UNIVERSITY OF ILORIN
FACULTY OF ARTS

THE 1st MONOGRAPH
IN THE FACULTY OF ARTS' MONOGRAPH SERIES

ON THE PERFORMANCE PHILOSOPHY OF PSYCHOSOCIAL THEATRE IN NIGERIA

By

PROFESSOR OF PERFORMING ARTS

ABDULRASHEED A. ADEOYE

B.A. (Ilorin), M.A. (Ibadan), M.P.A. (Ilorin), Ph.D. (Ibadan)

Department of the Performing Arts

Faculty of Arts, University of Ilorin, Ilorin, Nigeria

Presented on Wednesday, 28th July, 2021

At the New Faculty of Arts Board Building

University of Ilorin, Ilorin, Kwara State

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Abstract

Psychosocial Theatre deals with the burden of man's conscious and unconscious endless actions, inactions and crises created at the individual, family, group, community and societal levels. Most of these actions, inactions and crises are biologically, culturally and economically induced and resolved within the creative inventiveness of the web of Psychosocial Theatre. Unlike psycho-drama that has enjoyed relative scholarship and practice in the global theatre market, Psychosocial Theatre, the researcher's counter-discursive creation is identified, constructed and theorised within the expanse of the omnibus re-creative and regenerative functions of the theatre. The intersections of Erikson's (1950) Psychosocial Theory and Armaghanyan's (2018) Psychosocial Approach are adopted as the theoretical thrusts of the study, complemented with the content analysis method. Indeed, variants of Psychosocial Theatre and their illustrative examples from Nigeria and elsewhere such as domestic theatre, workplace theatre, theatre of historical reliving, social media's "new normal" theatre, common room theatre, convocation/freedom/graduation theatre, transport theatre, club house theatre, news stand/free reader's theatre, pedlar/marketing theatre, sport/stadium theatre, stage-by-stage stop gap theatre, viewing centre theatre and religious theatre are discussed. Interestingly, most of the forms and variants of Psychosocial Theatre identified are not literarised, the study, however, contends that they indeed, fall under theatre of performance whose philosophy celebrates the African cycle of life, cultural revival, historical re-living, social cohabitation, wellness and good living. The study concludes that, the performance philosophy of Psychosocial Theatre is the uncelebrated and under-researched encyclopaedia of arts that should be celebrated while a few ones among its forms and variants should be rebranded in man's attempt to re-invent his being and essence.

Keywords: Psychosocial Theatre, Psychosocial Theory, Psychosocial Approach, Performance Philosophy, Theatre Practice

Exordium

Due to its dynamic and regenerative nature, African theatre has undergone series of dialectical and ideological transformations which nonetheless make scholarship on it diverse. Indeed, the space of the African theatre is fluid because it accommodates the paradox of social order and disorder, spiritual continuum and its negation, cultural aesthetics and the myth of its unpopular prototypes, emotionality and the beauty of physicality. In fact, the African theatre is also a big-shop for all shades of opinions that border on man's evolution and his alter-ego, cycle of life and the lifelessness in it, gender felicity and infelicity, environmental and natural motifs, and so on. However, other than the celebrated literary theatre tradition, there are some hidden treasures in the African theatre whose forms and styles are yet to receive deserved scholarly attention. Hence, this study is on performance philosophy, its relationship with Psychosocial Theatre and some examples and forms of this theatre in Nigeria.

It is a truism that the architecture of the theatre is consistently expanding and crossing unexpected boundaries. Thus, from the daily digital theatre of the social events, theatre of marriage and burial ceremonies which are now wearing the Western and African masks together, de-ritualising and re-ritualising within the tenor of hybridism and the end-of-the-year's theatrical re-mix of organisations and institutions, the theatre has continued to be an instrument of social order and cultural revival. Consequently, theatre researchers and practitioners are expected to include in their schedules, the

marginalised, under-researched or the ignored theatres beyond the discourse and wider conversations that the literary theatre has enjoyed. One of the alternative aesthetics or the socially marginalised African "texts" and "performances" remains the Psychosocial Theatre.

Psychosocial Theatre deals with the burden of man's conscious and unconscious endless actions, inactions and crises created at the individual, family, group, community and societal levels. Most of these actions, inactions and crises are biologically, culturally and economically induced and resolved within the creative inventiveness of Psychosocial Theatre. Unlike psycho-drama that has enjoyed relative scholarship and practice in global theatre market, Psychosocial Theatre, the researcher's counter-discursive creation is identified, constructed and theorised within the expanse of the omnibus re-creative and regenerative functions of the theatre. The intersections of Erikson's (1950) Psychosocial Theory and Armaghanyan's (2018) Psychosocial Approach are adopted as the theoretical thrusts of the study, complemented with the content analysis method. Indeed, the forms and variants of Psychosocial Theatre and their illustrative examples from Nigeria such as domestic theatre, workplace theatre, theatre of historical reliving, social media's "new normal" theatre, common room theatre, convocation/freedom/graduation theatre, transport theatre, club house theatre, news stand/free reader's theatre, pedlar/marketing theatre, sport/stadium theatre, stage-by-stage stop gap theatre, viewing centre theatre and religious theatre are discussed. Interestingly, most of the forms and variants of Psychosocial Theatre identified are not

literarised, the study, however, contends that they indeed, fall under theatre of performance whose philosophy celebrate the African cycle of life, cultural revival, historical re-living, social cohabitation, wellness and good living.

Literary and Theoretical Foundations

The African theatre derives its strength from African culture which in turn relies heavily on African philosophical ideas, histories, systems and behavioural patterns. We accept in this study, the ominous practical vision and mission of philosophy which is, "the elevation of mankind". This "Elevation" also has four broad contexts which are:

(1.) enlightenment;
(2.) open-mindedness;
(3.) broadening of sensibilities; and
(4.) sensitivity to human principles (ideals), for instance, tolerance, cooperation, compassion, and so on (Oladipo, 2006, p. 15).

Psychosocial Theatre has its root in the open-ended, reflectively creative and developmental essence of philosophy in general and African philosophy in particular.

Psychosocial Theatre's main spine is its open space for social order and psychological well-being of the users of its aesthetics. Fortunately, this social drama has partly embraced the indigenious as well as the literary theatre traditions, changing and shifting rapidly to accommodate new happenings within the two main theatre traditions stated here.

In the beginning of Psychosocial Theory, Erikson (1987, p. 222) surmises that:

> The first demonstration of social trust in the baby is the ease of his feeding, the depth of his sleep, the relaxation of his Bowels. The experience of a mutual regulation of his increasingly receptive capacities with the maternal techniques of provision gradually helps him to balance the discomfort caused by the immaturity of homeostasis with which he was born. In his gradually increasing waking hours he finds that more and more adventures of the senses arouse a feeling of familiarity, of having coincided with a feeling of inner goodness. Forms of comfort, and people associated with them, become as familiar as the gnawing discomfort of the bowels. The infant's first social achievement, then, is his willingness to let the mother out of sight without undue anxiety or rage, because she has become an inner certainty as well as an outer predictability.

The baby, anywhere in the universe, is a gift from God and caring for a baby from birth falls under Infancy in which conflict of trust or mistrust is generated especially between the mother and the baby.

Importantly, Eric Erikson captures the critical aspect of his Psychosocial Theory through the Table below:

	1	2	3	4	5	6	7	8
H maturity								ego integrity *v.* despar
G adulthood							generativity *v.* stagnation	
F young adulthood						intimacy *v.* isolation		
E puberty and adolescence					identity *v.* role confusion			
D latency				industry *v.* inferiority				
C locomotor-genital			initiative *v.* guilt					
B muscular-anal		autonomy *v.* shame, doubt						
A oral sensory	basic trust *v.* mistrust							

Table 1: Critical Aspects of Erikson's Psychosocial Theory (Erikson, 1977, p. 245)

Stephen Frosh also simplifies the above table through what he terms "Psychosocial Stages: A Summary Chart" as seen in Table 2 below:

Age	Conflict	Important Events	Outcome
Infancy (birth to 18 months)	Trust vs. Mistrust	Feeding	Hope
Early Childhood (2 to 3 years)	Autonomy vs. Shame and Doubt	Toilet Training	Will

Age	Conflict	Important Events	Outcome
Preschool (3 to 5 years)	Initiative vs. Guilt	Exploration	Purpose
School Age (6 to 11 years)	Industry vs. Inferiority	School	Confidence
Adolescence (12 to 18 years)	Identity vs. Role Confusion	Social Relationships	Fidelity
Young Adulthood (19 to 40 years)	Intimacy vs. Isolation	Relationships	Love
Middle Adulthood (40 to 65 years)	Generativity vs. Stagnation	Work and Parenthood	Care
Maturity	Ego Integrity vs.	Reflection on	Wisdom

Table 2: The Brief Summary of the Eight Psychosocial Stages (Frosh, 2014, p. 1)

Reflecting on Psychosocial Theory, Frosh (2014, p. 1) also supports the notion that:

> subjects that manages to theorise together what are usually taken to be separate: the "social" and the "personal" or "individual."

Earlier on, Frosh (2003, pp. 1554-1555) has averred that:

> The Centre for Psychosocial Studies at Birkbeck was 'formed in 2000 to reflect the research and teaching interests of a substantial group of academic staff within the School of Psychology who are committed to innovative, interdisciplinary research and teaching focused on the interweaving of psychological and social concerns'.

Erik Erikson's Psychosocial Theory has also been modified by Kendra Cherry and David Susman to interpret the inter-connection from infancy to maturity in which man will learn from pre-school age to young adulthood:

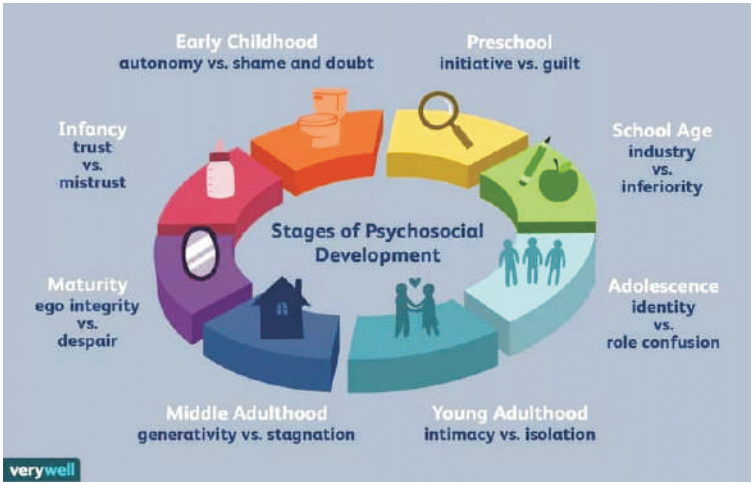


Figure 1: Cherry and Susman (2020, p. 2)

It is worthy of note that, the Psychosocial Theatre has cultural and creative bearing with the principles set by the Centre for Psychosocial Studies at Birkbeck. These principles, at the time they were set up, are stated below:

(i.) concern with the human subject as a social entity;
(ii.) interest in the emergence of subjectivity in the social domain;
(iii.) interest in critique, defined as a concern with ideological issues in psychology;
(iv.) methodological pluralism, including an active assertion of the value of qualitative and theoretical research as well as more traditional quantitative research;
(v.) theoretical pluralism, including interest in discourses traditionally marginalised in academic psychology (for instance, psychoanalysis, systems theory, feminist theory, phenomenology);
(vi.) interest in inter- and transdisciplinary approaches to psychological theory and research; and
(vii.) interest in personal and social change, including psychotherapy (Frosh, 2003, pp. 1554-1555).

In summary, Erik Erikson's Psychosocial Theory has captured the key domains of anthropology, psychology, pluralism, traditionalism, culturalism, social order of objectivity and subjectivity and so on, which are relevant to Psychosocial Theatre.

The model below from Guglielmo Schinina cited in a research conducted by Sonya Armaghanyan is also instructional here to hone the essence of Psychosocial Approach in the discourse of Psychosocial Theatre:

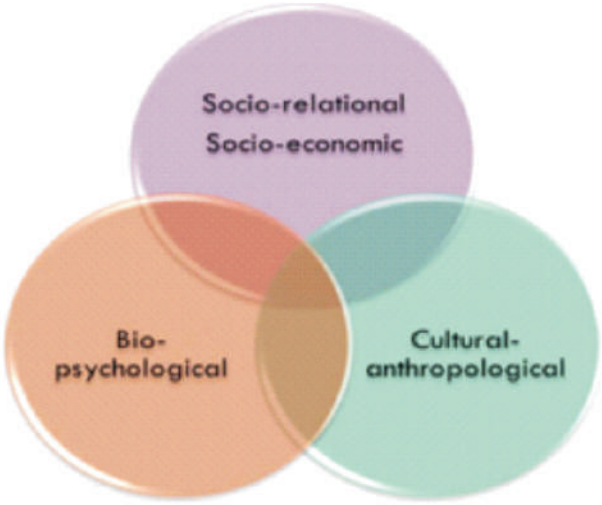


Figure 2: Armaghanyan (2018, pp. 11-18)

Drawing from the above, it can be inferred that in socio-relational/socio-economic module, man is relating with man with a focus on economic interests and bio-psychological scheme, where learning is thus achieved in socio-relational/socio-economic forces. However, in cultural anthropology, the intersection of vision and revision cannot be ruled out.

Another relevant model to this study is that of Mental Health and Psychosocial Social Support which captures the scheme of things within the poetics of Psychosocial Theatre:

H maturity								ego integrity *v.* despar
G adulthood							generativity *v.* stagnation	
F young adulthood						intimacy *v.* isolation		
E puberty and adolescence					identity *v.* role confusion			
D latency				industry *v.* inferiority				
C locomotor-genital			initiative *v.* guilt					
B muscular-anal		autonomy *v.* shame, doubt						
A oral sensory	basic trust *v.* mistrust							

Table 3: Intervention pyramid for MHPSS in emergencies (Galappatti, 2020, p. 4).

Certainly, Figure 2 and Table 3 above have confirmed the open-ended nature of the theatre, and in relation to Psychosocial Theatre in which man is always seen performing one social function or the other. Social function in the castle of Psychosocial Theatre expands to everyday life.

Background to the Performance Philosophy of Psychosocial Theatre

Life in Africa can be understood through several scattered societal and socio-culturally created philosophies which can be located in the cycle of life. The researcher concedes to the differentials in the cycle of life from one culture to the other in Africa. However, the performance of several philosophies within the ignored or under-researched social order housed the aesthetics of the sub-life (ordinary life) and super-life (special life) which in turn, produce the ideation

of Psychosocial Theatre. The celebration of the philosophies guiding this theatre is also an offshoot of the main tenets of performance philosophy which is the

> application of philosophy to the analysis of performance; the philosophy of performance and/or the performance of philosophy; the study of how philosophers and philosophical ideas have been staged in performance or how ideas and images of or practical exploration of philosophy as performance and/or as performative; and likewise, experiments emerging from the idea that performance is a kind of philosophy or thinking or theorising in itself (Performance Philosophy NING, 2021, p. 1).

The psychological, nostalgic memories, ruins, reclamations, innocence and sociological undertones inherent in Psychosocial Theatre make the interconnection of this theatre to philosophy inescapable. Thus, at the sociological, psychological and philosophical levels, performance takes its bearing to relate the ideas inherent in them to revive these theoretical conceptions to the hidden or under-celebrated stages of life.

From the foregoing, we believe that our new theatre, the Psychosocial Theatre, triumphs on the following tenets:

(1.) transdisciplinarity and the poetics of survival;

(2.) positive encounters and the dialectics of wellness and well-being;

(3.) crossings across dancing/moving bodies, singing souls/restless mouths and imitations/copy-cat subjectivities;
(4.) pedagogy of 'on-the-spot' experimentation;
(5.) poetry and proverbs in theatrical effervescence; and
(6.) intercultural thematisation, revival and dialogue.

Most of these tenets will be explained in details as this study unfolds.

Indeed, Psychosocial Theatre falls under daily activities of man while others are occasional happenings. We can theorise these activities under what Uka (2000, p. 56) calls "everyday life performance" after his extensive reflections on Richard Schechner's theories of performance. Psychosocial Theatre also takes one wing out of its fourteen wings from Gowon Ama Doki's metaphoric conception of seeing "Everyday Life as Theatre". His conception is that:

> The numerous activities we engage in as human beings on a daily basis all fall within the realm of theatre performance. The implication of this brief but broad based explanation is that, the theatre of everyday life happens on the street, the market, church, home, river, mountain, office, in short every other space on the planet earth (Doki, 2019, p. 17).

Certainly, Psychosocial Theatre translates the hidden treasures of the indigenous theatre into the literary theatre and fortunately enough, this theatre has a life which can make it to stand alone and offer refreshing alternatives to the theories of the postcolonial theatre in which man is constantly searching to

reinvent himself. With Psychosocial Theatre, Cicero's "Cultura animi", the husbandry or tilling of the intellect or mind (Afolabi, 2013, p. 37) and making dull lives lively, craving to be part of the social structure, making use of available oppurtunities in the face of adversities and opening up closed spaces to accommodate the saturated living spaces cannot be overemphasised.

It is important to make a brief profile on the interconnection between indigenous and literary theatre performance traditions and the link of the two to Psychosocial Theatre. On the indigenous theatre and performance traditions, scholars such as Kirby (1974, pp. 22-35), Horn (1981, pp. 182-185), Kofoworola (1981, p. 165), Nzekwu (1981, pp. 131-135), Musa (2001, pp. 117-119) and others have written extensively, theorised and classified the Nigerian indigenous theatre and performance traditions discussing various forms and styles that make them cultural sites for multiplicity of idioms and expansive theoretical landscape. For example, Kirby's (1974, pp. 22-35) ideas of seven mountains on African theatrical idioms will for long, remain unique. These classifications are:

(1.) simple enactment;
(2.) ritual and ritualised enactments;
(3.) story-telling performance;
(4.) spirit-cult enactments;
(5.) masquerades and masquerade enactments;
(6.) ceremonial performances; and
(7.) comedies.

Occupational Forms, Domestic Forms, Social Forms, Religious Forms and Ceremonial Forms are the common archetypes that are inevitable in the making of the Hausa traditional/indigenous theatre and performances. The popular tradition of the Yoruba Alarinjo travelling theatre has also been well-documented by Adedeji (1981, pp. 221-247) using the successful experiment of Ogunde's Theatre to draw a resounding conclusion on the exploits of the Alarinjo theatre. Remarkable as these theoretical submissions are, and in spite of their interconnections to the literary theatre and performance traditions, scholars are yet to theorise or evaluate these traditions within the purview of Psychosocial Theatre.

Perhaps, the literary theatre is unique and no doubt, this theatre has enjoyed relative attention on the Nigerian theatre scholarship. The point of divergence, however, is the classification in which scholars have, and will continue to have divergent views. These divergent opinions have made serious studies on the pre-colonial, colonial, postcolonial, liberal, revolutionary/Marxist/radical, emerging/alternative schools, styles, forms and traditions to emerge within the literary theatre and performances alone. For example, Kerr (1986, p. 1) has reflected that, "the pre-colonial theatre, in so far as it exists as a subject of enquiry is plagued by imprecise terminology" concluding that, "attempts to classify drama in Nigeria along developmental stages have yielded an avalanche of contradictory and inconclusive details". Due to its constant reflection on the changing dynamics of the society and ideological instability within, and among the literary theatre and performances, play-texts alone are now wearing aesthetics

of essence to repudiate or accommodate such theoretical and theatrical spaces as intertextuality, metatextuality, paratextuality, hypertextuality, hypotextuality, architextuality and the larger umbrella being "transtextuality" in the words and recent work of Eshiet (2014, pp. 61-85) on the adaptations of Femi Osofisan's plays.

Adedeji (1986, pp. 102-120) and Ogundeji (2005, pp. 211-245) have also reduced the traditional theatre/performances in Nigeria to four main forms. Indeed, Ogundeji (2014, p. 276) creates a comparative table known as "Adedeji and Ogundeji's Typology of Traditional Performances" in which he reworks the "theatre and theatricalism" of Adedeji for his own rethinking of "drama, ritual and deritualising":

S/N	Adedeji (1986)	Ogundeji (2005)
1.	The Story Theatre	Sacred Ritual Drama
2.	The Festival Theatre	Festival Ritual Drama
3.	The Ritual Theatre	Deritualising Drama
4.	The Masque Theatre	Deritualised Drama

Table 4: Adedeji and Ogundeji's Typology of Traditional Performances

The typologies of traditional performances from Adedeji (1986) and Ogundeji (2005) have been accommodated and extended upon in some variants of the Psychosocial Theatre.

The Poetics of Psychosocial Theatre

Flowing from the background provided above, it is clear that, Psychosocial Theatre is created to further evaluate the African cycle of life and relate the point-to-point of man's self apprehension of it. Psychosocial Theatre is a refraction on man's philosophical cants which include existential or realistic sensibilities, his surrealistic or subjective inclinations, and perhaps, his alter ego which is, man's interpretation of the zero sum game in which he sees everything, accepts everything and like a wanderer, does nothing in the end. Indeed, African cycle of life starts from birth, which our adapted theoretical framework from Erik Erikson captures as Infancy. This also graduates to Early Childhood, Preschool, School Age, Adolescence, Young Adulthood, Middle Adulthood and Maturity which is equated to the paradox of wisdom and despair. Maturity encapsulates death and death itself is a total reflection of life.

In Psychosocial Theatre, gender felicity and infelicity, environmental and natural motifs are considered and examined. The reasons for the objectification and celebration of the woman are also partly reflected upon while not ruling out the exaggerated place of man in the total architecture of the poetics of Psychosocial Theatre.

The study has identified fourteen forms and variants of Psychosocial Theatre. These are:

(1.) domestic theatre;
(2.) workplace theatre;
(3.) theatre of historical reliving;
(4.) social media's "new normal" theatre;

(5.) common room theatre;
(6.) convocation/freedom/graduation theatre;
(7.) transport theatre;
(8.) club house theatre;
(9.) news stand/free reader's theatre;
(10.) pedlar/marketing theatre;
(11.) sport/stadium theatre;
(12.) stage-by-stage stop gap theatre;
(13.) viewing centre theatre; and
(14.) religious theatre.

The figure below by the researcher captures the essence of Psychosocial Theatre:

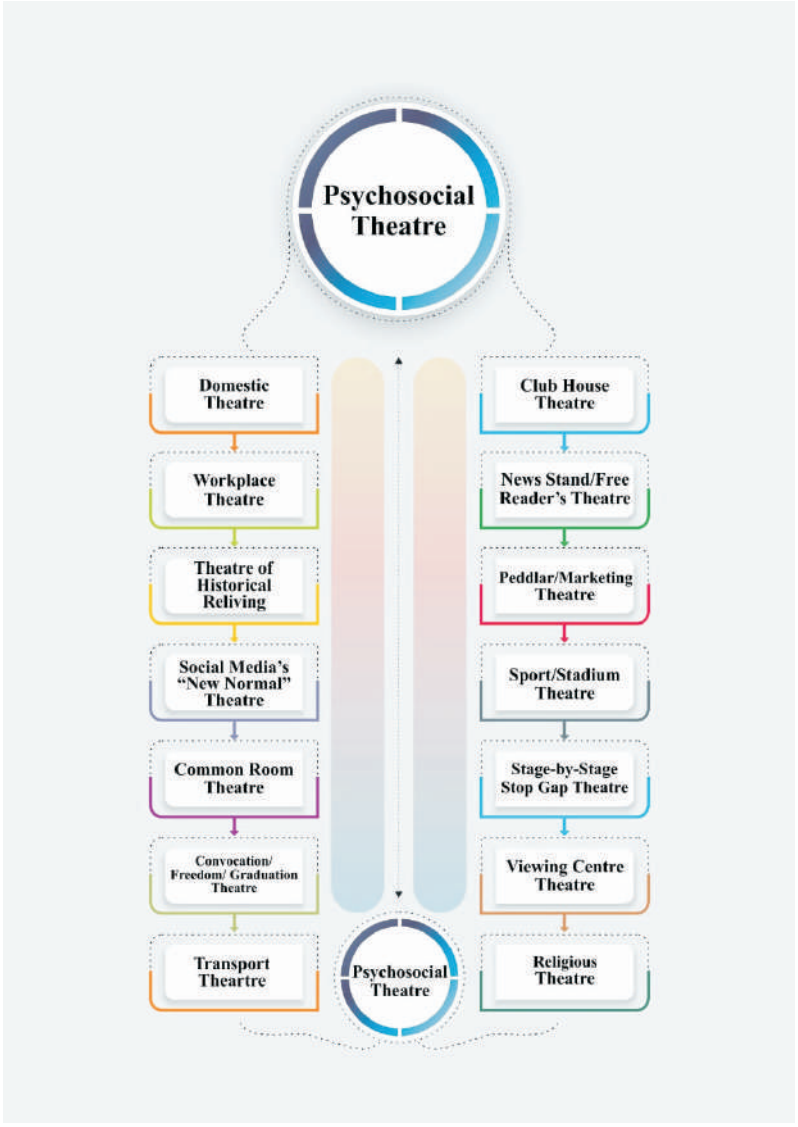


Figure 3: The Psychosocial Theatre Model by the Researcher

Psychosocial Theatre as a cultural brand is inexhaustive because the forms and variants discovered are in constant harmony and this synergy reminds us of the intersection in the African cycle of life where birth or the metaphor of life crystalises into growth or proper living and then, death which is later packaged as re-living.

At this point, it is important to examine the content and context of the fourteen forms and variants of Psychosocial Theatre as a brand within the African theatre's postcolonial creative inventiveness:

(1.) Domestic Theatre

The Domestic Theatre in Africa is meant for the maintenance of "peace-at-home" against the "war-at-home" battle cry of domestic drama. Domestic Theatre is a form of micro but culturally related series of performances that are enacted spontaneously at home. This is a form of home-front theatre where everyday life is re-invented through a realistic setting in which non-conventional stage is deplored. It is a dialogue-based theatre guided by cultural history for its production. In the Domestic Theatre, lullabies, praise poetry, panegyrics and general singing are used to advance the philosophy of life. In fact, children are the major beneficiaries of Domestic Theatre because when they are crying or are showing signs of weakness or inaction, the African mothers have used the poetics of Domestic Theatre to bring life into their children. During feeding time, there are songs that are used to make them eat. If the African mothers want their children to sleep, they lure them with songs, revealing in the

process, the socio-cultural and socio-historical affinities of the children and linking the same to the lineage of the children. For example, Oríkì, a popular Yorùbá poetric form is used to celebrate history and encourage the children to do the bidding of their mothers. If a child is of Ìkòyí extraction, Oyo State, Nigeria, the abridged Oríkì below can be sung to preach to their children:

Ìkòyí ẹ̀ṣó ni ọ́, Ọmọ ogun l'ọ́san,
Ọmọ olè l'óru
(You are the gallantry Ìkòyí, that are warriors at daylight, thieves at midnight)

Orígun méje ni wọ́n gbà ṣ'ígun n'Ìkòyí ilé
(Battles are set inferno from seven angles in Ìkòyí)

Méjèèje ni mo mọ̀
(I know all the seven)

Alápá-nsánpá, ogun níí lọ
(There are those that go to battle with different knives)

Tí aláápó bá ṣíwájú
(When arrow sheath bearers are in front rows)

Oníbọn á tẹ̀le
(Gun shooters follow likewise)

Oníkùmọ̀n á làárín
(Those who fight with clubs are mostly found in the middle)

(Osewa, 2021, p. 1).

Oríkì Ìbejì, Yorùbá twins panegyric and its English translation below cannot be overemphasised in the cultural symbolism of Domestic Theatre:

Èjìrẹ́ará ìsokùn
(Twins, natives of Isokun)

Ẹdúnjọ́bí ọmọ ẹdún tíí ṣeré orí igi
(Relatives to the colobus monkey)

Ó-bẹ́ kẹ̀sé bẹ́ kàsà
(Playing and having fun on a tree)

O fẹsẹ̀ méjèèjì bẹ́ sílé alákìísa
(You jumped up and down)

Ó sọ alákìísa di onígbá aṣọ
(And turned him into a wealthy)

Gbajúmọ̀ ọmọ tíí gbàkúnlẹ̀ ìyá
Tíí gbàdọ̀bálẹ̀ lọ́wọ́ baba to bí i l'ọ́mọ
(Revered sets of children that command undue respect from their parents)

Wínrínwínrín lójú orogún
(You are a horrible sight to your stepmother)

Èjìwọ̀rọ̀ lójú ìyà rẹ̀
(But to your mother, you are both emperors of two empires)

Tani yíò bí Ìbejì kó nọwọ́?
Wouldn't you love to be twins?

(Omipidan, 2019, pp. 1-3)

Twins in Yorùbá cosmology are special children that represent wealth, affluence, wisdom and protection.

In the Domestic Theatre of the Yorùbá people, women or wives are objectified as sex symbols and they are equally celebrated through the work-singing-acting melody of the singing beads while grinding pepper. The major song goes thus:

Ìyàwó n'lọta
(The wife is grinding pepper)

Ìlẹ̀kẹ̀ n'sasò
(The beads are singing)

Kí ìlẹ̀kẹ̀ má sasò mọ́
(The beads must stop singing)

Jẹ́ kí ìyàwó lọta
(To allow the wife grind pepper)
(Adeoye, 2009, p. 75).

Apart from the above, there is another song known as "Song of Meat" which celebrates the richness of the cow meat against stockfish. In the song below, men are luring their women to do the needful and invariably giving instruction to their wives through patriarchal power for the women to, as a matter of fact, obey them:

Ìyàwó mi bobá dọ́jà
(My wife, if you reach the market)

Mọ́ra panla
(Don't buy stockfish)

Ìyàwó mi bobá dọ́jà
(My wife, if you reach the market)

Mọ́ra panla
(Don't buy stockfish)

Panla ò dùn bíi námà
(Stockfish is not delicious as the meat)

Táa bá láyé
(That we met in this world)

Ìyàwó mi bobá dọ́jà
(My wife, if you reach the market)

Mọ́ra panla
(Don't buy stockfish)
(Adeoye, 2009, p. 75).

The most seductive of the songs in the Yorùbá folkloric tradition which the Domestic Theatre draws from has to do with the one often used to lure the baby to sleep and of course, to appreciate the power of sex. It goes thus:

Gbà woroworo
(Accept this rattle)

Ìyá rẹ ngba
(Your mother is accepting it)

Mìlíkì lọ́wọ́
(Joy of life)

Gbà woroworo
(Accept this rattle)

Yorùbá children theatre has on-the-spot-creation that are rooted in the polemics of creative songs such as *Bojú bojú o-ooo,* Ẹ*k*ù*n mẹ́ran-mẹ́ẹ́* and Ẹ *má wẹ̀yìn o - wẹ̀yìn.* These three songs are also within the domain of the Domestic Theatre.

Forms of Domestic Theatre are also inherent in early morning theatrical "Wedding Introduction" that are present in Hausa, Igbo, Yorùbá and most cultures in Nigeria. These variants of Domestic Theatre have in them, acting, role-playing, miming, singing, dancing and other concepts of the performing arts intersecting for effective dramatic communication within the expanse of Psychosocial Theatre.

(2.) Workplace Theatre

In Africa, there are various types of occupations within the traditional setting. Some of these are trading, farming, drumming, hunting, blacksmithing, fishing, weaving and many more. We should note that Workplace Theatre serves as therapeutics, valour-driven and an act meant for, and created to condemn lazy drones while promoting hard-work. Examples of some of these songs include: "Àgbẹ̀lọba for farmers", "Ìjálá and Ìrèmọ̀jé for hunters", "song of ọlọ́kọ̀yí, òbèlè for fishermen", "Ọmọ eléré ni wa, o é é é, Ọmọ eléré ni wa, o à à à for musicians, singers, artists and partly drummers" and many more.

Curiously, some of these songs have been re-mixed to suit the tenor of postcoloniality. One clear example is from Kolanut sellers:

Kín ni alákọ̀wé ṣe
(What has the educated done)

Tólóbì náà ò lè ṣe?
(That the kolanut seller cannot do?)

Kín ni alákọ̀wé ṣe
(What has the educated done)

Tólóbì náà ò lè ṣe?
(That the kolanut seller cannot do?)

À nrán ọmọ lọ ilé ìwé
(We send children to school)

À nkọ́ wọn ní kéwú
(We train them in the Islamic way)

A tún sọwọ́n s'ẹ́nu iṣẹ́
(We send them to learn various trades)

Kín ni alákọ̀wé ṣe
(What has the educated done)

Tólóbì náà ò lè ṣe?
(That the kolanut seller cannot do?)

Workplace Theatre revives Erik Erikson's module of Young Adulthood in which the man participates actively in the scheme of things around him. Through Workplace Theatre, genuine friendship is cultivated and man is ultimately encircled in the philosophy of being and togetherness. The thinking around this micro performance philosophy in the Psychosocial Theatre remains the African man's condemnation of laziness and the

validation of the ethics and ethos of hard-work. The farmers, traders, fishermen and other artisans in the Northern part of Nigeria and almost all known cultures in the Southern part also have different forms of Workplace Theatre and their mode of theatrical enactments are also similar.

(3.) Theatre of Historical Reliving

The past is never forgotten in any human society. In fact, elderly individuals are the cultural and artistic memories in Africa because of lack of adequate documentation. They communicate what they learnt orally about the "pasts" from their own forefathers to the present generation. The "pasts" house in them, the encyclopaedia of truths while lessons drawn from the "pasts" also moderate events of the present through the historicists' trope in Historicism and New Historicism. The Theatre of Historical Reliving is often re-enacted through series of story sessions in the evening when the moon is in control of darkness. The evening story sessions are designed platforms for the recall of the heroic deeds of the great men in the community and betrayals as well. Young boys and girls are also used as participants in some of the theatrical enactments, making them to learn fast and participate in the stories of the past, drawing same stories to re-invent the present and contradicting in the process, the Platonic animal diversion of the artist from his utopian republic.

Most often, any available open space or any house with large compound is usually used as performance venue for the theatricalisation of stories of the "pasts". Interestingly, these stories, especially the bad ones, are deconstructed and re-

interpreted for young boys and girls to learn from, seeing themselves in the characters that they must have enacted. The domino effect of this theatre is great for most of the stories, myths, fables and so on, have moved from the compound stage ostensibly to the modern stage. Thus, most rural communities in Nigeria still hold on to the culture of the Theatre of Historical Reliving. Certainly, when the past is relived, the present is re-invented and elevation is sought and man is the better for it.

(4.) Social Media's "New Normal" Theatre

Social Media's "New Normal" Theatre falls within the digital theatre which is housed in various social media platforms such as: Facebook, Twitter, Instagram, Youtube, WhatsApp, Zoom, Microsoft Teams, Google Classroom, Tiktok and so on. In fact, the convenience of watching social media theatre cannot be overemphasised. However, the cost implication of watching this theatre through the purchase of data and connectivity problem are inherent challenges facing this theatre. Indeed, the Social Media's "New Normal" Theatre has a DNA of it being called an elitist theatre if we compare the "privileged" in the urban setting to the population of the teeming rural dwellers who have no access to Android phones. It became a "New Normal" Theatre when accessibility to the normal theatre through Covid-19 pandemic ravaged the entire world.

Consequently, there are hundreds of Bloggers in Nigeria such as Chude Jideonwo, Linda Ikeji, Kemi Omololu-Olunloyo, Luvvie Ajayi, Kola Tubosun, Noble Igwe, Judith

Audu, Jide Ogunsanya and many more, who are using the Social Media's "New Normal" Theatre avenues for making millions of Naira. Thus, all genres of drama, short skits, brilliant clips and others within the postcolonial theatre generics are usually beamed on the social media and their thematic concerns remain saturated within man's desires to define and re-define himself. Social Media's "New Normal" Theatre has become an institution for the critical evaluation of governmental and non-governmental agencies and institutions, and in spite of the advantages of this theatre, it has directly affected the live theatre.

In no small measure, we now have many online/uncensored self-performances, participatory and telematic aesthetics with so many independent actors and producers that moved away from the dominant traditions of most of the theatre-related Associations and Bodies such as Actors Guild of Nigeria, Directors Guild of Nigeria, Theatre Arts and Movie Practitioners Association of Nigeria and so on. One other important aspect of this theatre is its use for marketing. This promotion of online marketing has assisted many businesses especially the small scale ones to grow while the big industries have also benefitted from the sheer creative ingenuity of the performers involved in the making of the Social Media's "New Normal" Theatre. Two quick examples of performers extraordinaire are germane here. They are Mr. Macaroni and Woli Agba who have revolutionised the comedy world with short drama skits that are either streamed live or downloaded predominantly on Facebook, Instagram, Whatsapp and Twitter.

(5.) Common Room Theatre

A common room represents the symbol of togetherness. It is a convergence or meeting point for a group of people, representing in the process, class symbolism. Common Room Theatre is an informal theatre in which all the activities or potpourri of events that take place in a designed space are seen as theatre. A common room is a place for serious arguments, comedy-like displays, satirical summations and houses, most often, the dirge of tragedy and the tragic vision. With items such as tables and chairs for various functions, televisions, couches, furniture, traditional hand-game corner, and so on, the stage is always set for serious comical or satirical actions to wear the mask of the theatre. Dialogue in a Common Room Theatre is always delivered with finesse and uncommon gusto, while various songs are used as accompaniment for man to relax and re-invent himself. Beyond the common denomination that the common room is generally known for is the special appeal it has. This appeal is inherently theatrical and the common room theatre is essentially a quintessential theatre for the semi-elites in Nigeria.

(6.) Convocation/Freedom/Graduation Theatre

Ceremony is the linking word that can be used to join convocation, freedom and graduation together. The nature of the ceremony is, however, different from each of the three concepts. While convocation is mostly marked by the ceremony involving large crowd in the taxonomy of massification, freedom is an occasion accepted by artisans after

completing the learning of a trade in which a mini-certification is given. On the other hand, graduation is mostly used in academic parlance to connote completion of a course in higher institutions. Thus, whether it is convocation, freedom or graduation, celebration, festival and merry-making are inevitable in Convocation/Freedom/Graduation Theatre.

Convocation/Freedom/Graduation Theatre thus serves as a relief after a long and intensive process where man is expected to be diligent, patient, committed and respectful to constituted authority. Whether through formal or non-formal training, the fanfare, the singing, the collective spirit of togetherness, the feeling of survival and the future expectation of success make Convocation/Freedom/Graduation Theatre a therapy or a soothing balm for rejuvenation.

All the events of the convocation ceremony in any typical university, polytechnic or college of education are deliberately planned and are mostly theatrical in nature. However, it is important to enumerate pre-convocation activities especially by final year students who are ready for graduation and preparing ahead for convocation:

1. a day tagged, “back to school” is usually set aside in which students will wear their secondary school uniforms to the university – reliving their innocence and the nostalgic children theatre. They often parade the main entries of the school and retire to their departments where songs and dancing, snapping selfies and general merriment will take place. They claim that they are back to school and this fun is often extended to lecture room or halls and even to offices of some lecturers;

2. a week or few days to the completion of their final year examinations is often used for "sign-out ceremony" where final year students will put on white t-shirts, equip themselves with indelible markers and all their friends will start the rituals of placing their signatures on the t-shirts. Popular ones among them may end up using two or three t-shirts, changing like chameleons once they have discovered that, there is no more space for signing. In addition, there is a new mentality of catch phrases used to debunk or ridicule the legacies of Western education. Some of these catch phrases are found in the examples below:
   (a.) Even with evil uncles, I still graduate.
   (b.) My next of kin will continue.
   (c.) Even sign post, I no read again.
   (d.) If I do masters, make I bend.
   (e.) From computer science to computer village.
   (f.) School no hard, na u wey dey find 2.1.

Pictures speak volumes, and the six pictures below have been used to capture the six catch phrases listed above:



Picture 1: Source: Izu (2021, p. 1)



Picture 2: Source: Izu (2021, p. 2).



Picture 3: Source: Izu (2021, p. 3)

Indeed, the inscriptions on the t-shirts of the above final year students express their imaginative weirdness, even if the society will disagree with their banalities;

3. the sign-out is overtaken in another special day of cultural parade called "cultural day" where there is competition from final year students to outdo themselves through the wearing of complete traditional outfits which often project the diverse cultural heritage of Nigeria. Rich students among the final year students often prepare three sets of Nigerian traditional attires that represent Hausa, Igbo and Yoruba cultures, calling themselves names such as "the king of culture", "royal prince of niger", "oba of the southwest", "the next billionaire" and other funny names to complete the cycle of ostentatious display of wealth. They hire professional costumiers and make-up artists, and they locate hidden spaces for the males and females which are

used as make-shift dressing rooms. A panel is raised among themselves and the duty of the panel is the selection of the best culturally attired students of the set involved. Awards are presented to the winners and the paralinguistic essence of costume and make-up is celebrated;

4. a day after the cultural parade is tagged "the free music day" which is organised partly at the departmental, and mainly at the faculty levels. A disc jockey is hired and the event of the preceding day which is reflectively African is overtaken by popular culture within the ambience of postcoloniality. Popular music from popular musicians in Nigeria, America and elsewhere are played and danced to. In retrospect, the sign-out t-shirts and blue jeans are worn for the sake of easy movement. They serve themselves soft drinks and some of these soft drinks are mixed with codeine and other intoxicants by a few final year students so that they can be "on the high level". Final year students from other faculties are usually invited to the event and they prepare a time-table of "free music day" to avoid clash among faculties and departments;
5. the day of the final examination is known as "water splashing day", and it is also a day of vengeance by the other junior students against the final year students. The process of operation is simple: bags of sachet water, buckets filled with water and so on, are assembled in the entrances leading to the examination room or hall by the junior students. After the examination, final year students are "prayed for using water" which they pour

and brave final year students often outwit the junior ones by running and dodging them or by doing everything to escape. Accidents are recorded in this process while fighting often ensues. Once the smart one is apprehended, he or she goes through beating and humiliation before the "holy water prayer" is administered on him or her. Ironically, majority of the final year students often resign to faith, accepting to be "prayed for using water", and taking solace in the fact that, Karma is real. Their reasoning is that, since they are involved in this act in the last four years, why should they not take the act with the "seriousness" it deserves? Indeed, "water splashing day" oscillates between the exergonic reactions (spontaneous emotional displays) and endergonic reactions (non-spontaneous emotional displays) which are dynamic in theatrical role interpretation.

Convocation day wears the tag of formality and informality. From the beauty of the colour processions (Graduands, Senate, Alumni, Council, Vice-chancellor and so on), displays by brass band, the theatre of the dance band, intermittent royal display from the entourage of the Chancellor to the dramatic presentation of speeches, and the award of degrees and prizes to deserving graduands, point to the fact that all events of any convocation in the 21st century in Nigeria are aesthetically loaded in terms of the total theatre resources. The third, an important aside to convocation ceremony is the parties thrown up by parents of graduands. Some often rent or use available spaces to entertain their invited guests and distribute customised materials or items to them. They also invite

professional drummers to spice up the event while the rich parents often invite popular musicians to their homes to celebrate the feats recorded by their children.

Sadly, most of the pre-convocation events discussed earlier usually create noise which in turn affects lectures. The fighting, argument and conflict created are also not good for the academic environment. However, the final year students have fixed minds and apprehension that, they have escaped the rigour, stress and challenges of their undergraduate programmes while they are also disturbed about the uncertainties of the future through the realities of unemployment.

Those learning one handwork or trade (tailoring, bricklaying, plumbing, carpentry, wielding, painting, trading, barbing and others) have also deviced forms of theatrical cum ritualistic activities during the day of their freedom. Freedom ceremony items such as honey, salt, kolanut and bitter kola, money, wine, sugar, local beans cake called *àádù̀n* in Yorùbá, cowries and others are usually gathered and each item symbolically represents an important thing in the life of an artisan and these items are also used during naming ceremony. For example, kolanut is for long life while honey is for joy and a prosperous life. Therefore, the micro-ritual of the freedom ceremony with prayers in the traditional and Islamic or Christian ways is also overtaken by praise poetry, chanting and merriment. Indeed, the organisational structure of the freedom ceremony by artisans in Nigeria is superb for it accommodates the rich and the poor artisans, a barrier that education, a status leveller has also broken.

Consequently, Convocation/Freedom/Graduation Theatre is a movement towards the next level while appreciating the present level. It is a psychosocial stage for temporary relief, joy and ultimately, the human apprehension which the unpredictable future holds for those who are convoking, doing freedom or graduating.

(7.) Transport Theatre

Universally, man is a moving and roving animal. Scientifically as well, this movement is made possible through transportation. In most cultures, The Road is essentially cosmological, spiritual and transcendental within the realistic perception of man. The metaphor of The Road conjures to us, two dualities. The first is The Road well travelled while the second is The Road less travelled. Travelling is thus realised through different means of transportation such as bicycle, motorcycle, tricycle, motor car, bus, space wagon, truck, towing vehicle, heavy duty vehicle, train, airplane, helicopter, aircraft, canoe boat, speeding boat, cargo ship, donkey, horse, camel and so on, which have also evolved from time to time and generation to generation.

In Nigeria, the cultural symbolism and spiritual essence of travelling cannot be overemphasised. It should be noted that almost all the major ethnic groups in Nigeria place premium on travelling for the purpose of commerce, education, tourism, spiritual and religious visitation, and so on.

In the psychosocial process of mind framing, The Road is characterised by evil if accident occurs while it represents uncommon success if passengers disembark and arrive safely

from its torments and torrents. The Road also abhors unseen or metaphysical forces lurking around to drink human blood in their spiritual ecstasies as some myths and myth-makers will want us to believe.

Thus, there is a strong connection with the variables of The Road, the Passengers, the Mode of Transportation and the fallout from the three is the Transport Theatre which celebrates the main themes and tendencies in the closed and expanding dynamics of man in his interpretation of life through the larger umbrella of the Psychosocial Theatre.

Some critical explications have been made by scholars such as Soyinka (1967), Gould (1981), Lambo (1990), Awosanmi (2007), Bamidele (2007) and Okoye (2021) on the modernity, secularisation, demythologisation, folklorisation, ritualisation and de-ritualisation of various myths, rituals, gods, superstitions, beliefs and so on, into the modern and postmodern nay postcolonial literatures. These critical interventions have thus brought to the fore, the place of Ògún, the Yorùbá god of war and iron, the metaphor of The Road and its conundrum in the crossroad, and the place of people (passengers) and movement (transportation) in it. Indeed, literary and cultural productions have benefitted more from these trajectories. For example, Soyinka's *Ìdànrè* rejoices with passengers who take his hero-god, Ògún seriously. He equally admonishes them to be very vigilant, prayerful and make sacrifices when the issue of movement is at play. Thus, his popular re-interpretation of Yorùbá poetry, folklore and myth is both therapeutic and psychosocial to travellers. One example that should not be ignored is in Soyinka's poem, "Death in the

Dawn", which awakens the Yorùbá sensibility and sensitivity to the dangers inherent on The Road:

> The right foot for you, the left, dread,
> And the mother prayed, child
> May you never walk
> When the road waits, famished (Soyinka, 1967, p. 11)

Bamidele (2007, p. 19) has also reflected brilliantly on triple poetic heritage in the lyric above by concluding that the "idea of the need in these lines points to some questions that can only be answered from the domain of the mythology, which is also on the borderline of folklore and religion". Earlier, Lambo (1990, p. 1) has also concluded that, Wole Soyinka's "Ìdànrè is a myth concerning traditional Africa tampered with modern culture". Soyinka's evergreen god, Ògún is also coloured linguistically in relation to The Road as God of Iron and Metallurgy, Hunter, God of War, Guardian of the Road and so on. Wole Soyinka in *Ìdànrè* celebrates Ògún over other Yorùbá gods in matters of war, travelling, protection and creativity.

Wole Soyinka's *The Road* is another play-text that explores the motif of traditional religion and the place of the African man in it. It interprets the inevitability of man's movement through "road to death" in which the angst of cruelty, double standard and immorality are hung on the neck of all the major characters in the play. Clearly and unambiguously mythic, *The Road* opens a floodgate for tragedies and it is one of the main reasons why we will continue to have literary and cultural productions of a new

theatre known as Transport Theatre in our main domain of Psychosocial Theatre.

Transport Theatre is a socio-cultural instrument against the likely dangers that travellers or passengers may encounter on The Road. It is a psychosocial remedy and a religious way of communication with what man perceives as higher than him. It has cultural tendency of the survivalist instinct while its philosophical covenant remains man's search to understand himself, environment and the lessons and experiences of others that he can learn from and, that which others too can learn from him.

Within the gate of postcoloniality, the supposedly mythic nature of The Road and the folkloric evils associated with movements and travellings have been subsumed into the Islamic and Christian Religions. Prayers are usually offered before the beginning of any journey and here lies the foundation of Transport Theatre. This is the pre-travelling actions and activities of man and they are dialectical and dramatic as well. It is important to underscore the fact that, whether we belong to the Islamic or Christian faith or still, defending the African traditional religions, Transport Theatre accommodates a psychosocial relief. This usually starts from the pre-travelling mimetic act of ritual and the ritualised embrace and excitement.

Most commercial drivers have loads of untamed ego and narcissistic tendencies while driving. They care less about road signs and symbols, and the urge to make money is dominant in their psyche. With this type of bestial mentality, they listen to nobody and this sense of self-importance made

Hubert Adedeji Ogunde to use his phonodisc Album in 1971 titled, "Onímọ́tò" ("The Driver") to sing song of caution for them while warning them as well to be very careful to avoid untimely death. Bamidele (2007, pp. 20-21) has captured the first stanza of the original lyric of Ogunde's "Onímọ́tò" and his own translation of it:

Onímọ́tò rọra sá'ré o
Onímọ́tò rọra ní kọ́nà yẹn
Onímọ́tò rọra gb'ẹ́sẹ̀ le
F'ẹ̀sọ̀ jaiyé onímọ́tò
A sá 'ré tete kò mà ní kọjá ilé
Arìn gbẹ̀rẹ̀ kò mà ní sùn s'ọ́nà
Òréré ò lè jìn
Kó má ni 'pẹ̀kun
Ẹ̀iyẹ ò fò kó f'orí sọ 'gi
Ọ̀gangan ọ̀nà laláké sọ …

Driver, speed slowly
Driver be careful at that corner
Driver, apply your foot gently on the accelerator
Take it easy, driver.
He who runs fast, will not go beyond his home
He who walks slowly, will not sleep on the road
No matter how long the street is
It surely terminates somewhere …

Even in the Western world, Olivia Rodrigo, the American singer, song writer and actress has produced a love song titled,

"Drivers License" which is important to Transport Theatre. Some of the lyrics of the song include:

> I got my driver's license last week
> Just like we always talked about 'cause you were so excited for me
> To finally drive up to your house
> But today I drove the suburbs
> Crying 'cause you weren't around.

In recent times, the following 10 songs have been rated as the best driving songs in Nigeria and in the world by Okeafor (2020, p. 1):

(1.) Rema – "Dumebi"
(2.) Drake and Durk – "Laugh now Cry Later"
(3.) Burna Boy – "Wonderful"
(4.) Ariana Grande – "7 Rings"
(5.) The Weeknd - "Heartless"
(6.) Simi – "Ayo"
(7.) Teni – "Power Rangers"
(8.) Joe boy – "Baby"
(9.) Fireboy DML – "Vibration"
(10.) Miley Cyrus – "Vibration"

The power of music is so great that choices are made based on genre, lyrics, instrumentation and orchestration. Consequently, Okeafor (2021, p. 2) insists that music helps drivers and that, "driving is a specialised activity that requires emotional supporting music to facilitate the road trip. Several studies have shown that music can help minimise driving stress, enable the driver to focus, and positively impact the driver's mood".

The activities of passengers inside any means of transportation are essentially theatrical. In the beginning, you have one Imam and one Pastor, praying for journey mercies while some members on the journey or a few atheists among them will be indifferent to such “distractions”. The Christian prayer may lead to song and sleeping passengers are woken up. From then on, the driver will take over by playing the music of his choice and gradually, majority of the passengers will join in singing the lyrics openly or silently. Some daring music lovers are also in the habit of asking for the works of their favourite musicians from the driver while on transit.

Series of theatrical scenes cannot be overemphasised inside any vehicle on transit. Arguments are inevitable, dangerous scenes are mostly witnessed through crashes recorded by other vehicles while passengers are also in the habit of offering assistance to accident victims as their capacities could carry them. In the middle of the journey, the usual practise is for drivers to park at eateries where bush meats, assorted animals and the ones for the masses are sold, completing in the process, social stratification and classism. The music and marketing activities going on within the eateries and the diverse socio-cultural make-up of travellers make Transport Theatre to be an instrument of unity and love even they are temporary.

In the Transport Theatre, discussions continue after eating and most of these discussions are clear narratives on the problem of bad leadership, maladministration, embezzlement and corruption. Curiously, the passengers often ignore their own social class in this conversation, heaping abusive tirades

on supposedly corrupt leaders, and forgetting in the process, their own ineptitudes through the followership syndrome.

The beauty of the environment and its adorable spectacle are savoured while nature is celebrated in the Transport Theatre. Transport Theatre often ends in the motor parks where it constitutes a complete theatrical package. Fighting is unavoidable and dramatic scenarios are built from the comedy to the ludicrous and from the tragic to the melodramatic in man's psychosocial search to understand and explain himself through Transport Theatre which is a micro form in the performance aesthetics of Psychosocial Theatre.

(8.) Club House Theatre

Club House Theatre is a theatre with realistic setting. Most club houses in Abuja, Lagos and Port-Harcourt have created innovative ways of reaping abundantly through the activities of their customers in the nights. Indeed, we have several clubs in Nigeria such as strip clubs, regular clubs and bachelor clubs.

In a typical a-list club house, live theatre, live musical shows, strip dances, the comedies and so on, make the reality of the night an abode of darkness to be deconstructed while its illusion is reconstructed to accommodate man and his taste for the philosophy of hedonism. Club House Theatre remains tied to the postcolonial culture of the West but African countries especially, Nigeria cannot also escape the West. Musicians, Artists, Strippers, Comedians, Fun-seekers, Sex Addicts, Chain-smokers and so on, find, very materially as well, the club house as an avenue for them to make the Club House

Theatre inevitable. So, if we ask, which house is ideal or best for those who know how to enjoy life? The best house to the socialite is the club house and Club House Theatre is just one of the continuums in the making of the performance philosophy of the Psychosocial Theatre in Nigeria.

(9.) News Stand/Free Readers' Theatre

Noisy environment, domineering character with ego-tripping disposition, cultural mapping and the politics of geo-politics, ethnic/racial turn and taunt, despondency, uncertainty, disillusionment and so on, are the major elements or features of News Stand/Free Reader's Theatre in Nigeria. This form of Psychosocial Theatre is totally different from the Reader's theatre in Europe or America and even in Nigeria. It has steps to be followed because it has no chronological order. Also, it has no place for any contrast or comparison. The News Stand/Free Reader's Theatre happens in one locale where one or two paper vendors are selling their newspapers and are being patronised by free readers in the designated stand of the vendor(s). The free readers are knowledgeable people, versatile and critical of events within and without. They are indeed, the life of the news. They analyse news using different perspectives and yardsticks. They have among themselves, lead actors who often change from time to time, while those not leading are minor actors and the remaining few are usually happy as interested and curious members of the audience. They have no money to pay to the vendor, but each of them is often happy to pay 2% to 3% of the actual cost of the newspapers. Most of the members of the free readers represent the

proletariat in the society – those who keep watch over the gate that they have no control on. They amaze themselves and without much ado, passers-by often join them to swell their rank and file. In this process, the circle of the News Stand/Free Reader's Theatre is complete.

(10.) Pedlar/Marketing Theatre

Pedlars are roving players while pedlar art succeeds on the wit and convincing power of its animator. For example, a pedlar moves from one point to the other, marketing and selling physical and non-physical goods. In this context, they are roving players who understand their environment very well and are very good in adopting marketing strategies for their products. Urban centres, motor parks, main markets, commercial vehicles, club houses and so on often serve as their visible acting areas. Interestingly, pedlar performance is now a postcolonial culture that is also used for entertainment and socio-cultural communication. The key concepts that define pedlar/marketing theatre has to do with the timeless space of "movement", "hawking", "peddling" and "stopping".

To fully understand Pedlar/Marketing Theatre, a pedlar performance below will help to situate this ignored theatre culture:

A cool evening still basking in the fiery beauty of a nascent sunset and, while yet the traffic jostled itself into a near logjam, a handsome young man, middle-aged, jumped into the circular column of marble and daffodils that constitute the Itam Peace Column. He was

scratching himself into hysteria (or so the onlookers thought) with such fervor possible only with a sufferer from scab and/or pityriasis. He proceeded from his face, to his thighs (and underneath of them), to his feet and his head. Soon, the scratching became uncontrollable and very severe, and the whole body was left to the caprice of his flesh-rending talons. The impression of ‘sweet-pain’ from itches, now transformed into shrieks and jerks of anguish. Before long, onlookers from the adjoining market began to pout into the petty space of the Peace column like undammed streamlets, enthralled by this sight. Many that stood on the sidewalk drew near and cramped into the saucer-sized space of the roundabout. The almost tortuous, rhythmic sway of his body (from side to side) became, soon succeeded, by a string of painful wails from a seemingly crushed victim of skin disease(s) – mouth and face, hand and feet contorted and all disfigured; and movement, extremely jerky. Before his more than eager audience settled down to empathise, two persons, a young man and a lady, rushed through the throng, making way for themselves through the roiling loquacity of rattles that were strung to their wrists, shoulders and ankles. They carried a wooden gong and sundry local musical equipment also. A teenager

> was in their tow, dragging along a commodious sack of wares. Dances which they tagged “a dance of hope” erupted around the exulcerated victim of skin disease. As the performance became rapturous, the dancers commanded their young artisan, to fetch from the bag, something for the sick man who was now crouching on the grass, nearly humped and deeply despondent. Lo! And behold, it was a bottle of Pharmaceutical ointment, that is locally prepared and processed, and that could cure scabies, rashes, pimples, eczema, and several other nameless skin diseases. As soon as the said product was introduced, the sick man jumped up in exhilaration. He grabbed the bottle, which he immediately opened and soon began to apply on every part of his body. He was healed instantaneously. Based on the positive result he achieved when he used the product, he was to pick the product up and began to advertise it, to his audience for purchase in glowing verse. Not a few rushed forward to purchase the product (Akwang, 2002, pp. 47-48).

The brilliant submission above actually relays the performance mode of pedlars.

In the begging arena, in which the emotion of religions is used as bait, twins, all forms of deformities and other serious ailments or medical challenges are also used as money-making

instruments through various songs, dramatic enactments and improvised strategies in Yorùbá, Igbo, Hausa and other cultures in Nigeria. A typical example of this is found in Table 5 below and it is *Saboda Allah* Song in the Hausa culture:

Song	**Gloss**	**Meaning**
Sadaka!	Alms!	Alms!
Saboda Allah	Because of Allah	For the sake of Allah
Saboda Annabi	Because of Prophet	
Iya don girman Allah	Mother because might Allah	For the sake of the Prophet Mother, because of Allah's might
Iya don darajar Annabi	Mother because respect of Prophet	Mother, because of (your) reverence for the Prophet
A taimaka	Help	Help me
Fisabilillah!	Because of Allah	For sake the sake Allah
Wahidi!		There is only one God
Saboda Allah	Because might Allah	For the sake of Allah
Don girman Allah	Because respect of Allah	Because of Allah's might
Don darajar Allah	Because respect of Allah	Because of (your) reverence for Allah
A taimaka don mallam	Help because Mallam	Help me because of the teacher's worth
Iya don darajar Allah	Mother because worth God	Mother, because of Allah's worth
Almajiri yana bara	Almajiri begs	Almajiri is begging
Sista please eff ahm hungiri		Sister, please, help me. I am hungry.

Table 5: Suleiman-Shika (2019, p. 275)

In summary, Pedlar/Marketing Theatre through their performers succeed by using; repetition for dramatic effect, relying on questions and answers to pull out the audience to themselves, use of voice modulation, musical sounds (such as the beating of drums, gongs, calabashes and so on) and fall back on characterisation (Akwang, 2002, p. 58). Sadly, majority of the pedlars especially of health products "often introduce themselves as doctors, professors, pharmacists" and so on. Pedlar/Marketing Theatre has also graduated to a level where some international organisations now use them for promoting their new products or brands. Indeed, Nollywood stars, popular musicians and artists are now ambassadors to multinational or oligopolistic companies, reaping millions of Naira in the process. The ambassadors or faces of Lux, Infinix, Tecno, Itel, and so on are nothing but pedlars in disguise, and in the promotion of Pedlar/Marketing Theatre.

(11.) Sport/Stadium Theatre

The anxiety alone and suspense of who the winner will be make the Sport/Stadium Theatre an illusion of reality. In "The Fan" created by Richard Schechner, seven dominant styles have been identified by him in relation to performance. Out of these, "performance in everyday life, sports, entertainments" occupies the fourth position and Schechner (1988, p. 13) concludes that, "theatre has more in common with games and sports than with play or ritual". All the available spaces in the stadium are qualified to be called performance spaces. Most of these spaces are specially designed to accommodate different types of games and no

matter its nature, the requirements of a performance are always present in the house of the theatre and an abode of series of performances which often occur simultaneously.

Thus, the stadium is a "special world" for the Sport/Stadium Theatre and this "special world" is also theatrically magical and at the same time realistic, breaking the burden of illusion to the delight of the spectators who are the adjudged members of the audience. The stadium accommodates everybody and it remains a great leveller for social cohabitation. Yes, Very Important Personalities (VIP) seats are usually allocated and a miniature of class is re-invented. Yet, the stadium, as games proceed, has no time, and breaks deliberately the class projection and we usually have upward or backward class suicides. Sport is a live theatre because the sportsmen and women usually go through rehearsals, practicing and preparing ahead of the main event. Sport is a crowd puller and the crowds in a stadium are members of the audience watching and commenting on the actions or inactions of the performers guided by the rules, time and action, and sport share from these standards. As a Psychosocial Theatre form, Sport/Stadium Theatre celebrates the philosophy of life in which every action of man – his follies and foibles, his weaknesses and strengths are interrogated.

(12.) Stage-by-Stage Stop Gap Theatre

Life is a complex stage and each stage is characterised by major and minor activities. Consequently, Stage-by-Stage Stop Gap Theatre captures man's transition from one state of being to another. This is reflected in our Theoretical

Framework for this study where man starts from Infancy and ends his sojourn through Maturity which is a conflict of Ego Integrity versus Despair (65 years to death). The following are some of the important stages of life that are theatrical, and which man, if he is lucky, has to go through:

(a.) birth with all its physical, cultural, philosophical and spiritual implications;

(b.) growth which is marked by series of rituals and of course, the de-ritualised process of the postcolonial era;

(c.) marriage, a major ceremony which celebrates the best of our culture and the best in us;

(d.) old age which technically relegates us to the age of re-dependency and with its attendant socio-cultural philosophy of shock, respect and rejection; and

(e.) death that will often, in most African cultures, lead to rebirth and with its attendant paradox of losses.

Interestingly, there is a temporary stop in the Stage-by-Stage Stop Gap Theatre. The temporary stop is mainly used for learning, growing and developmental plans. The child grows after birth to attain school age and after early childhood, adulthood is attained, marriage is envisaged and consummated as clearly enunciated in our Theoretical Framework. There is indeed a transitional network which will make the child, now the growing man to embrace local, national and international events around him. In the African popular culture, the man is not alone and whatever he achieves does not belong to him alone. He is part of the larger structure through the extended family. Therefore, the totality of the life of an African man is

characterised by celebration. Even when tragedy strikes, there are inherent moments of festivities and purgation of emotion or a stop gap for re-invention of the self for the continuation of life.

(13.) Viewing Centre Theatre

A viewing centre is not a new phenomenon in Nigeria. This creation is essentially innovative and can be seen as a poor man's way of enjoying and entertaining himself because he can no longer be left out in the scheme of things. Thus, viewing centres have succeeded in promoting glocal and global issues that shape the minds of people, educating them in the process and informing them about things they cannot ordinarily have access to. Viewing centre is a micro-stadium but we cannot play football match there, rather, we can watch football match that we may never have the opportunity to watch physically as a result of distance and finance. This house-like stadium is thus created to advance the essence of mass media and the mediatisation of sporting activities which are usually theatrical. This serves as the glorification of the hyper-technological superiority of the Western world, while bringing in, the home-grown African technology.

With proper business plan, clearly spelt out operational and maintenance costs, good plasma flat screen televisions, DStv, TStv, GOtv and other packages, a reliable power supply, a structure or make-shift shed, joint or bungalow with wooden or modern benches that are neatly arranged, then, the viewing centre is ready.

Consequently, Viewing Centre Theatre is derived from viewing centre conception. The Viewing Centre Theatre is not a cinema house but it is occasionally used to show films when international matches are not being played. However, Viewing Centre Theatre has succeeded in Nigeria because it has deplored, as stated before, the power of the Western media resources with African theatrical materials of the living compound/theatre-in-the-round model that has now been recreated into a joint or bungalow under the Viewing Centre Theatre apparatuses.

A typical Viewing Centre Theatre can occupy 30, 50, 100 or even 200 paying members or viewers and it is usually used for the showing of World Cup matches, Premier League, La Liga, Champions League, Nations Cup, Bundesliga, Seria A, FA Cup, Europa Cup and so on. Interestingly, the Viewing Centre Theatre has produced two forms of micro theatres. These are; the theatre in the box and the theatre within the viewing centre. The theatre in the box is the live streaming or showing of competitive football matches discussed in the last paragraph. These matches which are from the blowing of the first whistle till the end, include theatrical enactments that have been laid to rest by Richard Schechner.

In fact, Schechner (1988, pp. 6-7) sees sporting as one of the performance activities that is made possible through event time, set time and symbolic time, which are inevitable in footballing. The theatre within the viewing centre is a complex web. This is because Nigerian football followers or lovers have mostly adopted for themselves, foreign football clubs and they are fanatically attached to the success or otherwise of the

football clubs. Thus, we have in any viewing centre, Manchester United, Arsenal, Liverpool, Chelsea, Barcelona, Real Madrid, Manchester City, and so on fans who often throw parties anytime their clubs win matches. The theatre within the viewing centre remains complex and this is also connected with terrible fighting which bothers on the tragic for the losers and the comic for the winners in the philosophy of the tragedy-comedy-satirical interpretation of human minds. Here lies the anatomy which the theatre within the viewing centre will continue to accommodate in the larger picture of the Psychosocial Theatre.

In the Viewing Centre Theatre, certain songs with improvised musical accompaniments are used towards the end of a football match to mock the opposing camp that is losing. A typical example is the song below:

Dey don dey go
One by one
Dey don dey go
One by one
Dey don dey go
One by one

The above song often leads to a mockery dance in which the fans of the winning team expose their buttocks and shake them towards the fans of the losing team as they make their way out of the viewing centre. This is a smart way of combining music and dance to elicit immediate reaction of anger from the losing team.

When penalty is about to be taken in any football match, fans of the two teams involved often exchange the

following brief but lyric-laden song in the Viewing Centre Theatre:

Inside the net! Inside the net! Inside the net!
Over the bar! Over the bar! Over the bar!

Another brilliant scenario is often witnessed when a team is leading in scores. For example, in a match between Chelsea and Arsenal in which Arsenal is leading, the following song is usually rendered:

Ó ṣe yín pá
Ó ṣe yín po
A ò gbọdọ̀ gbọ́ Chelsea lẹ́nu yín mọ́

Ó ṣe yín pá
Ó ṣe yín po
A ò gbọdọ̀ gbọ́ búlúù lẹ́nu yín mọ́

After winning a football match, the fans of the winning team often face the fans of the opposing team with the following song:

Ló bá yí wọ́ ooo
Ló bá yí wọ́
Wọ́n ti lérí p'ọ́n ma nà wá pa
Ló bá yí wọ́
Wọ́n ti lérí p'ọ́n ma nà wá pa
Ló bá yí wọ́

The song above often leads to in-house fighting, rioting and destruction of facilities in the viewing centre. We then have the scenario that can be better captured as tension and passion mingling together in the psychosocial process of man.

Consequently, certain slogans are used in the Viewing Centre Theatre to enliven the collective spirits of sportsmanship in the minds of football fans. Some of these slogans, which often come in between an ongoing football match, are chanted in a call and response form to encourage the fans to believe in the strength and ability of the players of their favourite football clubs. Examples of these slogans include:

Lead: Up Man-U!
Other Man-U Fans: Red for life!

Lead: Up Gunners!
Other Arsenal Fans: Gunners for Life!

Lead: Up Chelsea!
Other Chelsea Fans: Blues!

Lead: Up Liverpool!
Other Liverpool Fans: We will never walk alone!

Lead: Up Barca!
Other Barcelona Fans: Barca for life!

We should not forget that call and response is quintessentially African and it is a theatrical device that has stood the test of time. Indeed, the glocalisation of the names of international players and quasi-semi-pseudonyms is also a common practise in the Viewing Centre Theatre. The following examples are common in this regard:

Real Name of Player	Name of Player in the Viewing Centre Theatre
Cristiano Ronaldo	Òróró! The Goat! Mr. Champions League
Messi	The Goat!
Lewandosky	Ọmọlẹwà!
Ibrahimovic	Ibrahim!
Lukaku	Gbẹ̀ngbẹ̀!
Kanu Nwakwo	Papilo!
Arjen Robben	Àjẹ́ Robben!
Segun Odegbami	The Mathematical Odegbami!
Mesut Ozil	King of Assists!
Ngolo Kante	Agolo Kante! Or Extra Player!
John Terry	Minister of Defense
Obafemi Martins	Ọba goal!
Samuel Eto'o	Èto̩
Edwin van der Sar	Van der Save!
Maradona	Hand of God!

Table 6: The Glocalisation of the Names of Football Players.
Source: The Researcher

The above list is endless as football fans tend to be creative in the Viewing Centre Theatre, creating on-the-spot names for amusement and mockery for football players based on their performances, failures or successes in a football match. On the other hand, some of the fans in the Viewing Centre Theatre retain the actual names of some of the players.

Furthermore, some football coaches have also been given locally created names by football fans in the Viewing Centre Theatre. Examples include:

Real Name of Coach	Name of Coach in the Viewing Centre Theatre
José Mourinho	The Special One or The Chosen One!
Ole Gunnar Solskjaer	Olè or The Baby-Faced Assassin
David Moyes	The Clueless One
Pep Guardiola	The Exceptional One
Arsène Wenger	Le Professeur or Akéwejẹ̀

Table 7: The Glocalisation of the Names of Football Coaches.
Source: The Researcher

The love and hatred for football coaches are essentially expressed in the Viewing Centre Theatre for promotional or de-motivational purpose.

In summary, the following are some of the major good and bad sides of Viewing Centre Theatre that cannot be ignored in its total composition:

1. the procurement of aṣọ-ẹbí (uniform attire) by football fans in various colours and shades to support their clubs especially during the final of a football competition or during international matches;
2. constant feasting, eating and drinking in parties to celebrate the winning of a major football match or competition such

as World Cup, Champions League and Nations Cup by football fans;

3. sudden death caused by heart attack due to unnecessary ecstasy, shouting, inertia or sadness;

4. general atmosphere of insecurity in the neighbourhood when two football fans clash;
5. smoking, consumption of hard drugs and acts of immorality around viewing centre; and
6. betting with various assets including houses, cars, motorcycles and huge amounts of money by football fans. In addition to this is the existence of gaming centres within viewing centres which automatically leads to betting, creating in the process, the syndrome of the betting generation. Indeed, betting sites such as Bet9ja, BetWinner, BetBonanza, SportyBet, BetKing, NairaBet, IrokoBet, BetWay, Access Bet, Naija Bet and so on, whether progressive or retrogressive, remain veritable sources where the present generation is making quick money from. However, the researcher is a strong advocate for the condemnation of betting whether at macro or micro level.

(14.) Religious Theatre

The religion theory of the origin of the theatre cannot be overemphasised. The main functional theatres of the world that can be found in Greece, America, Africa and Asia have indeed, confirmed this assertion. The Greek's Dionysus festival, Apollo festival in Rome and the various traditional festivals in Africa such as Ekpe, Ògún, ?àngó, and so on, have inherent theatrical elements which are religious and whose

thematic concerns also beautify and adore the gods that are the archetypes of these festivals. Most religious theatres, we should not forget, are for imitation, reincarnation, rebirth, fertility, survival, honour and so on, confirming the reality of the fact that, the history of the theatre is incomplete without linking it to religious rituals. This makes the theatre to serve two purposes: entertainment and functionality.

Certainly, religion is an individual means of communication, seeking direction and favour from one or in the traditional parlance, two or three persons that we can consider as superior to or more than us in the power equations. Thus, Adeniyi (1997, p. 1) contends that, "there are also communal theatrical performances surrounding religious, mythical and ritual observances and festivals". Although, Religious Theatre is linked partly to the Stage-by-Stage Stop Gap Theatre, the horizon of this Theatre is expansive and wide. Religious Theatre is indeed, our daily, weekly, monthly, quarterly and yearly activities for propitiation, social amicability and sense of togetherness.

Religious Theatre includes but not limited to the following in the Christian parlance: Easter drama (showing the crucifixion of Jesus Christ), liturgical drama, Christian literature (poetry, play-text and fiction), Biblical stories, Church Service (weekly or Sunday, extending to morning, afternoon and evening services in different languages), and so on. On the other hand, Islamic festivals too are many but the major ones are: Eid al-Adha, Eid al Fitr, Ramadan, Mawlid, Islamic New Year, Jumat Service, and so on. Although, most of the festivals and dramas under Religious Theatre are

spiritual events by their adherents, they fall under the acceptable universal definition of the theatre for their theatrical or dramatic, conflict driven and thematic relevance to humanity in general and the followers of these religions in particular.

Religious Theatre also extends to burial ceremonies and rites of passage in most of the known religions of the world. Death and the transition within, funeral and the paradox of ceremonies following it are thus encapsulated in the journey of the unknown and the regeneration expected from it. Interestingly, Religious Theatre has high level of songs and events that can lead to anthromorphism while their entertaining modes and spectacles are beauties to behold. Religious Theatre also has two dual philosophical swords: the expression of man's weaknesses while searching for solutions to his problems, and the sheer celebration of socio-cultural and realistic happenings through the expression of man's joy, display of colourful costumes and other paralinguistic aesthetics. The emotional relief of the Religious Theatre has so much to do with man in the psychosocial process which we have used to produce the Psychosocial Theatre. Indeed, Religious Theatre is one in this continuum.

Directorial Imagination in the Performance Philosophy of Psychosocial Theatre in Nigeria

The fourteen forms and variants of the performance philosophy of Psychosocial Theatre discovered in this study have found their ways into most of the performance traditions of the African theatre. Nigerian playwrights, musicians, actors, actresses, theatre directors and other designers have been

using, and can now further use, the Psychosocial Theatre to advance the literary, popular and indigenous theatre traditions.

The theatre director who is the meta-critical theatre maker is the one who is in charge of the creative ideas of the theatre, and he has the responsibility, through directorial imagination, to use the themes and sub-themes in the fourteen Psychosocial Theatre models to achieve culturally suitable, aesthetically relevant and theatrically viable performances. As a change agent, the theatre director should use his directorial imagination for social change through the Psychosocial Theatre model.

Many plays written by Wole Soyinka, Ola Rotimi, Femi Osofisan, Olu Obafemi, J. P. Clark Bekeredemo and others have indeed, used the semiotics and aesthetics of the performance philosophy of Psychosocial Theatre to re-interpret the Nigerian ethics, ethos and mores of survival.

The theatre has technical, natural and cultural resources and the judicious use of these resources in performance articulation also lies in the directorial imagination of the theatre director who has countless opportunities and possibilities to tap from, in his attempt to make everlasting statements on, and from the Nigerian theatre. The researcher agrees to the fact that the theatre director in his art of directing has a controlling power which he can use for performance articulation and interpretation. However, this control should not be used on the altar of creative or artistic self-indulgence, but rather, on the crest of his directorial imagination. With this, he can aptly find the forms and variants of the performance philosophy of the Psychosocial Theatre useful.

Recommendations

In view of the foregoing, the following are our recommendations in relation to the performance philosophy of Psychosocial Theatre in Nigeria:

(i) Psychosocial Theatre should now be seen as a generic brand that can be used to appraise the African theatre within the thematic concern of postcoloniality;

(ii) the philosophy of Psychosocial Theatre is a philosophy of life and this life has in it, series of lessons to be learnt, and this should be encouraged;

(iii) some forms and variants of Psychosocial Theatre such as news stand/free reader's theatre, club house theatre and so on can be classified as mini or micro theatres. Events and dramatic actions from them can also be reinvented for the development of the postcolonial theatre;

(iv) the three major theatre traditions in Africa (indigenous, popular and literary) will benefit more from Psychosocial Theatre. Thus, a careful observation should be paid to the philosophy, and the main themes and tendencies of Psychosocial Theatre;

(v) theatre practitioners, dramatists, musicians and other designers have the responsibility to evaluate the performance behaviours of the forms and variants Psychosocial Theatre and use same for social change;

(vi) in its realistic evaluation, Psychosocial Theatre defies boundary because it is classless, for it embraces and celebrates the trajectories of the rich and the poor, men and women, making it an omnibus theatre for all, and for the survival of people of Africa; and

(vii) postcolonial theatre dwells on African culture and the development brought to it through Western imitation and invention. In its pure form, Psychosocial Theatre is a realistic hybrid theatre where illusion is deconstructed for the reality of man and his unpredictable nature.

Conclusion

The Psychosocial Theatre is an addition to the corpus of literature, performance forms and styles in the Nigerian theatre scholarship. It is an illumination on postcolonial theatre with fourteen (14) forms and variants most of which have hitherto been under-researched and under-developed. Indeed, Psychosocial Theatre is an encyclopaedia of arts in which the philosophies of living, re-living and the intervention within are theorised.

Psychosocial Theatre accommodates Africa's diverse histories, songs, proverbs, festivals and man's transition from one stage of life to the other. It is a theatre that celebrates African ways of life without repudiating it. It also embraces the opportunities that the Western theatre and ways offered it. During wars, Psychosocial Theatre has a place in it, for drama of war itself echoes man's survival instincts in the face of adversities. On-the-spot songs and praise poetry in the Psychosocial Theatre are also composed to praise heroes, condemn lazy drones and encourage warriors to fight on. When development is envisaged, the philosophy of Psychosocial Theatre sermonises on the essence of hard work and courage building.

The search to develop African theatre is on. The search is open-ended because African theatre draws its strength from African culture and cultural aesthetics. Thus, the performance philosophy of Psychosocial Theatre in Nigeria remains a viable alternative in the interpretation of African theatre especially within the postcolonial theatre tradition where hybridism remains a hydra-headed concept.

The study concludes that, the performance philosophy of the forms and variants of Psychosocial Theatre should be engineered and re-engineered within the available theatre traditions while a few ones among them should be rebranded in man's attempt to re-invent the philosophy of his being and essence.

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ON THE PERFORMANCE PHILOSOPHY OF PSYCHOSOCIAL THEATRE IN NIGERIA
By
PROFESSOR OF PERFORMING ARTS
ABDULRASHEED A. ADEOYE
B.A. (Ilorin), M.A. (Ibadan), M.P.A. (Ilorin), Ph.D. (Ibadan)
Department of the Performing Arts
Faculty of Arts, University of Ilorin, Ilorin, Nigeria
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