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ÒGBÓJÚ QDẸ NÍNÚ IGBÓ IRÚNMỌLÈ (THE FOREST OF A THOUSAND DAEMONS: A HUNTER'S SAGA) AND LÁNGBÒDÓ (THE INDESCRIBABLE MOUNT): PERFORMING CULTURE IN AFRICA

Abstract: The study of theatre culture in Africa provides a significant background to reassess the emphasis on orthodox ideologies and influence of European aesthetics on the development of African theatre. The tradition of locating the worldview of dramatic characters within a culture which the audience within the culture can empathise with is universal. And in most instances it is the misinformation about what is stylistically different across cultures that is instrumental in isolating non-Western people's experiences. Thus the contextualisation of D. O. Fágúnwà's novel, Ògbójú Qdẹ Nínú Igbó Irúnmọlè, translated from the Yorùbá as 'The Forest of a Thousand Daemons: A Hunters Saga by the Nobel Prize winner Wole Soyinka, and Lángbòdó, the stage adaption whose title, Lángbòdó (The Indescribable Mount), is based on the wild locale at the heart of the hunter's adventure in Fágúnwà's novel by Wálé Ògúnymí, within the system of Aláárinjò the indigenous Yorùbá Travelling Theatre in West Africa, asserts culture as a performance space. The approach to understanding the concept of a theatre is to understand the art form which is characteristic of the culture. In the dramatic narrative of the hunter-narrator on a mission to the distant Mount Lángbòdó, Fágúnwà and Ògúnymí capture the functional dimensions of

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indigenous people's theatres distinctive from European realities. This paper is an attempt to emphasise the importance of revisiting the definitions and developments of theatre along the backgrounds of indigenous cultures and theatrical arts such as Aláárínjò as drawn from the selected works of the two Yorùbá writers.

Key words: *African theatre, Yorùbá experience, cultural realities, indigenous materials, ancestral cults, professionalism.*

1. Introduction: African Theatre and the Problem of Definition

There has been a widening view in recent years about the structural dissimilarities between the traditions of indigenous African theatrical arts, performances, figurative dialogues, masks and generic contents and the cardinal structure of Western conventions of the theatre; at one extreme the African earlier beginning is considered an indeterminable paradigmatic approach by which the character of theatre can be assumed and at the other a preferred definitive model. Besides erroneously classifying the theatrical constitution of traditional African theatre processes using Western experiences, the creative points of view and influence of cultures in the dramatised work are, more surprisingly, scarcely emphasised. Some critics, like Thomas Riccio (2007), argue that Western performance traditions, concepts and cultural practices constitute what can wholly be referred to as theatre in the right sense of the term (Riccio 2007: 3). He emphasises that what is acceptable considerably as theatre is a standardised identity with the distancing devices, aesthetics, traditions, and no-compromise theatrical stylisations that have been ideologically adopted by state institutions and projected by theatre establishments right through the Renaissance as the Western thought (Riccio 2007: 4). It is not far-fetched that the reasons for such arguments are evidently based on the suggestibility that the Western form of theatre is held to be sophisticated in expressions with the implication that the theatre experience of the indigenous people such as the African's is mediocre in terms of execution and indiscriminate approximation with rituals, not only in terms of aesthetics, but entirely as the only objective body of work.

What apparently influences the problems of defining African theatre is at the heart of some textual connotation that theatre in Africa is inherently ritual in Africa. Amongst the critics whose studies of culture, performance and theatre influenced the approximation of theatre in Africa with ritual in Africa was Martin Banham. Because of the complexity of culture in Africa, Banham assumes that African theatre, unlike in the Western industrial cultures, is chiefly preoccupied with emphasis upon

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rituals even up to now (Banham 2004: xvi). One of the results of such connotation is the subtle emphasis on African local colours as antiquity that has more in common with the past history of humanity instead of a comparatively living performance as in the theatre practice of the West. Through such connotation, the empirical concern of African performance and the interests over questions of refinement of the creator of the performance are confined to Western terminologies. Critics such as Osita Okagbue (2007) insist that culture is underemphasised in response to, and as a primary pointer to world theatre experiences and processes. Okagbue's view is that there is no social link between the contexts of the contemporary European theatre, European performance theories, and the relevance of their radical movements to the cultural life of the African whose specifics of theatrical space are active listening, spectacle, and physicalisation where performance is concerned (Okagbue 2007: 2). No two cultures and traditions of performance, as persistently idealised between African and Western theatres, are entirely alike.

In the broadest sense any definition of African theatre that seeks its meaning in Western structures is a definition of a different experience of life and culture. It is on this ground that appropriate nomenclature is vital to the fictional-collective remembering of African theatre and its art forms to point out some welcome reviewing of identity demonstrably of African craftsmanship. The root problem of defining African theatre, which becomes more complex in effect, is considered to be steeped in the classificatory models postulated in the past by critics, the lack of knowledge about the fluidity of African loric traditions and the nature of traditional African performances coupled with the mistaken concentration on African oral narrative as African theatre (Dasylya 2006: 11). However, the aesthetic disposition of folkloric constructs, linguistic codifications or dramatised chains of events are theatre products in any given period or part of the world. One may not look far to discern that it is the commercial connotations, what Riccio refers to as “objective-materialist expression that takes place primarily in the passive darkness, while placing the performer in the metaphoric position of the illuminated mind” (Riccio 2007: 4), not origin and performance texts per se, which were brought to bear on Western theatre production practices right from the Greek classical period, account for a relatively re-identification of African theatre with a perception that does not fully examine the inherent socio-cultural differences appropriate to the customs of its creator, but a theatre that must necessarily inherit generic contents and attendant dimensions of meaning from the West.

Research has suggested that the richness in the complexities of African theatre can well be recognised in the consistent harmony between its indigenous

materials and contemporary popular culture (Quayson 2004: 46). Relocating what constitutes performing practices in a community and the models in other traditions may yield a rich comparison, but may not reclaim or respond to the interpretation and crystallisation of the indigenous people's culture into contemporary commercial theatre as it is in many parts of the world today. In other words, every culture has its own contexts and its own aesthetic functions. What is most evident in the assessment of theatre in Africa is the fact that the presence of its culture as a developed specialised performance with its own performance structures is yet to be readily attested by African scholars. The ever-present contribution of culture to theatre is not only in the area of aesthetics and its distinctive genre of giving expression and identity to performance. Theatre is performing culture in Africa. Because in theatricality of culture, traditions of performance are not characterised by rigid laws, or definite nomenclatures, but fluid 'aesthetic acts of social transgression' whereby the creative artist has the 'cultural license' to blend in his own individual initiatives as part of the tradition without the restrictions of societal law and theatrical space (Nicashama 2004: 239). Theatricality or theatric art, which is substantially steeped in African culture, is not in any way rigid but usually a blend of various genres from the sacred to the secular, and what can be termed "traditional" to the "popular" (Conteh-Morgan and Olaniyan 2004: 1).

A non-Western people's theatre, if approached without a sense of fair judgement and systematic study, can easily be misinterpreted, categorised, and inappropriately defined. The absence of "similarities in term of cultural parameters" signifies the need for a solid reconceptualisation, what Johannes Fabian refers to as "the theatricality of the culture" (Fabian 2004: 41). Portrayal of the theatricality in non-Western cultures is deeply rooted and evident in burial customs, child naming conventions, and the body of communal practices whose study can be substantially beneficial to the understanding of other people regardless of their practices, though one may be tempted to see them as superstitious or inappropriate due to differences in worldviews (Stein and Stein 2017: 43-44). What we fail to see when we try to use Western yardsticks to make sense of non-Western cultures is the satisfying but superficial conclusion because the exceptions usually look quite remote and insufficient. Thus, without being deeply involved and strengthened by the respect for the dissimilarities, any attempt to neglect their similarities to gain audience will increasingly lead to misrepresentations. With this, the first approach should always be to try to understand a culture's beliefs and behaviours in context, to learn what meaning the world has through their eyes (Stein and Stein 2017: 47).

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In other words, every culture, without any exception, has its own historic values and its beliefs and behaviours contain the credible human experience in their own right with their own theatre and traditions of performance. Invariably, the problem of definitions is based on the fact that the set of beliefs and behaviours in Western cultures, which cumulated to their performance texts and dramatic theories, are comparatively 'abstract' in non-Western cultures to Western observers (Falola 2003: 1). Every indigenous culture in Africa nourishes itself with its own theatricality or theatric art which is in no way mediocre. Thus, to undermine the theatricality of culture is to neglect the richest interpretation of a non-Western people's theatre. Theatricality opens up culture to be experimental in its stylistic components and it is observed that drama, theatre and performance do not have separate nomenclatures in indigenous Africa unlike in the West, which makes inventing authentic indigenous aesthetic terms and agreeing on them at a Pan-African level by African studies scholars and activists quite paramount in order to steer away from maintaining the "one-size-fits-all" Western definition and epistemological way of understanding these terms (Ebewo 2017: 2). Theatricality or theatric art is an invention of culture, so its aesthetic representation differs from place to place according to circumstances and social structures. Cultural theatricism is not the same in all lands. Due to dissimilarities and divergences in forms, traditions and cultural materials, the application of a Western or Eastern model on Nigerian space does not have the credibility of assessment (Adedokun 2009: 12).

2. Performativity and Performative Ethnography in Aláárinjó²: A Reconceptualisation of an African Theatre

The concept of performativity has been described by James Loxley (2007) as an essential part of theatre studies which takes a broad look into each genre of performance with the appropriate understanding that what constitutes dramatic performance is not fixed; it is a reality rooted in culture beyond the static "space of the stage" (Loxley 2007: 139). Thus while performance traditions and cultural materials outside Western theatre traditions become relatively a sensitive area of concern in theatre studies with the increasing global awareness and post-colonial experiences, there arises the conflicts of interpretation, evaluation, and reconceptualisation on

² The name, "Aláárinjó", loosely translated to English using Yorùbá linguistic connotation, means "Those who dance around". The name could have been used as a mockery in the earliest years to characterise the profession made up of a troupe of dancers as constituting a group of lowlifes until its theatre became widespread and the actors occupied a place of greater importance in the community.

how to evaluate them without over-emphasising the Western approaches (Carlson 2011: 15). The point is made that the new perspective has helped to integrate a sense of broader interrogation of “art as object to art as event” with an eye on the convention, not only the outcome (Carlson 2011: 15).

Consequently, what is needed to define African theatre extricably bound up with culture is the evolvement of a new set of framework that encompasses the knowledge of the cultural materials and the worldviews of the groups who own the cultural materials (Fabian 2004: 7). African studies scholars, cultural anthropologists and activists are to look into both the cultural materials and home-grown performance evident in the implementations of the cultural materials. In search of a catching phrase to designate this sort of fusion, Fabian, in his perceptive prose, calls it “Performative ethnography” (Fabian 1990: 18). In this sense, theatre exploration in the African context is reconceptualised to step away from Western classificatory binoculars and take into cognizance the subtle personalities and peculiarities descriptive of a group in Africa, the conscious affinity between the dramatist’s creativeness and the tremendous communal characters evident in his portrayals that are indicative of the originality and local colour of the texts (Barber 2004: 176). Thus in contrast to Western contexts, the blending of modern everyday materials with representational images of mythological characters predominant in the aesthetics of indigenous cultures serves to give expression to the texture of the theatre in Africa, its “playful performing practices” and inherent performativity and performative ethnography (Quayson 2004: 46; Fiebach 2004: 33-34; Igweonu & Okagbue 2013: 14-15).

Beneath the proliferating texture of performativity and performative ethnography lies the sense of theatrical space, performance processes, and realities that make theatre in Africa both comprehensive and comprehensible. It should be reinstated that what is distinctively vital to African theatre is not limited to the patterns of Western reality. It borders on African theatrogenic aestheticism, that is, a theatrical inventiveness that has roots chiefly in the interpretations of its own tradition as found in *Aláárínjò* the Yorùbá commercial Travelling Theatre whose emergence in the early Seventeenth century in Yorùbaland³ could be referred to as one of the most popular dramatic phases in Yorùbá commercial theatre and secularisation. The developments, organisations, and production management of *Aláárínjò* the Yorùbá Travelling Theatre, were within the dynamic of Yorùbá culture and the appreciation of aesthetics in its performances could only come

³ Yorùbaland is the settlement of the Yorùbá speaking groups. The Yorùbás live in the south west part of Nigeria.

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with the recognition of its structured indigenous arts (Barber 2004: 176; Adedeji 1969: 272).

The origin of Aláárinjọ the Yorùbá travelling theatre could be traced to the period in Yorùbá history when the six men who were employed to put on terrifying masks and act as forest goblinoids by the Ọyọ́ Mèsì⁴ ruling council to man the route to Old Ọyọ́ location in order to scare away the emissaries sent to scout the land by Aláàfin⁵ Ọgbólú were apprehended. The design by the Ọyọ́ Mèsì was to foil the king's desire to move the kingdom to the site of the old Ọyọ́ Empire. Under the directorial custody of Ọlógbìn Ológbojò (the King Staff Bearer) and Èṣà Ọgbín, a relative of Ológbojò, the apprehended masked "forest goblinoids", were trained as professional actors with official roles as the king's court entertainers, and were responsible for the satiric re-enactment of the grotesque plan of the Ọyọ́ Mèsì and presentation of dramatised stories during state occasions.

Because of the affection for theatrical arts by the Yorùbá audience and the resulted sustainable income, the Alágbàà (Egúngún⁶ cult administrators) with their Ọjẹ̀ Egúngún (Égúngún followers) broke into the scene with staging crafts that were more of acting disciplines than Egúngún ancestral cult rituals and encouraged the Yorùbá brand of theatre. The Alágbàà (Egúngún cult administrators) took the theatre out of its aristocratic background and over-emphasised the profane, concentrating upon detachments from ritual.

The subsequent movements of Aláárinjọ all over Yorùbalands as a prime entertainment and its acting troupes' demonstrable professionalism were largely

⁴Ọyọ́ Mèsì is the legislative body comprised of seven influential lords and headed by the supreme law enforcement priest Baṣṣṣòrun (High Priest of Ọrún, a powerful cult in traditional Yorùbá institution.) The primary office of this traditional arm of government is to check the excesses of the Aláàfin against absolute power and despondency. It is within the jurisdiction of the Ọyọ́ Mèsì to enforce an Aláàfin to kill himself as a means to regain his honour in the monarchical structure if his reign is considered by the council to be unfavorable to the kingdom. Conversely, some of the Aláàfins, such as Ọgbólú, to the chagrin of the Ọyọ́ Mèsì, could have made a greater use of their popularity with the masses to bypass the threat of the legislative body.

⁵Aláàfin is the traditional title specifically for the kings of Ọyọ́, the political, cultural and economic centre of Yorùbá city states.

⁶The use of masks to hide the identity of the performers who take on the roles of the deceased fathers or ancestors is an essential element in Egúngún, the dreaded cult whose ritual is equated with the appeasement of the spirits of the dead. Adopting the Egúngún element, which was not commonplace, by the Ọyọ́ Mèsì, and the eventual emergence of masked actors in the court of Aláàfin Ọgbólú marked a point whereby the ancestral cult, whose organisation was deeply secretive, had to become an ally and consequently an overseer of the new creative movement. The Egúngún cult administrators' business sense was instrumental in monetising the court entertainment and turning it into an independent industry.

within the contexts of its own culture, without the nomenclatures of Western realities. The arena stage, a circular open space, characterised the staging form of Aláárinjó with emphasis on improvised dialogues, dramatic gestures, impressive verbal projections, and the versatility of the actor through apprenticeship as a trainee (Adedeji 1969: 270-271; Adedokun 2012: 25-26). Performing culture, exemplified in Aláárinjó and the subsequent births of popular theatre during the colonial period and in post-independence Nigeria, stemmed from a people's organisation of the theatrical narrative experiences in their own traditions. Because wherever you find a culture, you find theatre, there is hardly any group without a taste for recreating peculiarly defined actions and reactions in a given space for someone else to observe.

The relevance of performing culture, investing literary arts and theatre with the realities and sense of experience of their own world, is found in works such as D. O. Fágúnwà's *Ògbójú Ọḍẹ Nínú Igbó Irúnmolè/ The Forest of a Thousand Daemons: A Hunter's Saga and Lángbòdó / The Indescribable Mount*, the stage adaptation by Wálé Ògúnymí.

3. *Ògbójú Ọḍẹ Nínú Igbó Irúnmolè/Forest of a Thousand Daemons: A Hunter's Saga and Lángbòdó/ The Indescribable Mount*

D. O. Fágúnwà's *Ògbójú Ọḍẹ Nínú Igbó Irúnmolè* (2005), translated from the Yorùbá as *Forest of a Thousand Daemons: A Hunter's Saga* by Wole Soyinka (2013), is the story of a hunter encountering some degree of morbid episodes along with six other fellow hunter-sojourners on state expedition to the distant Mount Lángbòdó laboriously, in quest of the carved archetypal icon connected with the peace of their clan, wandered through perilous terrains and in the end returned home with the carved archetypal icon; though some identifiable members of the group perished in the tyrannous wanderings, there was an exaltation of heroic quality about their characters.

In *Ògbójú Ọḍẹ Nínú Igbó Irúnmolè*, whose text is originally Yorùbá, Fágúnwà uses throwback storytelling formulae with Àkàrà Òògùn established at the outset of the story as the hero and hunter-narrator, while Fágúnwà stylistically places himself in the role of a scribe, committed to put the dictated account in written text form as Àkàrà Òògùn demanded. At some stage in the narrative, part of the story is told by the narrator Àkàrà Òògùn and the scribe as commentators and with ready audience characteristic of Yorùbá community gatherings. One could hardly miss the detachment relished in theatre in *Ògbójú Ọḍẹ Nínú Igbó Irúnmolè*.

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Theatre is performing culture, a tradition in the mould of Aláárínjò to Fágúnwà and Ògúnyemí, though they worked with two different languages- Fágúnwà distinctly with Yorùbá and Ògúnyemí with “Yorubanglish.” “Yorubanglish,” a coinage by Professor Dàpò Adélùgbà, is defined to mean “a language which is not just Yorùbá English or Yorùbá mixed with English but the many-sided attempt to catch the flavour, tones, rhythms, emotional and intellectual content of Yorùbá language and thought in an adventurous brand of English” (Adélùgbà 1978: 216). Ògúnyemí, a Yorùbá himself with the same matching sensitivity to the underlying complex symbols and conventions of Yorùbá theatre, allowed himself some liberties as far as the contemporaneous staging styles and techniques of stage adaptation will allow. By design, since performativity and performative ethnography are everywhere the same amongst indigenous cultures, Ògúnyemí permeated harmoniously into his adaptation a common theatre meta-language perceptible in the customs of other regions in Nigeria.

Ògbójú Ọḍẹ Nínú Igbó Irúnmolẹ̀ (Fagunwa 2005) and Lángbòdó (Ogunyemi 1979) while performing culture, give meanings to the potentially rich elements of traditions in indigenous communities that are in danger of being stamped out today due to the religious proselytism and cynicism predominantly from Christians and Muslims, increasing insecurity, government policies with adverse effects on culture, and imitation of European perceptions of non-Western traditions as primitive (Graft 2002: 29). Primarily, Europe's attitude to non-Western worldviews and theatre is an intrusive suppression and it is considered to be disruptive (Graft 2002: 29). Most people in Africa, fascinated by globalisation and modernity, coupled with the anti-theatre perceptions of the “faithfuls” in the Abrahamic faiths, regard the cultures of their communities as a pagan toxin. Meanwhile, the degree to which Western theatre borrowed their expressions from the ancient Greek performance traditions and cultures could well be attributed equally to the degree to which theatre in Africa is an expression of the African world (Igweonu & Okagbue 2013: 9). Theatre is “performing into being” in Africa, and to make Western paradigms the core of the African theatre is contradictory to its realities, where theatre is conceived beyond any space or period. Because the African world is fluid, African theatre is momentous and it is living out of the African world. A tremendous demonstration of a theatre with indigenous conventional arts of paying obeisance to traditional rulers in Yorùbá communities with affection for metaphoric characteristics specific to each Yorùbá ancestral lineage is depicted in the procession verses of the king's retinue in *Lángbòdó*:

Eree yin la wa se
Tela, omo kilari f'oba se
Iran yin la wa woo
Tela, Omo kilari f'oba se
Karele oba
Opo f'eyin pon'mo,
Ara ta o o riri
L'Adejumo nda
Ka rele Oba
Opo f'e yin pon' mo (Ogunyemi 1979: 4-5).

(It is your drama we have come to put on stage,⁷
Tela, son of 'Can-anything-be-done-to-the-crowned head',
It is your spectacle we are here to see,
Tela, son of 'Can-anything-be-done-to-the-crowned head',
Let us pay homage to the progenitress of the crowned head,
The Pillar⁸ who backs her descendants,
Adejumo is most innovative
At theatrics never seen before.
Let us pay homage to the progenitress of the crowned head,
The Pillar who backs her descendants.)

Indigenous dirges, dances, combat songs, propitiatory chants, excitatory epithets and hypnotic chorales etc. are used in *Lángbòdó* to convey the prose formulae and sequence of *Ògbójú Ọḍẹ Nínú Igbó Irínmòlè*.

"Dramatised mourning", which resonates with indigenous cultures, is adopted in the chant of Olóhùn-Iyò to *Ìmòdòye* when the latter is bent on deserting their company:

E ma je a kanju, ma i tii lo
O'ajo nii jeran lori are
Nitori awon baba re ni,
Elebiti nii jeran idobale
Gbangba loro ode I peran

⁷The procession verses and Olóhùn-Iyò's chant to *Ìmòdòye* in *Lángbòdó* are originally in Yorùbá. The English translation presented here is by the authors of this paper.

⁸"The Pillar who backs her descendants" is a reference to *Mojà*, the progenitress of *Òpómúléró*, one of the Yorùbá speaking groups, who is said to have offered sacrifices to the pillar in her husband's house and clothed it in the similitude of a woman with a child on her back in order for her to have a child when she was barren.

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Ookan saan leran ibon wa.

Omo odogbodogbo

Omo odogbodogbo

Imotoyi! lomo odogbo wa min korrooo...!

Omo arore sele

A rohun oro selekun ote

Tori kogun ma' se jalu ayin ni

Omo a kunri ola dogun

A gbijegi 'i ledoro

Igba taa kohun oro Ile tan

Baba wole de gegebi olohun... (Ogunyemi 1979: 36-37).

(We need not be in haste to die,

For one whose hour has not come but departs hastily

Could be because it has been the same for his forebear,

Baited traps lay down quietly for their preys

Gallant hunters are studious while aiming their game⁹

Straight on, that is how firearms hit their marks.

Son of The-aged-with-grey-hairs

Son of One-whose-grey-hairs-ripen-gracefully-with-age

Imotoyi! (Wisdom-is-this-impressive!)

Son of One-whose-grey-hairs-ripen-like-the-dawn!

Son of One-who-surrounds-himself-with-affection-as-with-a-shelter

He used wealth to close the door against treachery

In order to stop armed conflicts in Ayin town

Descendant of One-who-shaves-his-head-in-readiness-for-war

Pilling up gemstone beads in readiness for affluence

It is usually when the valuables are piled up

That death claims ownership of all.)

Contemporary men and women are repressed. And as an element of indigenous art, "dramatised mourning" is exceedingly functional and can be of more significance in this age of universal terrorism, paralysing griefs, anxieties and depressions.

⁹Yorùbá hunters' poem recital known as "Ìjálá" has an all-important place in a hunter's training and development. Ìjálá's account stylistically functions as a 'documentary genre' with information about each Yorùbá speaking group, panegyrics of Yorùbá lineages, accounts of foremost hunters, functions of herbs, individual's hunting experience, names and precise attributes of animals, and disciplines of a skilled hunter committed to memory.

Retrieving indigenous cultures through theatre of the indigenous cultures allows the people to empty themselves of a deep sense of misery, through “dramatised mourning” as characteristic of the works. *Ògbójú Ọḍẹ Nínú Igbó Irúnmọlẹ* and *Lángbòdó* are descriptions of the theatre of non-Western groups, and thereby dramatise the practices and expressions of tribal communities within the culture.

4. Summary and Conclusion

The focus of this study is to emphasise that theatre in Africa is performing culture, and that it is at the core of folk-life and it is self-authenticating. We started our discussion with a search for the peculiarly worldviews of African theatre and the implications of Western paradigms. The advancement of theories within theatre is a remarkable advancement of theatre experience and a significant challenge as well. We stepped further to propose that contemporary thought needs to re-examine the sense of reality which is central to communities in Africa to close the gap that separates practice of the theatre in Africa from the theories about theatre in Africa. Our approach is to encourage a completely different definition of a theatre that is distinctively an open expression of its own culture and creative traditions that are responses to its own conventions.

The formation of Aláárìnjó, the Yorùbá Travelling Theatre, its professionalism, and its significance as a characteristic of organised theatrical practices affirm the view that wherever you find a culture, you find theatre. We illustrate further on the appropriation of indigenous materials as functional aesthetics with *Ògbójú Ọḍẹ Nínú Igbó Irúnmọlẹ* and *Lángbòdó*, two contemporary works that relive the theatre within their culture. The use of culture to interrogate culture, which is at the heart of performativity and performative ethnography, points to the fact that a functional theatre that identifies with human experiences in human societies cuts across traditions. Culture is the right tool in emphasising the dissimilarities between concepts of the theatre. The verbal traditions and theatrical arts in *Ògbójú Ọḍẹ Nínú Igbó Irúnmọlẹ* and *Lángbòdó* can be understood principally within the world of the performing culture. This approach to revisiting a non-Western theatre would, more than anything, help to steer dialogues toward the centre in which cultures birth, become models, and preserve their own traditions of performance.

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Одсјек за перформативне умјетности

**ÒGBÓJÚQDE NÍNÚ IGBÓ IRÚNMQLÈ (ШУМА ХИЉАДУ
ДЕМОНА: ЛОВЧЕВА САГА) И LÁNGBÒDÓ (НЕОПИСИВА
ГОРА): АФРИЧКА КУЛТУРА КОЈА СЕ ИЗВОДИ НА СЦЕНИ**

Резиме

Проучавање позоришне културе у Африци пружа битну подлогу за поновно вредновање истицања главних идеологија и утицаја европске естетике на развој позоришне сцене у Африци. Традиција смјештања посебне животне филозофије драмских ликова унутар неке културе с којом ће публика која потиче из те културе моћи да се поистовјети представља једну универзалну вриједност. А у већини случајева управо је та погрешна информација о томе што је стилски другачије у разним

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културама оно што служи као средство изолације искустава људи који не припадају Западу у политичком, идеолошком и културолошком смислу. Стога контекстуализација романа Д. О. Фагунве, *Шума хиљаду демона: Ловчева сага*, који је са језика народа Јоруба превео нобеловац Воле Сојинка, те романа *Неописива гора*, који је за извођење на позорници приредио Вале Огунјеми у оквиру система Аларињо, путујућег позоришта народа Јоруба у западној Африци, и чији је назив заснован на локалитету у дивљини у којој се одвија ловачка авантура у Фагунвином роману, потврђује културу као мјесто за наступе.

Једини приступ разумијевању концепта неког позоришта јесте да се разумије умјетничка форма која је карактеристична за дагу културу. У драмском наративу ловца-наратора који се запутио ка удаљеној гори Лангбодо Фагунве и Огунјеми успијевају да ухвате функционалне димензије позоришне сцене домородачких народа које се разликују од стварности европских друштава. У овом раду покушавамо да нагласимо важност поновног бављења дефиницијама и промјенама у позоришту у погледу домородачких култура и позоришних сцена попут Алариња на примјеру одабраних дјела два писца који припадају култури народа Јоруба.

► *Кључне ријечи:* позориште у Африци, искуства народа Јоруба, стварност културне сцене, материјал домородачке културе.

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