, the forest and its role in the initiation of the young ones in the community and many other practices that are related to Ecocriticism.

Examining the Impacts of Colonial Film Legacies on the Nigerian Film Industry- Osunkojo Adeola Abiodun

This paper examines the origin of colonial films in Nigeria and how their production became a foundation of the emergence of the Nigerian film industry.

The Religious Philosophy Regarding Retribution in Aeschylus' *Oresteia* - Elolo Gharbin

The study analyses Aeschylus' *Oresteian trilogy* with the aim of identifying the solution to the retribution as observed in classical Greece.

Style and Language in the Yorùbá Indigenous Dramatic Tragic Plays: Insights from *Réré Rún* by Ọládẹ̀jọ̀Òkédìjì – Òkẹ̀wándé Olúwólé Tẹ̀wọ̀gboyè

This study examines the use of style and language of the actors in *Réré Rún* and stylistic use of songs in the text in order to demonstrate the effect of these stylistic dramatic elements in the text.

Stand-Up Comedy as an Alternative Theatre Practice in Nigeria - Helen Paul

The study examines some selected Stand-up comedy acts and programmes in Nigeria in recent years so as to appropriately evaluate the strategies for their successes with a view to recommending such towards the invigoration of the live theatre tradition in Nigeria.

(De)Construction of Language of Environmentalism and Resilience of the Poor in Some Selected Commonwealth Movies - Afutendem Lucas Nkwetta

This paper analyses *No Mercy* (2016) by Obi Olisa and *The Liquid Black Gold* (2013) by Aniekwe Ikenna Emma with the aim of portraying the vital role the poor play in fighting to protect the environment and mitigate climate change.

The Socio-Cultural and Economic Impacts of the New Yam Festival in Boki Local Government of Cross River State - Odeigah, Theresa Nfam

This study examines critically the socio-cultural and economic impacts of the New Yam Festival in Boki Local Government Area of Cross River State, using historic-structural and multidisciplinary approaches.

A Critical Overview of the Principles and Characteristics of Islamic Literature - Lateef Onireti Ibraheem & Aliy Abdulwahid Adebisi

The study posits that Islamic literature, as a sub-literary tradition emanating from Muslims, consistently conforms to Islamic ideology and is characterized by truthfulness and service to humanity.

Media Roles in Harnessing Art for Peace Building in Improving Socio-Cultural Community Life- Silas Oghenemaro Emovwodo

This paper highlights how media can harness art for peace building and sustenance to improve socio-cultural community life.

Indigenous Knowledge System and African Musical Art Education: Toward a Responsible Pedagogy - Odujobi 'Kayode

This paper is an attempt to explore indigenous knowledge system and the aspect of content in-built of the musical art education as reflected in the Cultural and Creative Arts curriculum.

Re-Reading Spectacles: Historicizing Occupy Nigeria- Dotun Ayobade

This paper examines the arts of the Occupy Nigeria protest at the Lagos site, how performances enacted around the protest grounds became performative expressions of subaltern identity that ultimately shaped the protests.

Identity and Politics in Nigerian Dance Practice and Scholarship: A Critical Examination- Kene Igweonu

This paper examines questions of identity and politics in Nigerian dance practice and scholarship. It uses *A Ritual for Survival* (1989) by Peter Badejo as a metaphor to contend that there is a need to revisit the issue of identity and politics in Nigerian dance practice and scholarship.

Conclusively, the chapters highlighted above are critical summations of creative masterpieces that are engineered towards the need to build, re-build and re-appraise the interrelations between man and his culture, man and his social realities as well as man and his religious activities. While this book explores the sociological, cultural, political, economic, etc., activities of a nation, it is a reminder of the functionality and dysfunctionality of the society. It also discusses the role of art and the artist in identifying and correcting the various ills and vices therein. However, this book is recommended for everybody.

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We thank all contributors across the globe, who believe that scholarship is a cross-cultural arrangement and thus, present their thoughts for posterity.

Our appreciation goes to the subject, AbdulRasheed Abiodun Adeoye whose 50th Birthday we used as the bridge to provoke discourses on drama and theatre in Africa, and indeed the world over. Happy Birthday! We wish you many more years of academic exploits.

On the Dramaturge



AbdulRasheed Abiodun Adeoye was born in the late 1960s to Mr. and Mrs. Musa Adeoye of Agbeye town in Odo-otin Local Government of Osun State. His Father is the scion of Ojomu dynasty of Agbeye while his Mother is a princess of Ahunloye ruling house of Okua, another agrarian and hybrid community in Odo-otin Local Government Area. He was formerly known as Rasheed Abiodun Musa and he changed his name on 12th June, 2008 to AbdulRasheed Abiodun Adeoye.

His primary education took place at Baptist Primary School, Kano, Nigeria between 1974 and 1980. Kano afforded him the opportunity to learn the best of Christian doctrines in School, and Islamic ethics at home and at the neighbourhood. He attended Agbeye Community High School, Agbeye in his town for his secondary education between 1980 and 1985. Agbeye Community High School also prepared him for the prospects and challenges in literary and in debating activities. In his town, he was taught the history, culture, ethics, mores and cosmology of Yoruba people during festivals, marriage ceremonies and other social events.

Adeoye read Performing Arts and he received Senate prize for the best graduating student in Performing Arts at the Department of Performing Arts, University of Ilorin, Ilorin during the 1995/1996 Academic Session. He was at the University of Ibadan, between 1999/2000 and 2006/2007 for his Postgraduate Programmes. During these periods, he bagged M.A. Theatre Arts (2000) and Ph.D. Theatre Arts (2007) degrees. Adeoye specialised in Play Directing, extending same to Cultural and Performance Studies.

The cerebral scholar started lecturing at University of Uyo, Uyo, Nigeria in 1997. He has however, been teaching Play Directing, Playwriting, Dramatic Literature and Criticism, Acting, Theatre History, Media Arts, Performance Theories and Theatre Practical/Workshop courses in the Performing Arts Department, University of Ilorin, Ilorin since 1999 to date. He has published in revered local, national and international journals. In the last ten years, he has contributed to the edition of notable journals and books. He has edited eight volumes of *The Performer: Ilorin Journal of the Performing Arts*, SONTA books and SONTA Book of Proceedings and many more. On the professional plane, he has directed many plays in the American, Asian, European and African traditions.

Adeoye belongs to the following professional and academic organisations; Society of Nigeria Theatre Artists (SONTA), National Association for the Promotion of Studies in Arts and Sciences (NAPSAS), International Federation of Translators (IFT), Nigeria English Studies Association (NESA), International Theatre Institute (ITI), Academic and Non-Fiction Authors' Association of Nigeria (ANFAAN), International Research and Development Institute, Performance Philosophy, Committee for Relevant Arts (CORA), International Association of Theatre Critics (IATC) and others. He has been privileged to serve, and is still serving in various Administrative and Academic Positions in the University of Ilorin such as Head of Department, Performing Arts (Twice), Member, Governing Council of the University, Chairman, Ceremonials Committee of the University and Chairman, University of Ilorin Environmental Protection Committee, amongst others. He has been a Presenter with Kwara State Television Authority since 2001 to date. Also, he is a Unionist par Excellence. Above all, he is happily married and blessed with children.

Dedicated To

The Two Women in the Life of Professor AbdulRasheed Abiodun Adeoye:

Alhaja Sabitiyu Adeoye (Nee Popoola)

&

Mrs. Adenike Adekemi Adeoye (Nee Ibikunle)



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