



RUWAZA AFRIKA

Journal of Contemporary Research in Humanities & Social Sciences

ISSN 2225-7144

Vol. VII

DECEMBER, 2020

RUWAZA AFRIKA

Journal of Contemporary Research in Humanities & Social Sciences



MISSION & PURPOSE

Research is about the creation of human knowledge and understanding; how this knowledge is advanced, expanded, and extrapolated or spawned into multifarious and variegated ways and strategies directed towards mitigation and solution of the problems humanity faces in its existence. In this regard, therefore, research may be regarded as particularistic. On the one hand, research may be focused on matters of social and contemporary concern to a particular group of people, or it may be deemed as irrelevant or of peripheral importance to the same group. Yet on another hand, research may be couched in paradigms and practices that are removed from the knowledge and system of development of a group; in this case, research may be confusing, confounding, and of no practical applicability to those it is meant to educate and benefit.

Research in Africa and about Africa has always suffered this bifurcation of (ir)-relevance. This is because African society encountered alien influence in its intellectual and social transformation; this encounter with the west has had its 'ghosts,' as well as its 'graces'. African intellectuals and philosophers must seek to cut out an authentic African niche in scholarship, so that our knowledge and ways of knowing be identified and respected for what they truly are.

RUWAZA is derived from Kiswahili Language and cultural discourse to mean 'vision and direction' for Africa. The Journal is targeted at the development of research in *Humanities and Social Sciences* in Africa, about Africa and for Africa; it is hoped that by an incessant engagement of African scholars in academic discourse new ideas, ways and means will emerge through which to address Africa's myriad issues and problems.

EDITORIAL PREFACE

RUWAZA AFRIKA: Journal of Contemporary Research in Humanities & Social Sciences is a formal representation of the academic generation of knowledge and ideas on the basis of socio-scientific research in the academies and Universities of Africa. The mandate of this journal is to nurture authentic and original African ways and paradigms of knowing and thinking in order that Africa's place in human civilisation is finally fully realised and recognised.

The Journal is currently housed by the *School of Humanities & Social Sciences, Pwani University, Kilifi, Kenya*, and has its board of editors and scholars drawn from across Kenya and Nigeria; our aim is to include scholars from every nook and cranny of Africa so that our scholarship is inclusive.

Articles and research reports are welcome for submission from all areas of the Arts, Humanities and Social Sciences, and, if accepted, will be included in the relevant section of the cognate discipline. The sections are formally recognised through an informed categorisation of the accepted articles into relevant disciplines and sub-disciplines which fall in different parts; it is our hope that these parts may in future be distinct issues of the journal. Currently, the areas included are: *LANGUAGE, LINGUISTICS, COMMUNICATION & MEDIA; LITERATURE, ART, FILM & ETHNOMUSICOLOGY; PHILOSOPHY & RELIGION; HISTORY, POLITICS & GOVERNMENT; SOCIOLOGY & ANTHROPOLOGY; EDUCATION & PSYCHOLOGY; BUSINESS & FINANCE; HEALTH & NUTRITION*

In order to qualify for inclusion in *RUWAZA*, articles must be original; they must deliberate on particular theoretical premises, and deal with replicable data to advance the said premises. In addition, the conventional formatting and style of presentation should be either the APA or MLA, but both must NOT be mixed. Submitted articles must also be in font size 12, Times New Roman, and should not be more than 20 pages A4 size FS, should have an *Abstract* with *Key Words, Introductory Background, Theoretical background, Methodological Approach, Discussion and Summary*.

Articles may be submitted for consideration any time of the year; however, articles submitted after **1st January** and not later than **31st March** of any year will qualify for inclusion in the **June** Issue of a subsequent year, while those submitted between **1st July** and **30st September** will qualify for inclusion in the **December** Issue.

EDITORIAL BOARD

Editor-in-Chief

❖ **Yakobo J.K. Mutiti, PhD**

*Professor of Linguistics & Communication
Pwani University, Kilifi, Kenya*

BOARD MEMBERS

▪ **Dr. Sola Afolayan,**

*Department of English & Literary Studies,
University of Ado Ekiti, Nigeria*

▪ **Prof. Aswani Buliba,**

*Department of Literary and Communication Studies,
Laikipia University, Nyahururu, Kenya*

▪ **Prof. Felicia Yieke,**

*Department of Literary and Communication Studies,
Laikipia University, Nyahururu, Kenya*

▪ **Prof. Angelina Kioko,**

United International States University, Nairobi, Kenya

▪ **Prof. Clara Momanyi,**

Catholic University of Eastern Africa, Nairobi, Kenya

▪ **Prof. James Onyango Ogolla,**

*Department of Literary and Communication Studies,
Laikipia University, Nyahururu, Kenya*

▪ **Prof. Fugich Wako,**

*Department of Literature, Languages & Linguistics,
Egerton University, Njoro, Kenya*

▪ **Prof. Mugambi Rutere**

*Department of Literary and Communication Studies,
Laikipia University, Nyahururu, Kenya*

▪ **Prof. Kimani Njogu**

*Twaweza Communications,
Nairobi, Kenya*

▪ **Dr. J.K.S. Makokha**

*Department of Literature,
Kenyatta University, Nairobi, Kenya*

©RUWAZA AFRIKA

Journal of Contemporary Research in Humanities and Social Sciences

Abbr. Ruwaza Afr

ISSN 2225-7144

Official Communication Address:

Editor-in-Chief

RUWAZA AFRIKA Journal

P.O. Box 15259, Nakuru-20100, Kenya

Official **e-mail** address: ruwaza.afrika.journal@gmail.com

Phone: +254-718-224100 +254-786-555369

FOREWORD TO THE SEVENTH EDITION

The seventh edition of **RUWAZA AFRICA** journal has been a long time coming. This has been as a result of a constellation of factors, ranging from a very dynamic economic situation, changes in regard to staffing, to the advent of COVID-19, a virus that has led to international social, political and economic pandemic upheavals. The bad thing is that there only appeared to remain the option of having an online edition; but the good thing is that we have recently struck a deal with an upcoming printer who has agreed to afford our publication concessionary terms.

The edition carries with it very interesting, original and pristine material on various aspects of research scholarship in Africa, about Africa, and by African scholars. There are two papers in Linguistics, three in Communication and Media, five in Literature, three in Ethnomusicology, and one very short paper in Art & Design. In **Linguistics**, **Oyedokun-Alli & Farinde** have engaged in a discursive analysis of Yoruba myths of death. **c Kinyua** has considered the interface of thematic focus and modality in the Meru dialect of Kimwĩmbĩ and how they contribute to the semantic and pragmatic meaning of the verb.

Oyuga and Kinuthia open the **Communication & Media** section with an exploration of the Vernacular Media (FM) in Kenya, and how it has led to transformation and improvement of rural folk in Kenya; this study is gleaned from an analysis of selected Gikuyu language TV and Radio programmes. On their part, **Talabi, Ogundeji and Okioya** give a similar or corroborative perspective in a study on TV viewership in Ondo State, Nigeria. Both studies appear to demonstrate a trend of expanding the airwave-space in Africa, where the citizenry gains unfettered freedom to proffer and exchange opinions. Although there are shreds and echoes of dictatorial tendencies in Africa, the media outlets seem to be at the forefront in the struggle for democratic space. **Talabi's** paper that follows is an in-depth analysis of how the Newspapers in Nigeria covered the famous "Restructuring Debate" in public discourse; the thrust of this paper is that in conformity with the Agenda Setting Theory, the Newspapers have led, structured and directed this debate, thus contributing to social consciousness and conscientization.

In the field of **Literature**, **Abdulmalik Amali**, explains the emergent trend of the re-engineering traditionally-based drama on the modern stage through improvisation and technical creativity. **Mamudu's** paper considers the use of scatology in the Nigerian short story writing; he strongly argues that this stylistic device is very dynamic, given that short story-writing conventionally requires economy of space and words. **Fugich Wako** presents an interesting first hand anthropological description of *Ayyaana* spirit possession among the Borana of Kenya; within this explication, the soci-cultural artistic performance of the occasion(s) of *Ayyaana* are analyzed as aspects of oral creativity. **Muyiwa & Okwechime's** paper is a critical appraisal of **Femi Ososfisan's** (pseudonym: **Okinba Launko**) poetry; of particular interest these critics focus on the conception of dream versus the reality, and ritual awakening. **Onkoba & Goro** consider Soyinka's dramatic configuration of African spirituality in the mold of Christocentric and Euro-modern theatric space and canvas. These critics consider the doyen of Literature in Africa as quite successful in the reconfiguration of the western tradition within Africa's creative space.

In **Ethnomusicology**, **Abbe** offers a critique of the practice of modern dance in Nigeria; using Ugolo's "Pipes War," as a kaleidoscope, this critic is able to describe the strengths and

TABLE OF CONTENTS

1. LANGUAGE, LINGUISTICS, COMMUNICATION & MEDIA

Linguistics

- **Oyedokun-Alli, Wasiu Ademola & Farinde, Raifu Olanrewaju**, A LINGUISTIC (DISCOURSE) ANALYSIS OF YORUBA IDIOMS FOR DEATH
- **Hildah Gatakaa Kinyua**, MEANING AND THE KIMWIMBI VERB: INTERFACE BETWEEN FOCUS AND MODALITY AS CONTRIBUTORY FACTOR(S)

Communication & Media

- **I. Oyuga & J.W. Kinuthia**, VERNACULAR MEDIA AND TRANSFORMATION OF SOCIETY: PERSPECTIVES FROM SELECTED *GIKUYU* TV AND RADIO PROGRAMMES
- **Felix Olajide Talabi, Benjamin Kayode Ogundeji, Solomon Okioya**, A STUDY OF THE DEVELOPMENT AND GROWTH OF TELEVISION VIEWERSHIP IN ONDO STATE, NIGERIA
- **Felix Olajide Talabi**, NEWSPAPERS COVERAGE OF NIGERIA RESTRUCTURING DEBATE: A STUDY OF SELECTED NIGERIAN NEWSPAPERS

2. LITERATURE, ART, FILM & ETHNOMUSICOLOGY

Literature

- **Abdulmalik Adakole Amali**, ENACTING TRADITIONAL BASED DRAMA ON MODERN STAGE THROUGH TECHNICAL CREATIVITY
- **Adekunle Mamudu**, ROTTEN WORDS FOR A ROTTEN SOCIETY: SCATOLOGICAL PRESENTATIONS IN THE NIGERIAN SHORT STORY
- **Fugich Wako**, THE SOCIO-CULTURAL AND PERFORMATIVE DIMENSIONS OF *AYYAA/NA* SPIRIT POSSESSION AMONG THE BORANA OF NORTHEAST AFRICA
- **Awodiya Muiwa P & E.O. Okwechime**, DREAM REALITY AND RITUAL AWAKENING IN THE POETRY OF OKINBA LAUNKO
- **Stephen Okari Onkoba & Nicholas Kamau Goro**, AFRICAN DRAMA AND RELIGION: CONFLUENCE OF AFRICAN SPIRITUALITY AND CHRISTIANITY IN WOLE SOYINKA'S DRAMA

Ethnomusicology

- **Abbe, Josephine Ebiuwa**, MODERN DANCE PRACTICE IN NIGERIA: A CRITIQUE OF CHRIS UGOLO'S "PIPES WAR"
- **Arinde Tayo Simeon & Abdulmalik Adakole Amali**, CULTURAL VALUES OF MUSIC AND MUSICAL INSTRUMENTS IN ICHICHA: AN IDOMA TRADITIONAL PERFORMANCE FOR SUSTAINABLE DEVELOPMENT
- **Felix A. Akinsipe & 'Bunmi Babarinde-Hall**, DEVELOPING TEACHING METHODS FOR NIGERIAN DANCE THROUGH TECHNICAL AND ACADEMIC TRAINING

Art and Design

- **Lovina Ebele Onwuakpa & Osagie Otasowie Jennifer**, THE RELEVANCE OF THE FASHION SECTOR IN THE NATIONAL DEVELOPMENT OF NIGERIA

LITERATURE

ENACTING TRADITIONAL BASED DRAMA ON MODERN STAGE THROUGH TECHNICAL CREATIVITY

Abdulmalik Adakole Amali

*Department of the Performing Arts
University of Ilorin,
Ilorin, Nigeria*

ABSTRACT

African performances are done with a lot of virtuosity in total theatre idiom; music, dance and drama. They sum up the core essence of the African performance culture that keep our culture, heritage, beliefs and practices alive for better understanding of the past, present and helping a better future. This paper examines method of animating traditional based drama on modern stage through technical creativity. Through analytical research methodology, this study brings out the importance of animating traditional based drama on stage through technical creativity and how it helps ergonomically the overall graphic representation or 'picturization' and the total outlook in a theatre production, using light, costume, makeup, sound, props and special effects. Findings in this study reveal that creative exploration of technical aids has significant bearing in the eventual output of drama performances. The paper concludes that combination of traditional and modern paraphernalia of technical theatre makes theatrical performance more believable and culturally acceptable to the audience. Therefore, the paper recommends that there should be an aggressive exploration into traditional performances with a view to exhumate the technical elements that will create a true marriage between the traditional and modern African performances.

Introduction

To perform is innate nature of man. Whatever we do; be it sleep, eat, play, cry, anything at all, can be translated to be a kind of performance depending on the context we want to look at or perception based on the background of the culture (Omoera 2013). Omoera (ibid.) further agrees that whether visual or performing, arts remain the creative exploration and expression of indigenous communicative ideas, forms, language and materials in a unique expression. This forms our aesthetic sense of judgment and perception; how we want to translate this to be understood and related to by those within and around us. The perception about form, shape and colour especially are culturally bound (Ododo 1998).

The form and shape of an object could determine its being perceived as beautiful or ugly. The cultural influence on such perception may emanate from the belief system of a people. While European artist for instance is preoccupied with creating forms and shapes that will lead to

interpretations of physical beauty—whose aesthetic value may be regarded as ‘art for art sake or art for pleasure,’ the African artist does not create a form that is just ugly or beautiful. The form of an image is imbued with some other power of expression so that it could speak. Omotosho (2013) surmises:

The complex nature of Africans tends to give African culture such dignity that induces profound excitement. African domestic life, in anthropological summaries, seems to be full of special observances, and ceremonies to make the advancement of individuals from birth, through weaning and puberty, to maturity and old age.

The idea of how harmony and acquiescence may be forged between the cultural traditional original artistic formations and modern theatrical approaches and procedures in the embellishment of modern theatre in Nigeria and Africa cannot be gainsaid. This should in the long run pave way for a novel perception of how we see, understand and appreciate the development and establishment of authentic theatre. In this regard, therefore, a critical appraisal of drama will be dependent upon its contextual source culture and the intended message, and how the props and acts are incorporated to bring out the message. Traditional performance in the modern theatre is the transfer of values, and what those values mean, and the technical creative medium used to translate it to get the exact message and meaning to the people of various ethnic and cultural backgrounds. The modern theatrical approach in the enactment process with the supportive technical elements of costume, makeup, light, sound and special effect, is but a tool which enables the performers to render their traditional creative talent in a replica of the original traditional form.

1. Traditional Performance and transfer to the stage

1.1. Traditional Performance

Tradition is the way people have been able to live and sustain their culture, beliefs and collective experience that have placed them ontologically on the geo-sociocultural space in history. All these involve music, dance, drama, folk tale, any or form of enactment, movement, attitude(s) and patterns that may exist in original or pristine form.

Tradition and traditional performance usually have norms in which they follow. There are rules and laws that are meant to facilitate the achievement of the set objective for performance, with originality being an assurance of its authenticity. Every performance that is traditional-based must be in similitude with the original as a deviation could result in the message or the aim for its performance been lost. We can conclude that traditional performance is the exhibition of feeling in terms of cultural values which can be accompanied in most cases with movement, rhythm and costumes, either to worship, celebrate or to meet societal needs in accordance with the existing socio-psychology of the people.

1.2. Transfer to stage

In traditional performance, space is determined by the type of performance performed in it. The performance in a traditional Africa performance space are fluid and allow for movement from one point of a community to another...the space(s) utilized for performances like this are not

restricted to a specified environment or locale; as such its space is determined by the procession and anything it embodies in the pathway (Uwadinma-Idemudia 2012).

This is the result of the typically African theatrical presentation that is characterized by coordinated dancing in accordance to the rhythmic drums accompanied by costume, makeup, sound, props and other befitting paraphernalia accustomed to the performance. We have to look at how the traditional technical element can be transferred to the stage and still give the desired meaning or objective for which the performance is set to achieve. Since some needed items may be difficult or cannot be implemented on a stage performance, technical special effect may thereby be applied with the same targeted results.

In transferring the traditional performance to the modern stage, one must be aware of the basic tenets or rules the European theatre has held and applied, and its effect on the transfer to the stage. It is the awareness and influence, that a proper synchronization can take place for an effective achievement of a true African stage performance. Igweonu (2006) agrees with this opinion when he posits that there is a growing awareness about authenticity and uniqueness of traditional African theatrical model that does not necessarily have to fit into the Euro-American theatrical model. Robert (2010) also argues that works of art are representational, that is, they use the medium of an art form to represent aspects of the actual world, or of fictional worlds, or of both at once. Yet this is clearly done in quite different ways in different art forms.

The concept of performance on the modern stage is therefore, as Ekere (2012) puts it,

“...done with careful calculation with consideration for the ..., world view and the culture of the people, taking in to cognizance the fact that... objects do not only beautify but communicate essential messages to the audience because... in African theatre have always been intimately and functionally linked to the socio-political and religious belief of the African society in concept and it goes beyond aesthetic reflection of reality as is often associated with western theatres. As we remind ourselves that modern theatre has no nihilistic value for culture only for the representative value in a theatre production which ends immediately the performance is over.”

2. Technical creativity an overview

2.1. Bird's Eye View

Technical creativity and its application aid how we view, perceive, and understand the basic element put in to a performance to bring out pleasantly meaningful value. When we watch a performance, whether we like what we have seen or not, a great energy and time has been put in to it to bring to the level that is been presented before us. The audition, rehearsals and final performance all take a lot of the know how in the best ability of the people in charge to bring the final result. In addition, there is the determination, establishment and control of the amount of light needed, the colours to be used dependent upon the genre of the performance, the types of costumes based on the time, setting and locale; making the scenography, props, sound application, gestures and movement of performers on stage.

Technically, colours and light are the medium through which emotion, mode and genre can be determined. There creative uses add to a meaning of a performance. Ododo (1998) adds that

red, orange, yellow and brown hues are “warm” while the blues, greens and grays are “cold”. The red, orange and yellow hues are seen to elicit excitement, cheerfulness, stimulation and aggression; the blues and greens, security, calm and peace; and the browns, grays and blacks, sadness, depression and melancholy.

In traditional performance, colours do not have general meaning, they are used according to its meaning and this varies from culture to culture. Red, black, white, green, yellow, and blue, in their different relative shades, may mean different things to different people in different situations and milieu in the backdrop of the dictates of their cultural context. The costumes are made to serve the specific purposes with strict specifications on the type of material, colour, texture, even the type of thread used to sew it in some cases. Those to wear certain costume are also designated. To alter any of these rules, atonement must be made traditionally as custom demands. Therefore, in the modern theatre when a traditional play is scheduled for performance, this element has to be understood before the final synchronization of the theatre resources and the tradition in order to render an acceptable theatrical output.

2.2. Use of technical creativity

African art in context tells a story, records history and makes projective statements about the affairs of men, corporate existence and perpetuation of a society. The nature of forms and shapes created are thoughtfully organized to communicate. According to Ododo (1999), these ideas being the in mind and spirit of the production team, are put in to use with freedom, autonomy, and imagination, all concepts entailing one another, conspiring to forming an art. And as Blecker 2008 (10) considers it, this framework presents the audience with a perspective on what is there to be seen as a result of which the audience knows how to look and how to understand what it sees.

To have a good understanding of how technical creativity is used in the modern theatre to bring out a good traditional production, we have chosen *Madam Tinubu* by Akinwumi Ishola, *Eda* by Duro Ladipo and *Langbodo* by Wale Ogunyemi.



Fig. 1 Party scene in Eda's house (photograph by the researcher)

From the picture of the scene, we see the use of bright colours typical of the genre of the production which is satire. Though a play in Yoruba with a typical Yoruba sitting basic rules were still put in to place as the shift from tradition to the stage.



Fig. 2 Songo entrance effect (photograph by the researcher)

The play is opened by the entrance of various deities to meet with obatala. This scene shows songo the god of fire being ushered in by fire with the use of special effect to create the fire before he comes in. This helps to give reality and believability traditionally attached to the deity.



Fig. 3 Obatala 's entrance (photgraph by the researcher)

Obatala the supprime one enters with a specail effect of very bright freaky light difficult for the eyes to gaze at . This is in accordance to the believe that he is above all and as such can not be seen; his mightyness is further aided with bright, white shining colour costume covering from head to toe as an enfacy on his holiness.



Fig. 4 Iku before Obatala, waiting to be sent on an erant (photograph by the researcher)

Iku is costumed in a black overall which is the symbol of death and evil with skeleton symbol on his back and front. His face painted in white looking like a skull with a big black baton in his hand. The followspot with a red gell is used to follow him for the enfarcize of how dagerouse he is.



Fig. 5. Esu (photograph by the researcher)

Esu is costumed looking half like a human and the other half with a tail with one side of the body white and the other red with an inconsistent mannerism in line with the dual nature of the traditional believe of Esu being capable of being good and bad at any given circumstance.

MADAM TINUBU



Fig. 6. A scene from *Madam Tinubu* (photograph by the researcher)

We see here that the cyclorama is painted in bright colour of the genre of the play. The colourful Eyo performance typical of an African performance is very much visible in the production to bring out the harmonization of the traditional in to the modern theatre.

LANGBODO



Fig. 7 A scene from *Langbodo* (photograph by the researcher)

The technical element in this scene is put together to transform the stage into a mountain with trees around it to suit the line with the warriors on the scene. We see the creativity of the technical crew in bringing to reality the playwright's imagination.

From the above technical exhibition displayed in the various traditional based performances we can conclusively agree with Adegbite (2004:2) that technical theatre usually ensures the smooth transition/transmission of peoples' cultural tendencies. This is possible from one culture to another when their totality is revealed via performances. In the process, this movement may possibly come in contact with more advanced (improved) cultural tendencies, which could be easily imbibed or adopted. This has since been experienced in the Nigerian theatre via early contact with the European theatre conventions – with their attendant effects in all the arts of the theatre.

Conclusion

We have seen in the study that with the technical creativity in performance goes a long way in maintaining the African culture; helping to tell the African stories through the cross breathing of technical ideas and concepts to bring to the modern stage the African ideology, still upholding the sanctity of the people and their existent behavioral pattern.

Traditional performance helps to throw more light on our ways of living and cancelling any form of misconception that may have existed about us culturally as well as helping to know our

cultural similarities thereby strengthening us as one global village. Traditional base drama helps researches to be made about the performance which increases the creativity of the technical crew as they most go all out to achieve the needed goal.

A traditional drama turns out very colourful and pleasant to watch because of the colourful nature and flamboyancy typical of African culture in relation to performance. Plays with strong rooted cultural setting should be recommended and encouraged for performance by the younger generation to help them believe in their culture and keep them in tone with traditional ways of being technically creative.

CITED REFERENCES

- Adegbite, G.A (2009) Stage Design and Technical Theatre Facilities in Nigeria, Ilorin: Folly Press Ilorin.
- Bleeker, M. (2008) *Visuality in the Theatre: The Locus of Looking*, New York: Palgrave Macmillan.
- Ekere, G. D. (2012) African Elemental Stage and Scenography, In Ododo, S.E (Ed) *Fireworks for a lighting Esthetician, Essays and Tributes in Honour of Duro Oni @ 60*. 177-186. Lagos: Published by Center for Black and African Arts and Civilization (CBAAC).
- Igweonu, K. (2006) Issues of Genres and Concepts in Contemporary African Theatre Practice, In Olagunju, H. I., Olaoye, R. A., Sanusi, I. O., Barki, O. and Isibor, R.E.(Eds). *Alore, Ilorin Journal of th Humanities, Faculty of Arts*. Vol. 16, 61-76. Ilorin: University of Ilorin
- Ododo, S.E. (1998) Stage Designs and Aesthetic Criteria in the Nigerian Theatre Practice. *Alore: Ilorin Journal of Humanities Faculty of Arts*. Vol. 9, 149-160 Ilorin: University of Ilorin
- Ododo, S. E. (1999) The Usage of Technical Aids in the Nigerian Theatre Practice, *Makurdi Journal of Art and Culture (MAJAC)* 104 – 116. Makurdi: Benue State University
- Omoera, O. S (2013) Rejuvenating African Indigenous Performing Arts: A study of Ekaba Art, In Ameh, A. D. and Inegbe, S. E. (Eds), *Culture and Communication in a Postcolony*. 34-38, United Kingdom: Alpha Crownness
- Omotosho (2013) The Educational Values of African Traditional Practices, In Ameh, A. D. and Inegbe, S. E. (Eds), *Culture and Communication in a Postcolony*, 34-48, United Kingdom: Alpha Crownness
- Robert, S. (2010) *Aesthetics and the Philosophy of Art, An Introduction, Second Edition*. USA: Rowman & Littlefield.
- Stephen, C. (2003) *Performance: Recasting the Political in Theatre and Beyond*. Hochfeldstrasse: European Academic, Switzerland
- Uwadinma-Idemudia, E. I. (2012) Space in places of theatre performance, In Ododo, S.E (Ed) *Fireworks for a lighting Esthetician, Essays and Tributes in Honour of Duro Oni @ 60*. 155-168. Lagos: Published by Center for Black and African Arts and Civilization (CBAAC).
- Young, J. O. (2008) *Cultural Appropriation and the Arts*. Malden, USA: Blackwell.