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Each manuscript should be accompanied by an abstract of not more than 150 words.

All works consulted should be listed serially at the end of each article under the headline REFERENCES. Notes commenting or explaining points made in the text should appear after the main text, not at the bottom of the page. Such notes should be double-spaced.

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Between Verbal and Non-Verbal Theatricals: A Director-Humanist Approach to the Theatricalisation of African National Development

A. A. Adeoye

Abstract

As globalization dwarfs old and retrogressive voices within the known and unknown African cultures, the past but relevant African cultural ethos that conforms to modernity in the development paradigm must be re-lived. The intervention of re-living in performance articulation lies with the theatre director who, in the profound sense, is an ebullient yet theatrical vessel of revelation. While the playwright contends himself with script production or historical deconstruction and documentation, the director swims in the demonstration of, and practical celebration of endless aesthetics through his performers. As a critical imagist and an unapologetic stylist, he, within the saturated creative paradigms carves a niche for himself. This paper, through the analytical methodology therefore, examines the essence of verbal and non-verbal theatricals in relation to the roles of the theatre in the developmental process and proposes a director-humanist approach to the theatricalisation of African national development. The director, who is a creative artist in the art of play directing, should see this proposal as one of the twenty-first century challenges facing his art in the humanities.

Keywords: - African development, theatre director; verbal theatricals, non-verbal theatricals, Wisconsin Idea, humanities.

Introduction: The culture of humanism is in the epithet of humanity

The culture of humanism, its favourable proponents and unfavourable critics can be found in the epithet of humanity. All attempts, vague, mythic or genuine, radically passionate or scathingly dispassionate at understanding or dissecting humanism is, abundantly rooted in humanistic and or, humanist theory. Humanism is the objective propagation of social reality, a subtle rejection of individualism and fanaticism. It is a structure for unity, peaceful co-existence, celebration of differences and a flowery aesthetic in the promotion of multiculturalism, while retaining, as it were, the universal code of man, as God's gift and creation within the paradigms and ideological contradictions.

The totality of the history of humanity is characterized by systemic development. Development is a window to higher height. It is a rejection of redundancy and stagnation. Interestingly, development has many layers and it is rooted in all ideological theories. The core of it is that it can be physically seen

through two main factors: human and material resources. The scientist, to some point, focuses himself more with material rather than human development. The social scientist or the artist nonetheless finds solace in human development. He struggles to build the society. He struggles to study human behavioural patterns and the interplay of social variables in shaping and reshaping them. He can be didactic and dialectical and he can, at some point, be radical and conservative within the chameleonian dynamics.

The theatre artist is also concerned with development. He makes use of himself, his fellow performers and designers and the technicalities created by the scientist to propagate his art and to preach his contextual sermon. The theatre director (performance coordinator), in the profound sense, is an ebullient yet theatrical vessel of revelation. While the playwright or historian contends himself with script production or historical deconstruction and documentation, the director swims in the demonstration of, and practical celebration of endless aesthetics through his performers. As a critical imagist and an unapologetic stylist, he, within the saturated creative paradigms carves a niche for himself and in his own creative right, a practical instrument in the developmental process.

Within "the expanses of theatricality" which celebrates "the limits of textuality" (Okwori, 2004: 154-5) to romanticize the power and the numerous possibilities of performance, this paper, through the analytical methodology therefore, examines the essence of verbal and non-verbal theatricals in relation to the roles of the theatre in the developmental process and purposes a director-humanist approach to the theatricalization of African national development. The director, who is a creative artist in the art of play directing, should see this proposal as one of the twenty-first century challenges facing his art in the humanities.

Theoretical Perspectives

1. On development

A re-reading of (Nyerere 1967, Hoyle 1974, Ogbaji 2000, Odunuga 2001, Corsini 1999, Etherton 1984, Yerima 2002) and the yearly UNDP's *Human Development Report* on development and its variables points to the socio-political, physical and psychological destructions caused by under-development. A critical interpretation of these scholars' ideological and theoretical postulations on the concept of development also supports the spatial phenomenon of human resources development as a crucial factor in the material resources development.

Development, a natural desire, is the picture of abundance, self-sufficiency and affluence. This is interpreted to mean the subjugation of the poverty of the mind and of the facilities. Contradicting under-development (a state of wants and emptiness) rather dialectically, development is "change... the spread of new ideas, the adoption of new techniques and the establishment of new changes in human distributions and movements and in the patterns of human activity" (Hoyle, 1974: 5).

The scope of development is also numerous. We therefore, have numerous concepts and terms competing with development. Some of the commonly used terms and concepts of development in the African landscape include; political development, economic development, industrial development, environmental development, rural development, urban development, national development, material development and human development among others.

Our concern in this paper is human development. Reginald Herbert and Julius Nyerere's conceptualization of development must, however, be recalled here. While Herbert in (Odunuga, 2001:53) says that:

Development is about human beings. They need four things, first is water... second is food... Third... is health—otherwise the human beings become sick. Fourth is education. Once a human being has water, food, health and he needs to learn to open new horizons and unlock new possibilities. And there is the fifth—peace and order. Without it none of the four basic needs can be sustained.

Julius Nyerere, the former President of Tanzania also emphasized development as "the development of the people... Development brings freedom, provided it is the development of the people" (Nyerere, 1968:13).

The submissions of the duo of (Herbert and Nyerere) frankly serve as anchor to this paper: development should be about human beings. It should be about the people. This is the promotion of "human development rather than material development" (Musa, 2003:17). Although economists and political scientists have emphasized economic and political developments as crucial to industrial development, both to our mind rest squarely on the intervention of human development.

For a country to ascertain her level of development or growth, Seer (a renowned Economist) has suggested that certain pertinent questions must be asked:

What has been happening to poverty? What has been happening to unemployment? What has been happening to inequality? If all three of these have declined from high levels, then beyond doubt this has been a period of development for the country concerned. If one or two of these central problems have been growing especially if all three have, it would be strange to call the result 'development' (cited in Ogbaji, 2000:70).

Poverty, unemployment and inequality no doubt are three major economic problems facing the African nation. Nigeria (the supposed giant of Africa), in spite of her natural resources and South Africa are developing economies as the theoretical postulations and critical observations above have shown.

II. Humanism, humanity and of humanist approach

Crucial to this study also, is the notion, concept and essence of humanism, humanity and of—humanist approach to the discourse of the African national development. Although "humanism is a highly contentious term" (Gandhi, 1998:27) however, humanism at the pedestal level can be seen as an ideological concept 'exclusively concern with human welfare' (Flew, 1979:142). We therefore, adopt, for this study, Raymon Corsini's theoretical conceptualisation of humanism as "any mode of thought or action in which human interests and dignity are valued and which takes an individualistic, critical and secular perspective" (Corsini, 1999:454).

Just like aestheticism and idealism, humanistic and or humanist philosophy is a passionate choice for the freedom to live. It does not pretend to be existential in totality but its second face value is existentialism. As the first face of aesthetics—humanism restructures the canon of beauty and sees every idea of beauty as unique. Humanism resists fanaticism; instead, it supports collectivism and the defense of mankind. Humanism contradicts the Heideggerian "individuation philosophy" of "this world is also my world" (Olafson, 1995:134) to promote and accept the notion that 'this world is ours' where the 'vintage 'me' and 'I' must give room for the thesis of 'we' and 'us' (Musa, 2004:81). Humanism therefore, gives room for the accommodation of various conflicting voices within any given society.

Humanists such as Abraham Maslow, Erik Erikson, Erik Fromm and so on have also supported the notion that humanistic or humanist theory is the:

Assumptions that humans have free will and both the right and potential to self-determination based on purpose and values... A general approach to human behaviour and human life that emphasizes the uniqueness, worth, and dignity of each individual, and the development of personal values and goals that reflect the interplay of physical, psychological, and socio-cultural factors (Corsini, 1999:455).

While Western humanism may be seen as "the love of humanity, but to others, it is merely the custom and institution of group of men, their password, and sometimes their battle cry" (Merleau-Ponty in Clifford, 1988:145), Black or African humanism may be an attempt to radicalize African culture and tradition. It may also be an extension of "the theoretical manifestation of Black arts movement and both together articulated cultural faces of 'Black Power'. The claims of the Black Aesthetics were simple, but held profound consequences" (Taylor, 1998:3). The clearer picture is that the Euro-American humanism may be totally different from Afro-Asian humanism because of the differences in the socio-political experiences of the continents.

III. Theatre director: Between verbal and non-verbal theatricals.

The last leg of our theoretical perspectives is on the theatre director and the performance gamut of theatricalisation. This is an aesthetic garb of theatricality that expands the theatrical spaces where theatre could be performed "in groups wherever an audience could be gathered around them" (Barranger, 1995:61). This is also a creative redefinition of Richard Schechner's environmental theatre space.

Drama genre and theatre types and forms determine the space of theatricality. The semiotics of theatricality accepts therefore, the notion that performance "is by implication text stored in the human body and in this inscription written text may even be a limiting rather than an enabling factor in performativity" (Okwori, 2004:154). Theatricality is holistic. It encompasses the cultural, social, political and religious production of life activities. Theatricality is also within the verbal and non-verbal theatricals. Non-verbal theatrical is used as a

designation for the sort of creative theatre-making that has developed in the last decade out of improvisational techniques. Such theatricals do not

rely on the traditional form with structured dialogue containing given circumstances, dramatic action, characters, idea, moods, and tempos... it usually evolves from an improvisation, developed by a group under the direction of an "artist leader" (Hodge, 1971:372)

Interestingly, Gordon Craig examines the differences between the master-craftsman-director and the artist-director under the non-verbal theatrical directing. He enjoins that the artist-director must "be the creator of the total experience, the total theatrical experiences, including words" (Hodge, 1971:373). The dialectics of theatricality within African national development is the stimulation of the theatre's verbal and non-verbal aesthetics together without the usual theatre ethical codes and regimentation. It is a theatre where the *numero uno* status of the director must give way to his collaborative role. Theatre should be the statement made for African national development whether it is through the proletarian theatrical rebellion, total theatre and, or the capitalist theatre.

The functions, essence, notion and meaning of theatre director have also been laid to rest by scholars and theatre directors such as (Dean and Carra 1965, Brook 1968, Hodge 1971, Morrison 1984, Letzler 1992, Johnson 2003, Adeoye 2008) and so on. The history of theatre and the historical evolution of play directing have however, shown that:

The theatre of the Italian Renaissance was a designer's theatre. The ancient Greek theatre decidedly was the playwright's theatre. The period from 1750 to 1850 throughout the whole world saw a scarcity of good plays and consequently we had an actor's theatre. The theatre of the past 150 years has, on the whole, been a director's theatre... The director came into existence as someone who would impose the style upon the performance of a play (Reilly and Phillips, 1998:117-8).

For now, we are in the period of the director's theatre and if the theatre director wants to play significant roles in the theatre, he should, within the confines of his theatricals theatricalise development and humanize himself in the face of many competing variables through the humanist – director's approach. Certainly, the playwright no doubt has a great role to play in the theatre and in the African development through his creative writings. The contention here is

that the theatre director who is the clear animator of the playwright's works should go beyond the works of the playwright for his own artistic intervention.

Humanities and the crisis of relevance in Africa

The current crisis of relevance facing humanities in Africa is partly caused by the scholars in humanities. Majority of African scholars are too complacent and theoretically conservative. The other strong reason is the government and its education planners' inertia to humanities. They see humanities and humanities related courses as courses that have no place in the New World: the global world.

In Nigeria for example, the recent vituperations and former President of Nigeria, Olusegun Obasanjo's assault on courses such as Mass Communication and History and the former Governor of Osun State, Nigeria; Bisi Akande's subjective criticism and conclusion on the irrelevance of core arts subjects in the State's secondary schools have eroded the credibility of arts subjects. It has not been easy for teachers and scholars in arts because of this endless bashing and rejection from policy makers and planners. Presently, the Nigerian (National Universities Commission, NUC) is trying to audit university courses. The speculation is that some Arts related courses have little chance of survival.

This crisis of confidence is further compounded through the Nigerian admission ratio of 40 and 60 for arts and science related courses respectively. This is a clear testimony that supports the irrelevance of arts and humanities in the Nigerian national development. As much as this admission disparity is being criticized, this dichotomy continues and it now a Nigerian admission policy used for prospective candidates seeking admission. The story is the same especially within smaller African countries.

The myth of inferiority complex labeled against African graduates of arts and humanities is also affecting the employment prospects of graduates of arts. They are most often treated as second class graduates who are hobnobbing and pock-nosing into the supposed social science natural employment areas. This has also made graduates of social science to see graduates of arts as weak, incapable and inefficient competitors. Employers of labour are notorious for making ridiculous statements such as 'we have no place for graduates of religions or history here', 'go to the church and preach as pastors instead of wasting your time', 'what are you (a performer) going to do in this organization?' and so on. Then, graduates of arts naturally condemn themselves to the status of second class graduates.

Worst also, is the attitudes of social scientists and in particular, the scientists to scholars of arts. Scholars of arts and humanities are looked down

upon as rabid theoreticians who can only talk and talk and whose erudition has no place in the globalized world. This position is made worst and indirectly approved by scholars in arts who also see themselves as the natural second alternatives whose voice can only be heard after those of the scientists and social scientists if development issues are being discussed. Major discoveries or breakthrough from the artists and scholars in the humanities are also hidden from the public whereas the scientists will make a mole out of a hill. This attitude can be clearly seen from Erwin Piscator's thinking about arts and the artists when he says that "we subordinate in our aim and the aim is subordinate to the goal. Seen in this light and seen from my points of view I do, of course, criticize the present state of our affairs" (cited in Yerima, 2002:10).

A Director – Humanist approach to the theatricalisation of African national development

The basic function of the theatre director in this research work is for him to communicate (through the theatre), African national development. As globalization dwarfs old and retrogressive voices within the known and unknown African cultures, the past but relevant African cultural ethos that conforms to modernity in the development paradigm must be re-lived. The intervention of re-living in performance articulation lies with the theatre director, a coordinator of the *mise-en-scene* and *mise-en-actor* in the production process.

Before we can talk of African national development, the nations and countries inside Africa must be developed. However, national development in a country itself can be theatricalised through the enactment and condemnation of all anti-development variables (unemployment, corruption, inequality, poverty and so on) and the promotion and celebration of development indexes (abundance, justice, equality, gainful employment) and so on through performances. This, the director must consider along the line of theory of humanism. His own biases and sentiments must be ignored as he considered the general well being of his society and of his particular country in his performances.

The director has many choices as he strives to theatricalise African national development. At the level of content choice, he must see himself as a principal in the communication of cultural development. When planning to do this, he must be careful and must demonstrate a sufficient understanding of the dynamics of culture which is one of the factors of humanism. Michael Etherton calls for caution here. He warns that:

Intellectuals, cultural planners, playwrights and theatre directors actually want to do the right thing' – where the 'right thing' is usually seen as retrieving the culture of the people after it has been ravaged by long years of colonialism and settlerism. The problem is that these people lack a sufficient understanding of what might be called cultural dynamics (Etherton, 1984:316).

Theatre director must, therefore, study very carefully; his country's Cultural Policy and demonstrates very clearly, his understanding of it before packaging any artistic product.

The zero-sum game for the reconstruction of "African pasts" has always been a necessary attraction to Africans in the anthropological and cultural schools. The contention however lies in the age long unresolved puzzle: where, in all sincerity is the beginning of civilization? Extend further to include, the question of; where did the first *Homo Erectus* or *Homo Sapiens*, came from? Fairly enough, scholars such as (Philipson 1985, Andah 1998, Hilton – Barber and Berger 2002, Ogundele 2001 and 2006) among several others have written extensively to support the notion that the African continent is the beginning of civilization. In fact, Ogundele (2006:689) concludes that, "the foundations of modern technology or modern human society on a global scale were laid" in Africa. Rubbishing or re-writing the Darwinian Theory of Evolution is not particularly attractive to us, while such efforts should be commended, we are curious to task African historians and their neo-evolutionists on the following questions:

- A. Supposing that Africans and indeed the African continent is the beginning of civilization, what is the state of the continent now in terms of modern civilization?
- B. Accepted that Europe's invasion through colonialism raped and destroyed African civilization, culture and modern technology, can't we re-lived our culture and civilization and bring back our cherished modern technology after years of European departure from African continent?
- C. What are the distinguishing factors between majority of African leaders (kings, emirs, chiefs, lords and semi-gods) who 'assisted' the Europeans to sell Africans as slaves to the Diaspora and the present neo-colonialists African leaders and presidents who are raping the continent sick and still?

Resistance, yes, there were to the colonial gunpowder (Ovonranwen, King Jaja of Opobo, Attahiru—the then Sultan of Sokoto, Shaka the Zulu) and now the modern day numerous radical activists are fighting with the remnants of the colonial power who are the ruling elites in African. Yes, "Africans have many pasts", beautiful to behold and natural to cherish – our submission is that; we have cried too much, the challenges of modernity should be faced headlong. We are, therefore, in support of Ogundele (2006) in his intellectual submission on African pasts as exemplified in his article titled, "Quest for our Ancestors: Some Reflections on Ancient African Heritages on Contemporary Politics" although we query in strong terms, his rejection of Western hegemony in technology.

The African pasts should be reconstructed and re-lived within the context of modernity. The task of reconstruction, of re-living a lost cultural heritage, not on the guise of emotions lies with the theatre director whose theatrical pedagogy should be a dialogue between what is happening in New York City, London, Washington and how such positive social development paradigms will be domesticated and theatricalised in African continent. Yet, negative attributes of violence and social injustice in Niger-Delta (Nigeria), in New York, in South Africa, Darfur, Zimbabwe and so on should be used as his dramaturgical materials within the dialectics of his theatre. His theatre must bite and he must sing a permanent refrain of change.

If the theatre director has to play dangerously (apology to Femi Osofisan, one of the Nigerian radical dramatists), use the Soyinkaerian popular yet political Guerilla Theatre Style, drenched himself in Augusto Boal's Theatre of the Oppressed or move from one village to the other to spread the sermon of Community Theatre, the cultural vision which housed the developmental vision must be theatricalised, it must be illuminated within man's developmental culture.

The performance idioms prevalent in the African theatre, the theatre of his country and the theatre of the environment in which performance is envisaged should also be studied and understood by the theatre director. Performance idioms of dance, music, drama, puppetry, acrobatic display, masquerading and their various modes and types should form part of his theatrical space. While making use of the conventional dominant theatre forms and types such as tragedy and comedy, satire, melo-drama, tragi-comedy, slap-stick and so on, he must also be able to show-case the African, nay his country forms of these dominant theatre forms and types.

If development has to be total, the theatre director must start his contextual communication of African national development from the rural dwellers. The market women, the common traders, the farmers, the fishermen

and all other peasants in the rural communities must be considered as instruments of national development. They have to be made to have access to information on what is going on at the national and international level. If they lack basic necessities of life, a performance of how to get it may be desirable. If they live in a community engulfed by incessant communal strives (one of the problems facing Africans) and disunited by religious intolerance, they must be made to accept religious harmony: for nobody can sell God more than God and that fighting and killing to sell God is totally inhuman. Religio-political wars and conflicts are still rampant in African countries and they can be dramatized. Rwanda, Somalia and so on are typical examples. Issues of "agricultural schemes, services and facilities, agricultural extension, cash crop scheme, adult literacy campaigns" (Etherton, 1984:319-20) land matters, small scale ventures and so on are crucial issues of development and humanism. These issues should catch the fancy of a theatre director in national development theatricality.

In communicating development, the theatre director should know how to make use of the community theatre or theatre-for-development form for effective theatricalisation especially in the rural community. He should also be aware of the fact that, this is **NOT** the only credible alternative. There are many theatre forms (storytelling and the narrative technique, puppetry and masquerading, folkloric aesthetics and the timely recall of the community's major theatrical aesthetics) which can be recreated or invented to the delight of the audience. He should also consider the need to salute or at least recall the history of the community's legends, heroes and past feasts recorded. This is crucial because:

An important realization of new historicism is that literature and history are inseparable... Literature is a vehicle for the representation of history, and it does contain insights into the formation of historical moments. It reveals the processes and tensions by which historical changes comes about... Literary texts can have effects on the course of history, on the social and political ideas and beliefs... (Brannigan, 1999:417-8)

If literature represents history, the theatre profoundly presents history in totality. However, the theatre can distort history as the playwright commits himself through the poetics of historical reconstruction, a module in Jacques Derrida's deconstruction theory.

Current and topical issues of underdevelopment such as the rampaging and pandemic health problems caused by HIV and AIDS, poor health facilities and manpower which are unfortunately bad in Kenya, Niger, Mali, Senegal, (Nigeria inclusive), sex workers' trafficking within Africa and other Western countries especially Italy, bribery and corruption, the worthless value of African nations' currencies majorly caused by devaluation, the adverse effects of IMF imposed socio-political and economic policies, the leadership question (the bane of African nations), the challenges of multicultural and multi-racial democracy, killing, raping and violence with particular reference to South Africa, female genital mutilation – its effects on human health, malnutrition and of recent, unsafe abortions which the World Health Organization says constitute the "largest proportions of hospital admissions for gynecological services in 13 developing countries of the world where 19 million people are dying yearly"¹. Egypt, Nigeria, Uganda, Burkina Faso, Ghana, Kenya and South Africa are among African countries included in this unsafe abortions' research. These and other related underdevelopment indexes should be considered for theatricalization by a theatre director in the national cum African development. African minds should be made to go through 'revolution of thinking' through responsive and responsible dramatic presentations.

Development efforts from African leaders such as the ongoing systematic reform of national reforms in Nigeria which is a redirection of the Nigerian economy rethought to accommodate a monetized economy, a reduction in the labour force humbly titled; right-sizing or down-sizing, the total privatization of most of the government owned enterprises and social institutions; and the Liberia government peace, rehabilitation and reformation efforts and others which fall under economic development issues needed to be theatricalized by the theatre director who is a coordinator in the production process.

If humanist theory is about 'the development of personal values and goals that reflect the interplay of physical, psychological, and socio-cultural factors' as we have cited before, the theatre director should, through his performance, be a critic. He should, at the same time, be an information agent. Killing, vandalisation, maiming, prostitution, raping, robbery, corruption and other unethical sharp practices that have devalued our social system and corrupt our cultural heritage should be sharply condemned and heavily dramatized by the development theatre director.

¹"19 m unsafe abortions occur yearly-Who" is the title of an article which details the danger of unsafe abortions especially as it affects African countries. This article appears on page D6 of December 17, 2006 of *Sunday Independent* Published by Independent Newspapers Limited, Lagos-Nigeria. Their Website is: www.independentonline.com. They can be e-mailed at Sundayindependent@yahoo.com.

The director who intends to preach African national development can use the verbal and non-verbal theatricals. Although the verbal theatrical concern itself mainly with published play-text or scripted play-let, such should be scripts whose contents speak about African national development. And if the non-verbal theatrical will be used, the piece should also target developmental issues. The theatre director, all over the world, plays crucial roles in the play selection process. He must thus be alive to select and or conceive plays that will be relevant as psychological therapy for development reality.

The space for the performance of the theatre of African national development should be inelastic. National development performance is an attempt at preaching development through the theatre which is one of the institutions of culture. Development can be preached through numerous means and it is possible for the director to attempt to use available theatrical space where development stakeholders and planners are mostly present. This can also be extended to development receivers who are predominantly living in the rural communities. The glitz, the high-tech facilities, the endless rituals of scenography and the glittering costumes, may not necessarily have a place in the production of a national development performance. This performance can take place when Medical Doctors, Lawyers, Engineers, Lecturers and other professional are meeting. A space close to the podium, a walkway within the auditorium, a space during dinner time, opening day of socio-political events and programmes, primary schools, market square and so on are the inelastic space desirable for the theatre of African national development.

While theatricalising African national development through a director-humanist approach, the limitation of the director must also be emphasized. Although he is the *primus inter pares* in this business, he can only achieve his development desires through other theatre collaborators such as the performers, the playwrights, the designers and above all, through the generous will of his sponsors. This limitation though real, should however never discourage the director in the theatricalisation of relevant issues for his country's national development. He should, most times, be the promoter of 'Arts for heart's sake' and condemn, in the strongest terms, the notion of arts as entertainment and merry-making. While looking generally at Africa's developmental problems, he should be very specific to articulate the developmental problems of his country in clear dramatic content and context.

Observations and suggestions: That our humanities may be relevant to African national development

The unnecessary noise about the irrelevance of humanities in African national development is misplaced. Scholars in the liberal studies are till today,

the voice and instruments of African development. To also dream that arts may not find a place in the scheme of things is carrying a joke too far. The scientist needs the artist and vices-versa. Most technological and or scientific innovations are, from the beginning of conception; stories, poems and histories that are being used in films and creative documentation. We are, therefore, in total support of the notion that, "in its origin, the world art meant science, knowledge and learning" (Wa Thiongo, 1983:55). Humanities and the arts are, and will continue to be relevant to African national development.

History, a strong voice in the humanities, is the beginning of any mission or vision. It records the past and set the pace for critical analysis of the present and the future while:

Cultural studies are interwoven in the immense network of economic, ideological, and political forces within which the University is embedded. Moreover, cultural studies itself is a large, heterogeneous set of practices. It cannot be summarized under a single set of conceptual presuppositions (Miller, 1999:604).

The sustenance of the language that we speak, and the ones that we borrowed from going into extinction, efforts at religious understanding and harmony, efforts at understanding God, the Master Creator, archeological development and discoveries and so on are rooted in the humanities.

Before returning to Miller once again, we must appreciate the fact that humanities must move beyond it bounds to embrace related disciplines. This movement should go beyond inter-disciplinary rhetoric to meaningful academic cooperation. Using cultural studies as premise for his analysis, Miller (1999:605) again submits that:

The humanities will move closer and closer to a merge with the social sciences, especially with anthropology. Anthropologists have learned much from colleagues in the humanities; similarly, graduate-level training in protocols of anthropology and sociology would be helpful for future practitioners of cultural studies.

This method of making one discipline to embrace other related disciplines is now universal in scholarship. We must follow the train or be left out. There is beauty in interdisciplinary dialogue.

As we scrutinized our literature (apology to Bertolt Brecht), the totality

of our humanities too must be scrutinized. It must be functional in the developmental process. Already, "the rain has begun to beat us" and "the job of recovering, refurbishing and repositioning of the old" (AbdulRaheem, 2005:14) must begin so as to give humanities a new breath.

In searching for development through humanities humanities and the arts must conform to the socio-political reality of the moment. There must be room for radical evolution of new thoughts and new ideas – the canons which humanities itself rely on. We cannot afford to be complacent – it is either "evolution on involution". This position of moving beyond one's shell is also known as the 'Wisconsin Idea' nurtured by the America's University of Wisconsin- Madison. This idea is

a product of very broad-based education... Wisconsin Idea of liberal education, again, exposes and encourages arts students... to learn about science, and science students to learn about arts. It is one of the habits inculcated, and graduated with, and later permanently imbibed as adults in varied fields of human endeavour (Iji, 2001:148).

A similar postulation to the 'Wisconsin Idea' is the submission from Obafemi (2005:2) when he asserts that "the African humanist scholar will require to be engaged, vigorously in the definition and negotiation of the African participation in the compulsive globalization of the new century". The failure of humanist scholar to negotiate its place in the new global world is, an invitation to the destruction of humanistic studies which can signal the extinction of arts related subjects in the new world.

Conclusion: humanities must advertise itself

The multidimensional role of the director while attempting to theatricalise African national development has been theorized in this paper. The acceptance of the ideological postulate of humanism by the director through the director – humanist approach is also an invitation to, and an extension of globalization – the current trend in universal development. We, therefore, submit that the director who is a humanist in the art of play directing must see this proposal as one of the twenty-first century challenges facing his art in the humanities.

We equally propose that new thoughts, new ideas and major discoveries in the humanities should be advertised and made known to the public. As we humanize and theatricalise development, the world must know that we too can bite and that the arts is, and remains the *primus inter-pares* when

compared with other academic disciplines. We should enrich our works and thoughts. We should also face our works squarely. As we move on, we should not be public shy. The world should be made to know that the faculty of humanities and arts spread all over the world are committed to the development of the country that housed them.

The twenty-first century is an age of globalization and African countries are in a period of sung or unsung endless economic reforms. If the humanities must be relevant in the scheme of things, we must reconstruct, develop and make the humanistic disciplines to be functional so as to enable us face the challenges of the twenty-first century. Failure to do this can lead to the 'reform' (a banality for canceling) some of the humanistic programmes. Our humanities must be strengthened.

Technology, whether will like it or not, has significantly contributed to the globalized world. We should also follow suite in our own tokenistic way. The present *numero uno* status that we are parading our humanities smacks of the ego syndrome. National growth is not a tea party; we must be committed to its development.

The theatre, in all honesty, is beyond mere illusions and the celebration of technical trappings. It is the reality of our lives coded and mostly crafted in numerous performative kernels. The theatre director is a coordinator in the theatre and he functions prominently in the production process. We therefore, conclude that the director-humanist approach in the theatricalisation of African national development should be given a consideration so that issues that are related to development can be dramatised.

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