1. Representations of Old Age in Selected Nigerian Movies

Abiodun Akinpelu
(Emmanuel Alayande University of Education Oyo, Nigeria)

The paper interrogates the portrayal of ageing in selected Nigerian movies, popularly known as Nollywood. The work also fills the gap that exists in the area of critical scholarship on the representation of ageing in Nigerian movies. The theoretical framework from which the film-texts are analyzed are social gerontology theories like social constructionist and social exchange. The research reveals that Nigerian films project stereotypes about aging such as, old people are perceived as a burden to the society, puerile and senile, worthy of care and attention based on their material possession, which they exchange with the young ones. The work recommends that Nigerian movie producers and directors should project more positive images of elderly people in films.

Biography
Akinpelu Abiodun David is affiliated with Emmanuel Alayande University of Education, Oyo State, Nigeria. His research interests are African literature and Film Studies. He holds a Master of Arts in English (Literature) from the University of Ibadan, Nigeria.
2. Aging, the Dilemma of a Migrant of African Descent

Abogunloko Kunle Charles
(Redeemer’s University, Nigeria)

Many people love to age, yet a lot more have an earnest foreboding about the subject of aging because of its attendant challenges like frailties and disability. For an African migrant, it is a lot more of a challenge, which accounts for 80% of migrants migrating between their teenage and midlife while only about 20% occur after this bracket. This disposition stems from the fact that communality is a strong characteristic of African society and an average African still has a strong attachment to his root regardless of where he is resident. Care for the aged in the Western world comes with detachment, which in very strong terms is alien to African culture and that belief in the rite of passage is important. Yet, for political and/or socio-economic considerations many are forced to migrate or remain in Diaspora even at old age. This paper attempts to interrogate this dilemma against the backdrop of globalization and industrialization, which have come to place itinerant demand on a good number of Africans who have come to embrace life in Diaspora. Social Theory will play a pivotal role in this interrogation.

Biography
Abogunloko Kunle Charles works at the Department of Theatre and Film Studies, Faculty of Humanities, Redeemer’s University, Osun State Nigeria.

3. Is there a Performance Space for the Disabled Body in Africa?

Abuku, Mnena
(Department of Theatre Arts Benue State University)

Disability is seen as out of the ordinary, different from daily and normal life, a cause for pause and consideration. It is for this reason that disability is considered a human experience and even mundane; people seen with physical impairments always seem to either create or attract a commotion in public spaces. Disability attracts attention and spurs surprise as most struggle with the urge to stare at the physical differences. Theorists like David Mitchel and Sharon Synder infer that disability inaugurates the act of interpretation in the representation of daily life. Therefore, disabled people can be taken or seen as performers by passers-by, the audience. In this way disabled people perform their identity in unconscious theatrical terms. But does this style of performance have space in the African performance space? This paper explores theatre and disability in Africa with particular reference to Nigeria. Does the disabled body have a voice in the Nigerian theatre? The paper relates the social structure of Nigerian theatre where the social construction of theatre is mainly for able people, excluding
people with disability, this way discriminating against other people in the society. The paper concludes by challenging society to channel a new programme for diversity and inclusion in African performance spaces.

**Biography**
Mnena Abuku is a creative writer, critic and scholar. Her writings critique issues of social justice and human rights. Her background in Performing Arts has informed her work in programmes that are reflective of particular needs, experiences and interests of diverse people.

4. **Cultural Perceptions of Old Age: A Study of Selected Nigerian Plays.**

Adedina, Nkemdirim Olubunmi  
(Adeniran Ogunsanya College of Education, Nigeria)  
and  
Hafiz, Adeimpe Oyetoro  
(Adeniran Ogunsanya College of Education, Nigeria)

Generally, old age is ascribed to elderly people who are well advanced in numeric years with certain outstanding traits. In Africa, old age connotes an in-depth and contextual meaning so much so that automatically anyone addressed as ‘old’ bears a burden whether consciously or unconsciously. Apparently, old people are often seen as sacred, revered, the link between the living and the dead (ancestors), wise and great custodians of culture. This paper will therefore examine the treatment of old age as a concept. To achieve this, a critique of some select plays will be carried out and used as yardsticks in measuring prevalent and salient cultural undertones portrayed by old characters in the plays chosen. Questions such as: How does this depiction of old age in the plays reflect or serve as cultural representation of African cultural perceptions of old age? What are the cultural demands of old age and how do old people strive to live up to these expectations? Are there noticeable changes in the assigned roles to old age over time? These and many others are the concerns of this paper to which answers would be sought, especially as old age and ageing is a phenomenon that will always be in vogue as long as humans exist.

**Biography**
Nkemdirim Olubunmi Adedina (Ph.D.) is a Chief Lecturer, Drama teacher and Head of Department, Theatre Arts, Adeniran Ogunsanya College of Education, Oto/Ijanikin, Lagos. Her areas of specialization include Drama/Theatre in Education; Children’s theatre, theatre management and administration. She is also a versatile actor and director.
Hafiz Adebimpe Oyetoro is a drama teacher in the Department of Theatre Arts, Adeniran Ogunsanya College of Education, Oto/Ijanikin, Lagos. He is a versatile stage and screen actor, radio and television director, script writer and public speaker. His areas of interests include dance, cultural studies, acting and theatre for development.

5. Performance of STARS, a play

Adebayo, Mojisola
(Potsdam University / Queen Mary University of London)

I propose to present extracts from my latest play, STARS, with contextual commentary. STARS tells the story of an old black lady who travels into outer space in search of her own orgasm. Behind the seemingly comical tag line, STARS is an intersectional, interdisciplinary, intergenerational, Afrofuturist and Afriquia (African-Queer) performance and community project that investigates and embraces the politics and the power of pleasure. STARS explores aging, the condition of anorgasmia, the repression of lesbian desire in older women, traditional harmful surgeries (known as FGM) and non-consensual surgeries performed in hospitals on intersex children (including black children) across Europe and North America today. STARS integrates Griot storytelling and also draws on Dogon mythology and mysticism of Mali, in relation to stars, space and the origins of sex and gender. The play will go into production at the new Ovalhouse theatre in Brixton, London Spring 2021 and is published in Mojisola Adebayo: Plays Two (London: Oberon Books, 2019) with an introduction by Prof. Dr Lynette Goddard. I will share extracts of the play text and the projected animation, discuss the background and rationale for the work as well as illuminating the community workshops with elder women and girls and mentoring of young emerging Black disabled and D/deaf performers, that STARS integrates into the production.

Biography

Mojisola Adebayo (BA, MA, PhD. FRSL) has been creating theatre for 30 years, working worldwide, from Antarctica to Zimbabwe. Her plays include Moj of the Antarctic: An African Odyssey (Lyric Hammersmith), Muhammad Ali and Me (Ovalhouse), 48 Minutes for Palestine (Ashtar Theatre). Mojisola lectures at Queen Mary, University of London, is an Associate Artist of Black Lives, Black Words, Pan Arts, the Building the Anti-Racist Classroom collective, is an Honorary Fellow of Rose Bruford College, a visiting lecturer at Goldsmiths, University of London and is currently on a research fellowship at the University of Potsdam.
6. Music as an Indispensable Aspect of Drama: A Descriptive and Musical Narrative in Owó ejé- a Yorùbá Traditional Movie

Olaolu Emmanuel Adekola
(Emmanuel Alayande College of Education, Oyo, Nigeria)

Literature abound in many dimensions on the significance of music in drama and enduring relationship between the duo. However, the descriptive and narrative capacity of music in traditional movies have not really occupied the minds of scholars in a copious manner, hence, the scarcity of academic writings on the subject matter. Perhaps, the paucity of scholarly works in this area may be as a result of an oversight or trivialisation. Using Owó ejé- a Yorùbá traditional movie as a point of reference, this paper, therefore, expounds on how traditional music is used as an important instrument in relating messages to the audience in drama. The recorded movie formed the data for the paper as it is subjected to descriptive and content analyses. It will be revealed that music plays an important role in explaining and stressing moral values embedded in the movie apart from its entertainment role.

7. Towards the Eradication of Alms Begging Culture among Old People in Ilorin: A Theatre for Development Approach

Adumati, Abiola Olubunmi
( Adekunle Ajasin University, Nigeria)

Alms begging among elderly people is a social menace that brings dishonor and ignominy to both family of the beggars and the government in Nigeria. Although, government and nongovernmental organisations have deployed different means to tackle this discreditable act, however, it becomes increasingly worrisome as more and more able-bodied elderly people have taken to the street, begging for alms. The reason for this shameful act is not far from the increased rate of poverty, underdevelopment, lack of health care services and total neglect of aged and elderly people by their family members and government. It is based on this premise that this paper examines the deployment of theatre for development in the fight against alms begging among the elderly people in Ilorin metropolis located in Kwara State. The research is carried out based on the fact that many elderly able-bodied people in Ilorin, especially in the city have resorted to alms begging in the name of searching for survival. This paper, therefore, is a call for the Nigerian government and most especially, the government of Kwara state to put appropriate measures and plausible mechanisms in place towards the eradication of alms begging culture among elderly people in Ilorin and Nigeria at large.

Biography
Abiola Olubunmi Adumati is a theatre practitioner, scholar and lecturer at the Department of Performing Arts, Adekunle Ajasin University, Ondo State, Nigeria. She
teaches Play Directing, Acting, Performing Arts Workshop, and Play Writing. She is a creative and experimental play director with a special interest in acting and costuming. Abiola is known for her community service projects through Community and Children’s Theatre. She has directed over twenty plays which include some of her plays, commissioned as the Kwara State University’s maiden and third Convocation plays – “Ighbhauyoru” 2013 and “Aare Ajagungbade”, an adaptation of Williams Shakespeare’s Macbeth, 2015. She is currently working on her Ph.D. dissertation.

8. Ageing Versus Generational Conflict: Characterization, Identity Construction, the Third Cinema, and Drama

Adediran Ademiju-Bepo
(University of Jos, Nigeria)

The vitality of cinematic imagination as it concerns or draws from ageing and or old age, and characterization has been for centuries, a subject of research. This has been connected to Africa and its diaspora so much so that Africans in the continent and beyond have been deprived of seeing themselves on the big screen. The consequence has been that they embrace any image which represents them as a people: our life, our struggles, our pain and joy - however stereotypical or derogatory. However, do they still take the criticism of many foreign and local critics seriously on the quality of Nollywood and movies out of other film ‘woods’ (Ademiju-Bepo 2008) which have recently grown out of Africa, for having poor dialogue, terrible sound and poor production values, as well as having storylines which encourage the worst stereotypes of Africans, such as the prevalence of witchcraft, marital infidelity, corruption, terrorism and violence? The post-Osofisan generation of filmmakers and writers are doing an impeccable job by interpreting and conveying African lives through the camera lenses to portray the real moral dilemmas facing modern Nigeria, and Africa with their visual literature to a global audience facilitated by the options offered by the digital platforms? Senegalese film Legend, Ousamane Sembene at age 81 made Moolaade (2004) to address the cultural practice of female genital mutilation in showing how four young girls flee their own ceremony and take shelter with an older woman. This paper investigates the cultural and transcultural underpinnings of the third drama and cinema from these older and emerging practitioners, their forms and creative enter-practices in the face of the challenges of identity construction and the onslaught of an evolving theory, at the beating pulse of a new film theory to validate their claim.

Biography
Adediran Ademiju-Bepo studied Media Arts, Playwriting & Directing (B.A. [Hons.]) and Theory & Criticism (M.A.) respectively, at the University of Ibadan. Holds an Ibadan Ph.D. in Film Dramaturgy and Generational Literature, a Diploma in Digital Filmmaking from the New York Film Academy, and certificates in Cinematography and Multimedia, School of Media, Arts and Design from the University of
Westminster, London. His research and teaching interests are in Dramatic Literature, Film Genre and Visual Dramaturgy, Generational Literature and Film Archiving. He is currently a Reader/Associate Professor of Drama, Theatre, Film Studies and Communication for Development at the University of Jos, Nigeria.

9. Redefining Old Age in African Performance: Ageing as Motherhood in the Production of Ahmed Yerima’s *Jakadiya*

   Adenekan, Lanre Qasim  
   (Bayero University, Kano)

This paper provides a gender-informed interpretation to the study of ageing by exploring the production of Ahmed Yerima’s *Jakadiya* with the aim to debate ‘ageing as motherhood’ in an African performance context. While ageing is often viewed as physiological changes in human, African mothers, perhaps, because of their socio-cultural role primarily as nurturers have continued to exhibit behavioural patterns that question ageing as biological defect, which apparently could render them disabled at old age thereby preventing sustainability of the role. Rather than being incapacitated by the attendant physical and psychological disabilities that come with old age, the African mother redefines ageing by demonstrating untiring mental and bodily abilities to protect her child from tribulations while also prepared to sacrifice her life for the survival of the child amidst life threatening events. Adapting from Hudson-weems’ concept of mothering, this paper dissects one of the most intriguing African performances, *Jakadiya* staged at Theatre Auditorium, Bayero University, Kano with a view to understanding how the eponymous character, Hajiya Bilikisu defied old age to redefine ‘ageing and disability’ as ‘motherhood and ability’ in her quest to ensure that her son lives beyond the limit of death.

Biography

Adenekan, Lanre Qasim is a lecturer at the Department of Theatre and Performing Arts, Bayero University Kano, Nigeria. Lanre Qasim’s research interest cuts across theatre studies (African performance aesthetics, play directing, acting, playwriting and set and lighting Designs), film studies, adaptation studies, gender studies and others within and outside humanities. As a product of interest in interdisciplinary and multidisciplinary research, Qasim’s ongoing Ph.D. research at Ahmadu Bello University, Zaria, Kaduna State, Nigeria is entitled “Drama as Therapy for Mental Health Disorder: A Study of Drug Dependence Treatment in Aminu Kano Teaching Hospital, Kano”.
10. Baba as a Cautionary Voice in a Tale of Social Change in Modern Nigerian Drama

Bosede Funke AFOLAYAN
(University of Lagos)

Old age and ageism have been seen as wisdom and experience in traditional societies in Africa, in general and in Nigeria in particular. Indeed, the elderly have been seen as repository and custodians of tradition and wise sayings. It is thus, not strange to see conflicts referred to them for the peace of the community. However, with modernisation and the advent of western education, their pride of place has been relegated to the background. In the works of second-generation dramatists in Nigeria, the image of the wise old man has been appropriated, especially in Femi Osofisan’s Morountodon and Olu Obafemi’s Naira Has No Gender. These are dramatists who have been radicalised by the poverty and dehumanisation in the Nigerian society and thus, employ their art as instruments of social engineering. They dramatise the deleterious scenario of life and living in a hostile environment like Nigeria. While their protagonists are radical, fiery, warlike and courageous figures, the character of Baba is used to complement and stabilise the situation. Thus, this paper conceptualises the character of the elderly as portrayed in the two plays and conclude that while the society craves for militant figures to correct social injustices, there is also the need to balance the militancy with the voice of caution represented by the elderly because in the final analysis, the conflict will be resolved not at the war front but at the diplomatic table.

Biography
Bosede Funke AFOLAYAN is an Associate Professor in the Department of English, University of Lagos, Nigeria. She holds a Ph.D. in English (Comparative Drama) from the University of Lagos. She is a Commonwealth Scholarship Post-Doctoral Fellow; a time she spent at the Workshop Theatre Unit of the School of English, University of Leeds, Leeds, UK in 2016. Her research interests are in Comparative Drama, Women’s Studies, Diaspora, oral traditions in African dramatic literature, political drama and Nollywood Studies. She has published two plays: Look Back in Gratitude (2013) and Once Upon an Elephant (2015). Once Upon an Elephant was on the long list of the prestigious NLNG Drama prize in 2018. She has just edited a collection of essays entitled Nigerian Female Dramatists (Routledge, 2021).
11. How the aged were affected by colonialist trauma as reflected in *The Longest Snake*, a metaphorical play

Isi Agboaye
(University of Wolverhampton and Bishop Grosseteste University, Lincoln)

This paper examines how the aged were affected by trauma, stimulated by colonialism – as reflected in *The Longest Snake* (Agboaye, 2018); a play that metaphorically highlights the negative effects of the Railway system introduced by the British Colonialist agents in my part of Africa. The play provides a generically created context for understanding the impact of colonialism on the aged and useful for theorising and interpreting the metaphorical thrust of the play, which challenges colonialist activities within the prism of blurring and blunting identities. The paper also reveals how the Railway was initially perceived as positive, but later degenerated into the ‘Longest Snake,’ in the psyche of the individuals and collectives; thus, dampening the aspirations and expectations of individuals and whole communities of which the older generation suffered greatly. The whole play may be seen in the context of ‘dramatising history’ (Akingbe, N. 2015) and applying fragments of Nigerian history for the purpose of explaining traumatic and oppressive situations (Morris, G. 2015) in my part of Africa. The underpinning outcome of the play is akin to the activities surrounding the ‘Truth and Reconciliation Committee, ‘perceived as ‘social performance’ (Sinding and Barnes eds, 2014: 81); thus, revealing the ‘dark past’ (2014: 81) of South African Apartheid regime. In articulating notions around the effects of colonialism on the aged, this paper is useful for understanding the past and explaining how plays may capture notions directly or indirectly associated with the past for the benefit of enacting and knowing. This paper benefits from insights given by Aderinto, S. (2015), touching on how the aged were directly or indirectly affected by Colonialist policies in Nigeria.

**Biography**

Isi Agboaye is a playwright, teacher, poet, and storyteller. His research is focused on exploring postcolonial trauma as stimulus for writing new plays. His experiments draw from African folklore contexts, contents and meanings around colonialism and postcolonial trauma. His experiments echo the centre-periphery postcolonial notion, useful for understanding the plight of Africans in the continent and diaspora. A graduate of the University of Jos, Ibadan and Wolverhampton, he is a visiting tutor at University of Wolverhampton and Bishop Grosseteste University, Lincoln, where he teaches creative writing and drama respectively. He has also written plays that include *The Endless Walk, Lagoon de come*, and *Conversation*.

Aihevba O. Peter
(University of Benin, Benin City)

This paper is a careful examination of the dynamic nature of culture and the cultural evolution of festivals, which are the major vestiges and by-product of culture. This study utilizes the literary or analytical methodology which enable the researcher garner useful and relevant information from critical material and interviews. The study examines the evolution of the Igue festival of the Benin Kingdom and three stages of evolution were discernible, namely the ancient, the modern, and the global. The study concludes by asserting that if properly managed, organized and reinvented, the Igue festival has the potential to develop into a substantial industry and cultural Olympiad, ensuring economic wealth, development and self-reliant growth.

Biography
Peter Oghogho AIHEVBA is a senior lecturer in the University of Benin, Benin city, Edo state and the Head of the Theatre Arts Department of the Tayo Akpata University, Ekiadolor Benin city, Edo state. He was awarded his PhD from the prestigious University of Benin in 2017. He has written several articles published in both local and international journals. He is an established writer, playwright, director, actor and theatre manager. Devoted to the art and craft of theatre, Peter Oghogho AIHEVBA is passionate about using theatre to change society.

11. Gender Ambiguity and Desire in Efo Kodgo’s In The Chest of a Woman

Akaenyi, Nkiruka Jacinta
(Akwa Ibom State University, Nigeria)

Recent studies on Efo Kodgo’s In The Chest of a Woman focalise a specific narrative: the cultural expectations of men and women in society. Straying from existing scholarly works, this research argues that the disguised heroine is a plot element generally employed by the playwright to construct pleasurable homoerotic situations between women. The representation of homoerotic attraction in Efo Kodgo Mawugbe’s play, In the Chest of a Woman is seen in the Owusu—Ekyaa affair, along with the erotic scenes involving the female servants. The theme of homoerotic attraction between these female characters does not function as an uncomplicated promotion of a modern category of sexual orientation, but it rather serves as a means of dramatizing the socially constructed basis of a sexuality that is determined by gender identity. This
study finds that the focus of this play is on the cross-dressed Owusu and the emotions she arouses than previously has been acknowledged.

**Biography**
Dr. Nkiruka Jacinta Akaenyi, is Ag. Head of the Department of Performing Arts at the University of Akwa Ibom State University, Obio Akpa campus, Akwa Ibom State, Nigeria.

13. **Representation of Disability in Nollywood Films**
   Akinwole, Tosan Omolola
   (University of Ibadan, Nigeria)

The mass media is expected to represent all groups equitably and afford people from diverse backgrounds the privilege to see and hear their stories told. Representation in film as a means of communication is important because it is a powerful medium that influences people’s perceptions about who and what they are. The feelings and thoughts that it influences include that of people with disabilities. Research shows that over twenty-five (25) million Nigerians suffer deformities ranging from visual, oral, physical or intellectual. In Nigeria, this set of people are categorised as marginalised - alongside women and children. Nollywood, the Nigerian film industry, is in the business of representing people with diverse backgrounds to her audience positively or negatively, and the representation of disability is not an exception. This paper investigates how Nollywood portrays people with disabilities to its audience and the perceptions this arouses in them. It also investigates the actual involvement of people with disabilities in films. It does this by using Andrej Demuth’s Perception Theory, a critical content analysis of three adopted Nollywood films and a structured interview with selected key audience.

**Biography**
Omolola Tosan AKINWOLE is a research student at the Department of Theatre Arts, Faculty of Arts University of Ibadan, Ibadan, Oyo state, Nigeria. Her areas of interest include film, media, communication, gender and cultural studies. She is also a radio content provider, script writer, programme developer, trainer and an on-air personality with the Federal Radio Corporation of Nigeria, Ibadan National Station. Omolola Tosan AKINWOLE has published academic papers in reputable journals and chapters in books in her areas of interest.
14. “They shall think we are accomplished with what we lack”: Gender, Sexuality and (Re)displacement in Nigerian Theatre and Film

Ameh Dennis Akoh
(Alex Ekwueme Federal University, Nigeria)

In a 1992 essay, Biddy Martin says “sexuality has no meaning outside of the cultural contexts in which it appears.” However, with the international outcry in favour of alternative sexualities, the boundaries hitherto created by culture seem to be either weakening or disappearing. In Nigerian theatre and film, the ‘gender trouble’ (to appropriate Judith Butler’s lexicon), is accordingly beginning to become a focus of attention especially in relation to the recognition of the LGBT or BGLTQ. This paper explores this possibility or presence in select Nigerian dramatic and filmic texts by also probing into the Lacanian lack or absence or the inability to possess, “have” or “be” the phallus as indeed a failure, a comedic failure in the characters discussed; that is, even their desire for attaining a particular sexuality or identity is shrouded in some ambiguities or fear of punishment. I engage with the texts to beam my critical searchlight on the possibility or full presence of this subject in Nigerian theatre in the next decade. I also establish a binary opposition to this trend, still, within the Nigerian cultural milieu even though the characters are representative of a yearning for change outside of the cultural boundaries that have held them down to the observance of only gender by nature. The paper concludes that the gradual appearance of the subject of disparate sexualities in Nigerian literature and film, therefore, confirms Portia’s observation in Shakespeare’s The Merchant of Venice: “They shall think we are accomplished with what we lack”. This, the paper believes, is the centre of the ‘rebellion’ by those yearning for the official recognition of alternative sexualities in the Nigerian society.

Biography
Ameh Dennis Akoh is a professor of drama and critical theory at the Alex Ekwueme Federal University, Ndufu-Alike (AE-FUNAI), Ebonyi State, Nigeria, where he is currently Dean of School of Postgraduate Studies. His areas of research interest include critical theory, dramatic criticism, sociology of theatre and literature, cultural studies, and interdisciplinary discourse. Akoh is a 2014 AHP Postdoctoral Fellow of the American Council of Learned Societies (ACLS) and Resident Fellow at Rhodes University, South Africa (February – April, 2015). He is listed in the Year’s Work in English Studies (YWES) Index of Critics.
15. **Ageism and Folk Education in Transit: A Reading of *Silence de la Forêt***

Paul Animbom N.
(University of Bamenda)

According to the World Health Organisation (WHO), ageism is the most socially acceptable prejudice on the planet. This consists of discrimination against a person because of his/her age, a practice more or less normalised in our societies than racism or sexism. This concept has been used in Africa by scholars and artists from different domains including education wherein the old are seen as ‘un-educated’ according to Western norms. Film, considered as one of the most prolific art forms embraced by Africans, is a medium through which issues of ageism can be communicated. Used in the context of this study, ageism is viewed in a confrontational position between the old and the young especially in cases wherein the latter, claim to have monopoly over education. The society presented in the film *Silence de la Forêt* by Basseck ba Kobhio is in transit between two educational systems: colonial versus pre-colonial education. This study seeks to portray how film can be used as a means of redressing issues of ageism in contemporary societies.

**Biography**

Paul Animbom Ngong is Chair of the Department of Performing and Visual Arts, The University of Bamenda, Cameroon. He holds a PhD in Information and Communication Sciences from the Université Libre de Bruxelles, Belgium. He has published many scientific papers and book chapters on communication studies, theatre, television and film criticism, therapeutic theatre and mental health both at national and international level. He is President and Founder of the Center for Research and Practice of Art-related Therapy, Cameroon.


Nkemakonam Aniukwu
(Nnamdi Azikiwe University, Nigeria)

The Nigerian film industry no doubt has become a wonderful phenomenon in the 21st century and has as a matter of cultural integration and identity construction projected the Nigerian people in a light that is align to the older generation. Culture as an important element of a society radiates peoples’ history and transport any visitor to such culture from what has been the current state of affairs in that society. A particular culture changes through interaction with other cultures, which may be superior or dominant, as such, one may say that the younger generation of Nigerian society is on the brink of losing grip of what has been and gradually embracing the new cultural
identity presented through the Nollywood film industry. Problems of identity, values and philosophy decline are on the increase amongst the youths in the country. This study therefore focuses on the declining values, principles and norms that a society ought to hold tenaciously for its growth and identity projection. Case study and content analysis research approaches of the qualitative research method are adopted for the realization of the research objectives. This study x-rays the departing ethos of the people and cultural bastardization inherent in Nigerian society today and elucidates how a well-made film could stand as an influential tool in upholding Nigerian cultural practices using some selected Nollywood films as paradigms. The researcher examines the latent and semantic readings of the selected films to determine the possible influence negative identity construction in Nollywood films may have on the present crop of Nigerian youths. The researcher recommends that Nigerian films should be used as a powerful instrument in restructuring bad ideological constructs and negative identity portrayals associated with the country’s image abroad.

Biography
Nkemakonam Aniukwu is from Emene-Owo, Enugu State, Nigeria. He is a lecturer in the Department of Theatre and Film Studies, Nnamdi Azikiwe University, Awka. He obtained his B.A, (2010) M.A, (2014) and Ph.D. (2019) in Media/Film Studies from Nnamdi Azikiwe University, Awka, Anambra State, Nigeria.

17. Masquerade Performance and the Metaphor of Protest during Colonialism in Akweya of Central Nigeria

Anyebe Ted Anyebe
(Benue State University, Makurdi)

Symbolism and mimesis are the hallmarks of masquerade traditions in Akweya. The actualities of war and the currencies of confrontations in countless hostilities during migration and colonialism, gave rise to the theatricality of warrior-hood, a performance tradition, which has become significant features of masquerades in Akweya. This paper presents a research on Akweya masquerades and discusses aspects of African theatre history when colonial suppression of the practice of “devil dance” and its rituals in central Nigeria in the early 19th century, inadvertently led to the efflorescence of the masquerade tradition targeted for annihilation. The fact that the British who are themselves agents of conquest failed to understand the importance of the metaphor of conquest when they met it in a theatre tradition is interesting. Researches in African masquerade, which is always shrouded in secrecy, is important, particularly in an age when the contradictions of globalization are threatening the extinction of many cultures. Confrontations with colonial forces, and the intriguing outcomes leading to the entrenchment of a tradition meant to be outlawed must trend in African theatre history. Among the issues raised are: intractability frame of the theatre tradition, the theatre of resilience, and the a-priori disposition of colonial
regimes. The study employed a multidisciplinary approach and used qualitative methodology. The documented observations were based on fieldwork, and the deductions raised are based on careful examination of on the ground assessment of the participants’ experiences. The paper concludes that the need to change with time necessitates innovations. Contemporary masquerade performances in Akweya provides a positive peripeteia, changing the fortunes of an African performance tradition towards re-invention, writing a new script, transposition for mimesis through substitution with unexpected returns.

Biography
Anyebe Ted Anyebe is currently conducting research, teaching and community services at the Benue State University, Makurdi. He is a Professor of Performance Aesthetics and Technical Theatre. He has a B.A. (Hons) English Literature from Ahmadu Bello University, Zaria in 1983; M.A. Theatre Arts, University of Jos, 1990; and PhD Theatre Arts, Benue State University, Makurdi, 2011. He also holds a Higher National Diploma (HND) in Andragogy, Freight Forwarding and Supply Chain Management (Lagos 2014). His PhD Thesis is on the Idoma Masquerade Performance. He is currently the Head, Department of Theatre Arts, Benue State University, Makurdi, Nigeria.

18. Identity Lost: The Paradox of Becoming Young Again

Daniel Appiah-Adjei
(University of Ghana, Legon)

Using the parallel analysis, this paper utilises themes identified from Gabriel Okara’s poem entitled: The Call of the River Nun as the reference point, and relates the meanings to the philosophical underpinnings of human growth, aging, death and dying in African countries and other developing countries all over the world. The paper examines the behavioural patterns of human growth from infancy, adolescence and adulthood to the middle age and old age. These are compared with the flowing pattern of a river from its upper course, middle course and lower course to join the sea, and other bigger rivers, respectively. Generally, one wonders whether a flowing river can pause and return to its source for fear of losing its identity when it joins the sea. And, can a human being reverse his/her growth process, knowing very well of the “loss of identity” due to inevitable aging and death? The method is basically qualitative, using a content analysis of The Call of the River Nun, library research, phenomenological observation, and reflexivity. Findings highlight the wonders and ingenuities of poets, playwrights, and other creative artists, and their profound observations in life.
Biography

Daniel Appiah-Adjei is a playwright, actor, director and theatre scholar. He holds a PhD in theatre criticism from the University of Ghana, Legon, where he currently lectures at the Department of Theatre Arts. He has written and produced many plays, including *Death on Trial, The Tears of Lucifer, The Slave Ship, The Bleeding Flower* (a play advocating for compassion for people living with H.I.V Aids). His latest play is entitled *Sansankroma* (The Vessel of Our Destiny), which deals with Migration and its effect on socio-economic development in Africa countries.

19. Aging and Experience in Traditional Igbo Theatre: A Study of *ITO OGBO* and *ICHI ADA*

Alex Chinwuba Asigbo
(Nnamdi Azikiwe University, Nigeria)

An Igbo adage holds that, “Atuba ilu okpukpu, agadi nwanyi anoghali ba” – when proverbs are said about bones, the old woman becomes uncomfortable. Another Igbo proverb says; “Onye malu nnanna ya, amagolu ndi muo” – anyone that knows his grand-parents has known the ancients. The two proverbs above capture the Igbo attitude to old age, aging and experience and underscore the communal attitude to that fact of life in different Igbo communities. Igbo communities have different rituals, ceremonies and festivals devoted to celebrating, honouring and venerating the aged and aging. As a society largely structured along gerontocracy, the Igbo believe that “grey hair” harbours knowledge, hence it is valued and celebrated. Thus, ritual ceremonies ranging from *ito ogbo, ezi obii, igbaji isi, out odu,* among others are held in different communities to celebrate and honour the old. Using interviews, passive observation and relevant literature, this work will attempt an examination of two Igbo festivals, *ito ogbo* and *ichi ada* with the aim of deciphering the Igbo attitude towards old age, aging and caring for the aged.

Biography

Alex Chinwuba Asigbo joined the services of the Nnamdi Azikiwe University, Awka in July, 1999 as an Assistant Lecturer after his Graduate studies at the University of Ibadan. He became a full Professor in October 2009. His areas of research interest include, Playwriting, Dramatic Theory and Criticism, and Performance Studies. His published plays include, *Fate of an Orphan & Obidike: The Last Warrior* (2000); and *The Reign of Pascal Amusu* (2008). He is the current National President of the Society of Nigeria Theatre Artists, SONTA. Asigbo is also a 2010 Postdoctoral Fellow of the American Council for Learned Societies’ African Humanities Program.
20. *Aging, Existential Crisis and Melancholic Images in 'Bode Ojoniyi’s Coming to Still Point*

Atoyebi Oluwafemi Akin
(Centre for Performing Arts in Education and Film Studies, Osogbo)

This paper argues that beyond the stage of infantility lies the stage of consciousness and nothingness. Of course, this nothingness is a prelude to the existential crises; the moments of frustration, melancholy and death. Again, it looks at aging beyond the longevity of life and claims that aging is more of human incapacitation linked to existential forces that always negate the human will to power and freedom. However, the human inability to overcome or manage the forces gives way to the moments of melancholy as both physical and psychological strengths would not complement. It is this state of inertia that often translates to diverse aging crises. In the light of the aforementioned, the paper examines 'Bode Ojoniyi’s *Coming to Still Point* through the existential text consciousness theory and concludes that humans are prone to crises at the stage of consciousness and these crises are best managed through the manipulation of the factors of the crises.

**Biography**

Atoyebi Oluwafemi Akin is a researcher at the Centre for Performing Arts in Education and Film Studies, Osogbo. He has his first degree in English and International Studies at Osun State University and later bagged his M.A. in English (Literature) at the premier University of Ibadan, Nigeria. He is a seasoned researcher who focuses on aspects of Literature not limited to; Literature and Medicine, Gerontology, Existentialism, and dramatic poetry.

21. *Voicing Disability Issues in Mohammad Nata’ala’s Manyan Gobe*

Bako, Christiana Musa
(Bayero University, Kano Nigeria)

Since the advent of film in Northern Nigeria, it has been used to address burning contemporary issues to help shape attitudes and behaviors in the society. The experiences and plights of persons with disabilities in Nigeria have always been that of exploitation, abuse, and discrimination. This no doubt can be attributed to certain cultural beliefs that frame people’s attitudes resulting in exclusion and the abuse of the rights of persons with disabilities. Consequently, these experiences have worsened the living conditions of persons with disabilities by plunging them into abject poverty, rejection, denial to access to social amenities, alms begging, and sexual abuse especially among women and girls. To help salvage the ugly trend and promote inclusion, some film producers are beginning to factor in disability issues into their works even though some are guilty of portraying negative images that contribute to the menace. This paper will interrogate Mohammad Nata’ala’s *Manyan Gobe (2019)*
with the purpose of investigating how the film explores disability from the perspective of the social model. Hence, it will explore how the film represents or misrepresents disability. The theoretical anchor for this paper is Albert Bandura’s (1986) social learning theory which focuses on behavioral change processes through contact with messages or contents.

**Biography**

Bako, Christiana Musa is a lecturer of Performing Arts in the Department of Theatre and Performing Arts at Bayero University Kano State, Nigeria. She holds an M.A. in Theatre and Performing Arts and is currently working on her Ph.D. Her research focus are Cultural, Disability and Conflict Studies. She has experience in teaching, script-writing, and facilitating community-based research.

**22. Do not call us ebilema. Rather call abalema: Using “Passion” and “Story” in Theatre for Development to Awaken Consciousness on Disability Issues in Uganda.**

Keneth Bamuturaki
(Kyambogo University, Uganda)

In Uganda and Africa in general, persons with disability suffer from widespread marginalisation and exclusion from mainstream social participation. This problem is deeply entrenched in the cultural heritage of the people who have constructed myths around being disabled. For example, in many Ugandan communities, people believe that producing a child with disability is a curse which comes to the family through a woman and that being disabled is contagious. The problem of disability is rarely discussed in the communities and as a result person with disability suffer silently. This paper discusses the Ruharo Mission Hospital experience in Mbarara, Western Uganda, where Theatre for development (TfD) afforded the community, including persons with disability an opportunity to dialogue on issues of disability which ultimately awakened consciousness on the problem. Through the TfD process, the women who are normally blamed for giving birth to children with disability expressed their voice. The children with disability, who mostly suffer stigma from their immediate community were also given a voice and agency which empowered them to call upon the people to use socially embracing language in reference to persons with disability. The paper argues that it was TfD’s propensity to elicit people’s passions and stories which facilitated such a rewarding dialogue, but more would have been achieved if a sustained amount of time had been invested in the process. In effect, the paper ends by arguing that in order to lead a participating community to the level of action-the fullness of conscientisation and/or empowerment desired in TfD, the process should be allowed a sustained amount of time.
Biography
Keneth Bamuturaki completed his PhD at the Department of Drama, University of Exeter in the United Kingdom where he also taught as a Graduate Teaching Assistant. His research focused on Theatre for Development (TfD) in Uganda. He has presented his research on theatre and development communication and shared knowledge at various universities in Uganda and the United Kingdom. Before embarking on his PhD studies at Exeter, Keneth was teaching Drama at the Department of Performing Arts and Film, Makerere University. He currently teaches at Kyambogo University in Uganda.

23. The Old as Ideologues of Vengeance and Revenge beyond Moral Frontiers in Select African Drama

Benedict Binebai
(Niger Delta University, Nigeria)

The paper investigates old age and its association with vengeance and revenge beyond moral or legal limits. The study becomes imperative because old age is an area of scholarship that has inadequate critical engagement in Africa drama and performance. Thus, appropriating the qualitative literary mode of investigation, which deals with content exploration, the paper wields critical analysis on Zulu Sofola’s *Wedlock of the gods* and JP Clark’s *Ozidi*. The selection of the play is powered by the logic that both plays in their individual ways deal with the subject of old age and its role in their various societies. Coincidentally, the plays project women as the forces that propel the discourse on old age. It argues that older women, who are represented in the select texts, are clearly identified as avengers, as ideologues of vengeance and revenge in the manner of their politics of love, self-worth, power and sense of justice. They deploy extra-legal measures such as vengeance to enforce justice against their perceived enemies. Although the act of vengeance is taken in response to injustice done, the paper disagrees with the kind of vengeance that is largely disproportionate beyond the measure of injustice done to them. Thus old age and particularly older women in these texts investigated are conceived as promoters of the vindictive spirit beyond ethical boundaries. The paper holds that contrary to the belief that old age is accommodating and filled with the milk of kindness, it inflicts and instills pain and acrimony on society. Old age within the context of the plays studied is visible as an agency in the production of a society, denied freedom, protection and balance. It contributes clearly to human misery and social decadence in opposition to such moral values as affirmative tolerance and bliss which stimulate the well-being of society.

Biography
Benedict Binebai is Professor of drama, dramatic theory, and criticism at the Department of Theatre Arts Niger Delta University Bayelsa state. He also teaches
playwriting, dramatic literature, dramatic theory and criticism. He has written and published several plays, including *Drums of the Delta* (2010) ANA Silver Jubilee Command Performance Drama, *Beyond Nightmare* (2008) and *Corpers Verdict*. Binebai has also written a trilogy on The Egbesu Myth titled Legends of Egbesu, Disciples of Agadagba and *Sounds of the Rising Sun*.

24. Remaining Behind: Older People in Plays by Ildevert Méda and Sèdjro Giovanni Houansou

Annette Bühler-Dietrich
(University of Stuttgart, Germany)

Contemporary plays on migration and social change often confront different generations. Whereas young people move or try to move, the elderly remain behind, stuck in their habitual place, unable to alter their own fate, hardly able to change that of others. Waiting, unrequited hope or desperation is their lot. This re-conception of old age not as a source of wisdom and authority but as a time to realize one’s own failures and shortcomings distinguishes these contemporary plays by Ildevert Méda (*1966) and Sèdjro Giovanni Houansou (*1987) from plays of the 1990s written by playwrights born in the late 1940 and 1950s. In my paper, I will explore what it means for these characters to remain behind, waiting and mourning, and what it implies for the dramaturgy of plays if powerlessness, care and immobility take center stage. I will consider Méda’s *Adjugé! [Sold!]* and *A la croisée de nos rêves [At the crossroads of our dreams]* as well as Houansou’s *Les inamovibles [The immovable]* and *La rue bleue [The blue road]*.

Biography

Annette Bühler-Dietrich is Associate Professor at University of Stuttgart, Germany. She has been teaching at the Université Joseph Ki-Zerbo, Ouagadougou, Burkina Faso since 2010 (full time 2014-2018). Her research covers German literature since 1800 and African literatures since Independence. She has published widely on francophone theatre e.g. in *African Performance Review, Interculture-Journal, The Companion to Applied Performance* (eds. Breed/Prentki, 2021) and *The Palgrave Handbook of Theatre and Race* (eds. Morosetti/Okagbue, 2021). In 2021 she was co-curating the event series *Narrating Africa* at the German Literature Archive Marbach and was co-responsible for the organisation of the festival *Membrane: African Literatures and Ideas* in 2019 at Literaturhaus Stuttgart. She is also a literary translator of French and English to German.
The didactic role of arts is an oft-chanted maxim in Africa; African arts are believed to be profoundly efficacious in projecting African cultures positively to the world. However, the hype and fore-front position given to the Nigerian home-videos in the nation’s thrust towards rebranding her maligned international image has raised pertinent questions concerning the veracity of the chorused claim of Nollywood being a glass prism for Nigerian cultures, and by implication, believed to paint a positive picture of Nigeria to the world. The ambiguity of this role becomes glaring in the light of the aspects of the so-called Nigerian cultures portrayed, especially when narrating the ontological anchors of Nigerian cultures. In portraying witches, poor women in the rustic but not so bucolic areas of the nation are the easy preys on which Nollywood hounds. They are depicted as the quintessential witches, and this, as I will argue, is gradually birthing a dangerous stereotype.

Thus, this study uses the Ifa Corpus (Odu Ifa) as a heuristic frame to question the actuality or bias inherent in the image of “village witches”, and its implications for care of elderly women. It also comments on the role of viral Pentecostalism in smelting this stereotype. This study adopts an intersectional approach, which pays attention to the ways in which age, class, and gender intersect to map these old women outside the boundaries of “grievable lives.” My selection of texts is limited to Yoruba and Igbo segments of Nollywood due to the observable preponderance of witchcraft themes in their movie production. The paper concludes that this trend portends grave danger to the society in that it encourages attacks on women suspected of, or labelled as, witches. It might also encourage abandonment and abuse of poor, often mentally challenged women.

**Biography**

Stephen Temitope David is a postdoctoral fellow in the Department of English Studies at Stellenbosch University. His emergent body of work is concerned with the ways in which the interstitial positions of some Africans map them outside the borders of belonging within their communities. He is interested in the forms of violence which this outsider status within supposedly 'homely' spaces generates, and the ways in which the sameness of these ‘outsiders within’ with the collective masks their unique experiences of intra-group exclusion and violence.

Agnela da Cruz Henriques de Barros Wilper

With this paper I intend to discuss the importance of the practice of performing arts among the elderly. Angolan society, with urbanization and increasing westernization, failed to appreciate their elderly who have become victims of taboos, prejudices and stereotypes. Thus, large numbers of elderly are abandoned by their families, living marginalized in humiliating situations. Prejudice appears to be greater in relation to women, whose life expectancy is greater than men. However, the aging of the spectrum manifests itself first in women. Thus, the denial and repression of elderly characterize our culture and our society. Some of them are even considered witches because of their longevity, in a spirit far removed from the thought of Hampaté Bâ, who valued and considered them as living libraries. On the other hand, they are also socially excluded due to their lack of political, financial and labor relevance. In Angola, the abandoned elderly are taken to a Lar de Terceira Idade, the Luanda Beiral, to guarantee their survival. In these homes, they not only find more support for your accomplishments, as they feel more integrated and independent. However, they are treated more as objects, or children who are limited to receiving. But given their life experience, we try to make them subjects and challenge them to scenic activities. The result was very positive, so it seemed to us that in these homes, the introduction of Dramatherapy or even Therapeutic Theater should be considered as fundamental actions to increase the self-esteem of the elderly.

Biography
Agnela da Cruz Henriques de Barros Wilper holds an MA in Theatre Studies. She is a Teacher at Agostinho Neto University and the Director of the National Theatre. Agnela is the former Director of the Artistic Training National Institute and former president of the Angolan Theatre Association.

24. Movie Celebrities and Ageing in a De-systematized Society: Nollywood in Focus

Achibi Samuel Dede
(University of Port Harcourt, Nigeria)

and

Oluwatayo B. Isijola
(Federal University Oye-Ekiti, Nigeria)

The Nigerian video/film industry, which is famed as Nollywood, has grown significantly in its contribution to national development, while meeting the entertainment need of the African continent, including that of Africans in the Diaspora.
The industry produces increasing movie titles, which has turned hundreds of artistes into movie celebrities. However, the poor production quality at the mainstream line has remained unchanging, and the increasing volumes of movie titles do not account for optimal turn-over in the industry. Thus, practitioners, including the movie celebrities get worse for it. Current trends in Nollywood communications have established that movie celebrities do not possess the means to back up their fame. This is evident in the facilitation of “corporate alms” through “crowd funding” appeal to support aging and ailing Nollywood celebrities, which has risen to disconcerting degrees. This is an analytical study, which employed participant observation and in-depth interview for data collection, and which was anchored on the theories of aging, to examine the phenomenon of celebrity and the issues of aging in Nollywood. The study reveals that many Nollywood celebrities became famous unprepared, and they grew in the industry without making future plans. Further, the study avers that the general de-systemized nature of the Nigerian society makes it difficult to sustain the establishment of viable structures for the development of the industry. The study hereby recommends that there is the need to establish structures that can engender useful partnerships for the development of Nollywood, which can cater to the wellbeing of her ageing celebrities.

Biographies

Achibi Samuel Dede (PhD)* is an artiste-intellectual. He is famous as a Nollywood celebrity actor with scores of titles to his credit, and he is a lecturer at the University of Port Harcourt, with a focus on Film studies.

Oluwatayo B. Isijola is a doctoral student at the University of Port Harcourt, and a lecturer at the Department of Theatre and Media Arts at the Federal University Oye-Ekiti.


Gowon Ama Doki
(Benue State University, Makurdi)
and
Jerry Idah Odeh
(Benue State University, Makurdi)

It was Ebong who described traditional African theatre as the oldest and most indigenous theatrical form in Africa. Though, these performances are vibrant and viable mechanisms of socio-cultural re-engineering, economic prosperity and political transformation, there has always been the threat of extinction of some of these performances. Drawing from the Tiv Girinya experience, where data is gathered
through participant observation and interviews, the authors observe that, many progenitors and custodians of *Girinya* are either dead or too old to sustain and preserve it for posterity. Coupled with other factors such as modernisation, religion, and lack of interest by the younger generation to ensure continuity and thus prevent outright decontextualisation, the need for this study cannot be overemphasised. Arising from these problematics, the authors encourage critical ethnographic research and documentation of *Girinya*. More fundamentally, the paper recommends that, current practitioners of the ritual dance should work towards making the performance more attractive, by imbuing it with youth friendly aesthetics so as to arouse the younger generation’s interest in this performance. This will thus ensure that the performance tradition is preserved and performers continually produced.

**Biographies**

Gowon Ama Doki is an erudite professor of Theatre in the Department of Theatre Arts, Benue State University, Makurdi. He is widely published in reputable local and international journals, and has held many administrative positions. He was the Head, Department of Theatre Arts, Benue State University; Deputy Dean, Faculty of Arts and Dean of Students Affairs Division. He is currently the First Vice President, Society of Nigeria Theatre Artists (SONTA), President of Benue State University Senior Staff Club and the Dean of Faculty of Arts, Benue State University, Makurdi.

Jerry Idah Odeh is an Assistant Lecturer with the Department of Theatre Arts, Benue State University, Makurdi. He is widely published in reputable local and national journals and has attended many national and international conferences among which are SONTA and AfTA.

**28. Representations of ‘Age’ and ‘Ageing’ in Select Plays of Esiaba Irobi**

Emmanuel Onyeka Ebekue  
(Nnamdi Azikiwe University, Nigeria)

Age plays an important role in the Igbo socio-cultural existence. The ‘aged’ or the ‘elderly’ as it is widely used in the Igbo cultural parlance are culturally seen as sages whose ‘lengthy’ experiences of life have been imbued with many realities that form the knowledge core of the Igbo traditional society. Thus, ‘age’ is highly respected, revered and the ‘aged’ are seen as custodians who preserve the conscience and morals of society. However, Esiaba Irobi in many of his plays builds his stories to consciously foreshadow ‘age struggles’ in which the youths are constantly locked in conflict with the ‘old’ in the battle for survival and freedom. Such plays like *Fronded Circle, Hang Men also Die, Nwokedi and Cemetery Road* all have the youths and the elderly engaged in the struggle for conflicting interests in a battle for the resuscitation of the social-political, cultural and religious sanity in modern Nigeria. Esiaba’s seeming arrogation of the socio-economic decay in modern Nigeria to the ‘aged’ elite is the motivation for
this research endeavor. Therefore, this research is geared towards an interrogation of the representations of ‘age’ and ‘ageing’ in the plays of Esiaba Irobi with the view to determining the perceptions and place of the ‘aged’ in contemporary Igbo society. The researcher will use the case study and content analysis approaches of the qualitative research method to interrogate Esiaba’s representations of ‘age’ and ‘ageing’ in *Fronded Circle, Hangmen Also Die, Cemetery Road* and *Nwokedi*.

**Biography**

Emmanuel Onyeka Ebekue is a Lecturer at the Department of Theatre and Film Studies, Nnamdi Azikiwe University, Awka, Nigeria where he obtained his Bachelor of Arts Degree in 2011. He obtained a Master of Arts Degree in Theatre Arts with a greater focus in Media Studies in 2015, at the University of Ibadan. He is currently completing his PhD in the Department of Theatre and Film Studies, Nnamdi Azikiwe University, Awka, Nigeria. His research interests include; Film, Media studies, Nollywood, Migration and African Theatre. He is an experimental director and has written several of unpublished plays.


Monijesu Ebube  
(University of Jos, Nigeria)

In many African societies, the aged and the disabled are often seen as objects of pity and as a result, they are mostly exempted from normal activities such as recreation and entertainment in order not to bother them. Their disability is expected to be hidden from the public eye as much as possible, so as not to attract undue attention to the disabled and their family members. Hence, one hardly sees them in public performance or other recreational activities that requires audience and if they are found, they are stigmatized and portrayed as beggars or otherwise. To address the involvement or un-involvement of these categories of members of the African society, the attitude of the average African to its aged and disabled must first be addressed. Theatre is an imitation of real life and these special members form an integral part of it; therefore, they ought to be involved in this art of depicting the society because people’s stories are intertwined not isolated, exempting the aged and/or the disabled makes the stories incomplete and untrue especially in an African society where communal lifestyle obtains. The aged and the disabled are entitled to their enjoyment as well as the increase in their self-worth which is derived from engaging in what one is passionate about. This research will concentrate on the participation of the aged and disabled in MR. SABI, staged at Asiko Arts Theatre Village in National Museum, Jos. This study will analyse the psychological impacts of engaging the aged and the
disabled in play performances, on both the audience and on themselves, using participant observation method. The conclusion will be drawn through the researcher’s findings.

Biography
Monijesu Miriam Ebube obtained her B.A and M.A degrees from the Department of Theatre and Film Arts, Faculty of Arts University of Jos, Jos, Plateau state. She is presently a lecturer in the same department. Her interests include Theatre for Development (TFD) and Directing. She has written scripts for Delta Peace Project, Workshop on Theatre for Development Communication for Life: Talking AIDS, (Training-of- Trainers) in FOR TOMMORROW: Adolescent Health and Education Issues. She started her own theatre outfit (Asiko Arts Theatre Village) working with street kids/youth, and Arts and Crafts shop both situated at the National Museum in Jos.

30. Mis/Characterising Aging in Nigerian Theatre: Wole Soyinka and Ola Rotimi in Focus

Bassey Nsa Ekpe
(Akwa Ibom State University, Obio Akpa, Nigeria)

Aging just as age is a fluid concept; it is a continuous and developmental process of change in individuals which might be mental and/or physical. In the traditional Nigerian society, aging and age can be social constructs, have philosophical imperatives and convey some cosmological essence. These variables find resonance in a number of Nigeria literary drama. Rites of passage might represent an age/aging, proverbs and parables might locate age/aging, and gender might also approximate as age/aging. I engage the theatre of Soyinka and Rotimi to frame this dual phenomenon. I illuminate this through a critical analysis of the plays and sketches the notions of age and aging as counter layers of society. I further argue that age and aging are also referenced along such interrelated perspectives: physical, psychological and chronological which privilege as agency of acceptance in Nigerian society. I contend that while Soyinka aligns age/aging with wisdom, reverence and divine benevolence; Rotimi conceives age/aging with a person’s character and humble contribution to the community. I suggest that age/aging are traditional Nigerian society’s duality to engage conformity, confinement and containment. I submit that age/aging present as a dual phenomenon which remain part of society’s existence and significantly influences how people navigate generational relationships and metaphysical realities.

Biography
Bassey is a lecturer at the Department of Performing Arts, Akwa Ibom State University, Nigeria. She studied B.Sc. in Accounting; B.A. Theatre Arts and M.A.
Theatre and Media Studies, at the University of Calabar. She is currently a Ph.D. candidate with the Department of Theatre and Film Studies, University of Nigeria, Nsukka, Nigeria. Bassey is a member of Society of Nigerian Theatre Artists (SONTA); National Association of Theatre Arts Practitioners (NANTAP); Society for Research and Academic Excellence (SRAE) and the African Council for Communication Education (ACCE). Her research interests include Theatre/Dramatic Themes and Values; Media Studies, Digital Communication and Feminism.

31. Seniority and Respect for the Elderly in Hausa Literature in English and in Translation

Chaibou Elhadji Oumarou
(Université Abdou Mournouni de Niamey, Niger)

This paper explores the Hausa perception of age and aging process, both as normative frames for social behavior and stability, through an examination of the concepts of seniority (by-birth-order) and respect for the elderly in literary narratives. The exploration will be illustrated through the depiction of the relationships between youth and the elderly characters in Zaynab Alkali’s *The Stillborn* and *The Virtuous Woman* and Alhaji Abubakar Imam’s *Ruwan Bagaja* (The Water of Cure). Further illustrations will be sought from some selected proverbs which are reservoirs for insights into the behavioural attitudes of the Hausa people. In addition, these illustrations will be drawn against the background of current critical and theoretical discourses in Hausa modern prose fiction and folklore. These discourses are the critical and theoretical answers to the following questions: how does old age affect the relationships between youth and the elderly in Hausa folklore and modern prose fiction? In other words, how do the young and elderly characters perceive each other in these two types of narratives and how do their mutual perceptions affect social stability at family and social levels? Finally, what is the future of seniority and respect for the elderly in Hausa literary productions in this age of globalization? To answer these questions, the paper will begin with the theoretical investigations as an introductory background followed by the case studies of the novels and selected proverbs before a conclusion.

**Biography**

Chaibou Elhadji Oumarou, Associate Professor/Maitre de conférences
ADDRESS: Department of English, FLSH BP 418, Université Abdou Mournouni de Niamey-Niger Republic. Chaibou Elhadji Oumarou has taught African Literatures at the English Department of Abdou Mournouni University since 1999. He received his PhD (1996) from the University of Wisconsin-Madison (USA). His research interests include African literatures (with special interest in oral literatures and their interfaces with the

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1*The Stillborn* and *The Virtuous Woman* were written in English and set in Northern Nigeria with a Hausa cultural background while *Ruwan Bagaja* was first written in the Hausa language and then translated into the English version used in this study.
32. Unsettling Masculinity: Contesting Ageing and Old Age in Fred Mbogo’s Fear in the Man.

Pepetual Mforbe Chiangong
(Humboldt University)

Perceptions and construction of masculinity and old age vary across cultures in Africa. In exploring the Kenyan context, the paper aims to study the intersection of masculinity, ageing, and old age in the performance of Fred Mbogo’s Fear in the Man. In discussing how fear is enacted in performance, an interesting question about the definition of old age and the process of growing old emerges. The paper therefore considers the implication of fear on an “ageing” male body, examining how this factor could potentially disrupt masculinity that seemingly takes a hegemonic dimension. Further, focusing on how the ageing male body constructs masculinity on stage enables one to look at those performance techniques that enable a cultural understanding of manliness. Therefore, how ageing and old age affect identity and class in Fear in the Man is of interest here, particularly because the nuances and ambiguities that mark old age problematize relations between an elderly man, his son, and the community as they engage debates on identity and “real manhood.”

Biography
Pepetual Mforbe Chiangong is an Assistant Professor of African literatures, cultures and theatre studies at Humboldt University, Berlin. She holds a PhD (2008) in semiology and rituals in Cameroonian theatre and drama from the University of Bayreuth. Her current research focuses on the representation of old age and gender in African performance and drama and the Kenyan Schools and Colleges Drama Festival.

33. Authority and Generational Conflict in Femi Osofisan’s Farewell to a Cannibal Rage and Yungba Yungba and the Dance Contest

Augustine U. Emela
(Imo State University, Owerri, Nigeria)

Authority and generational conflict feature in Femi Osofisan’s Farewell to a Cannibal Rage and Yungba Yungba and the Dance Contest. In these plays, conflict arises between the rulers—the embodiment of authority—clearly the old generation and the youth who represent a new generation. The paper engages an appraisal of Osofisan’s deployment of authority and generational conflict as it begins by reviewing Marxist theory of conflict. It further proceeds to consider the relevance of the theoretical ideas to the understanding and interpretation of authority and generational conflict with specific focus on the local contexts of the plays. Marxist theory of conflict, which has
inspired Osofisan’s writing, locates the origin of conflict to the existence of an unequal social structure. With the said theoretical framework in mind, the paper contests the performance of gerontocracy as it highlights the youth’s (young generation) enactment of resistance to a hegemonic structure thereby foregrounding how the former attempts to secure a democratic system of government.

Biography
Augustine Uche Emela holds a B.A. degree in English and Literary Studies as well as an M.A. and PhD in Literature from Imo State University, Owerri, Nigeria. He also obtained a Postgraduate Diploma in Education (P.G.D.E.) from the Usmanu Danfodiyo University, Sokoto, Nigeria. He is a lecturer in the Department of English and Literary Studies at Imo State University. He has published critical essays including book reviews in reputable journals. His research interest is appropriation and conflation of Brechtian aesthetics and elements of traditional African theatre in Femi Osofisan’s dramaturgy. In 2019, Emela was at Humboldt University in Berlin Germany on a six-month research stay funded by the Alexander von Humboldt Research Foundation, Germany.

34. Migration and Identity Crisis: The Interplay between African Theatre and Emerging Media.

Damian Probity Enyaosah
(University of Lagos, Nigeria)
and
Musilat Ozavize Usman
(Federal University of Lafia, Nigeria)

Over the years, there is a form that is adopted in African Theatre known as the Total Theatre mode. The influence of technology in African theatrical performances happens to be used often for the sake of entertainment but not serving as an integral part of directing or play making. Digital media/technology happens to be the core of where theatre is tilting to the world over. Migration comes in contact with this new media approach to directing of African plays where Africans in diaspora can always have a feel of their cultural identity, in the pieces of traditional customs and rituals during performance. African traditional theatre can be performed in any space and still be given a global view with the aid of digital live streaming devices. Therefore, this paper shall be taking a broad exposition into inquiring if the knowledge of digital media can be applied to the African understanding of theatre and representing old age and disability in performance. Also, does African countries have what it takes to imbibe the digital culture, and what does it take to get Africans especially the elderly and people with disability to benefit from this. Hence, African theatre must fit into the future, which is a world in a space that exist in a space. Data is collected from selected African stage performances and observation. The study is analytical and descriptive in essence, considering the indices that will foster this transition from analogue to
digital performance mode. This research is pivotal to the artistic application of multimedia as tools in solving migration and identity crisis amongst Africans in the diaspora, thus, relevant to theatre practitioners, theorists, academics, students, activists and policy makers.

**Biographies**

Damian Enyaosah is a Nigerian theatre directing scholar and practitioner who has been working on research projects involving the use of digital media technologies in the propagation of theatrical performances. This entails the digital possibilities of creating spectacles on stage. He is an Assistant Lecturer at the Creative Arts Department, University of Lagos, Nigeria where he obtained a BA. and MA. in Theatre Directing. He is currently a PhD student and Teaching Assistant at the University of Texas at Dallas, USA. Damian has been involved in a variety of research conferences and workshops both internationally and locally as he is currently a Fellow of the Lagos Studies Association. His vision is for the promotion of performance modes using digital technology.

Musiliat Ozavize Usman is a theatre scholar and practitioner. She is a lecturer in the Department of Theatre and Media Arts at Federal University of Lafia, Nigeria. She received a B.A. in Theatre and Performing Arts from Ahmadu Bello University, Zaria, Nigeria and degree A. in Theatre Arts from University of Lagos, Nigeria. Her research and pedagogical interest include dramatic criticism, gender studies and applied theatre. She is currently a member of Society of Nigerian Theatre Artist.

35. **Age Doesn’t Teach Love and Caring: Representation of Elderly Parents in *Dry* and *Mortal Inheritance***

Ernest-Samuel, Gloria Chimeziem  
(Imo State University)

This study interrogates the representation of elderly parents in selected Nollywood films, namely, Stephanie Linus’ *Dry* and Andy Amenechi’s *Mortal Inheritance*. The films selected for the study focus on life-threatening diseases like Vesico vaginal fistula-Vvf (in *Dry*) and Sickle cell disease -CSD (*Mortal Inheritance*). The analytical study involves a critical textual reading of the film narratives. The multidimensional nature of the study informs the adoption of multiple theories, including critical, cultural, and socio-cultural theories in its analysis and interpretation. The paper argues that when confronted with life threatening diseases, elderly parents are often found wanting. Consequently, although more experienced in life and exposed to life; elderly parents discourage their young ones facing disease-related difficulties in their relationships from showing love, care and support to their loved ones (spouses) who are confronted with diseases. These endanger the lives of the sick ones, and affect their relationships adversely.
Biography
Gloria Ernest-Samuel is currently a lecturer at the Department of Theatre Arts, Imo State University, Owerri, Nigeria. She holds a Master of Arts degree in Media and Communication Arts from the University of Calabar, Nigeria; and a Doctor of Philosophy degree in Media Studies from the University of the Witwatersrand, Johannesburg. Her research interest spans through media, film, communication and cultural studies. Her most recent essays appeared in Veronica Baxter and Katherine Low eds. Applied Theatre: Performing Well-being and Health (2017), London: Bloomsbury; and Rudi De Lange, Ingrid Stevens, Runette Kruger and Mzo Sirayi (eds.) The Arts and Indigenous Knowledge Systems in a Modernized Africa (2018), Cambridge: Cambridge Scholars Publishing.

36. Aged or Not, I am Strong: Minority Representation in Ahmed Yerima’s Jakadiya

Epochi-Olise, Etuwe Ruth
(Alex Ekwueme Federal University)

Minority groups, comprising of girls and women, are victims of discrimination, subordination and sexual enslavement because of their status as spoils of war/conflict. As victims, they are Slaves Hijacked to Entertain Men (SHE-menism; Umukoro, 2019); so they are commoditized as sex objects meant for the selfish sexual pleasures of men. Beyond being toys of sexual entertainment, they serve as concubines and baby factories as well as instructors to younger slaves. Yerima’s Jakadiya shall be used critically to address the issues of forced migrations and the concept of SHE-menism as they affect both the young and the old. Using the theoretical framework of intersectionality, this study will, first, examine how the various socially and culturally constructed categories of age, ethnicity, gender, and class interact to legitimize sexual victimization and perpetrate systematic social inequality. Second, the study will focus turn a critical gaze upon the various liberatory and emancipatory strategies adopted by female sexual victims to recover their humanity and dignity.

Biography
Ruth Epochi-Olise was born in Lagos, Nigeria. She attended University of Ibadan, Nigeria where she earned her B.A., M.A. and Ph.D. in Theatre Arts. Her research interests include: dramatic theory and criticism, gender studies, acting and directing. She taught at the Department of Theatre Arts, College of Education, Agbor, Delta State, but now teaches at Alex Ekwueme Federal University, Ndufu-Alike, Nigeria.
37. Ageing, Identity Construction and Disability in Ahmed Yerima’s The Portrait and No Pennies for Mama

Eunice Uwadinma-Idemudia
(Redeemer’s University, Akoda-Ede, Osun State Nigeria)

Ageing is inevitably the evidence of longevity. However, the effect of ageing to the human body and conversely the human character and spirit is multifaceted. It varies with regards to educational attainment, class, religion, and the society of an individual. In African traditional society, longevity is seen as a privilege because, only a few people are able to attain the luminal space of body, spiritual soundness and sanity. Therefore, wisdom based on life experience and achievement becomes the hallmark of ageing and longevity. In the growing space of global, industrial, economic and technological advancement, man’s interest goes beyond attaining old age. Man must assert himself to the level of finding fulfilment and a sense of control as he winds up his life’s journey. Using Erik Erikson’s eighth stage of Psychosocial Development theory of Integrity versus Despair, this paper shall examine select characters in Ahmed Yerima’s The Portrait and No Pennies for Mama with a view to extricate the true meaning of ageing as seen from a dramatic representation, where life and living intercepts class and prejudices, fulfilment and despair, disabilities and egoism, as well as the acceptance of fate for regrets and integrity for achievements. This paper will also determine the extent of family and societal influence in making lifelong choices that result either in integrity and despair in preparation for life’s final moments.

Biography
Eunice Uwadinma-Idemudia is a senior lecturer at Redeemers University Ede where she teaches Applied Drama and Theatre Productions. From her teaching and research experience, she has developed insights into the development of the total child, from toddler to the personal world of the adolescent with surgical precision. She has devised a lot of plays from her Applied Theatre experiment. Uwadinma-Idemudia holds a B.A, an M.A and a Ph.D. in Theatre Arts. Her areas of research interest include Theatre Space discourse, Performance Studies and Directing. Her published plays include The Quest and King Okaka (2017) and Crossroads (2017).

38. Performing Gender, Ageing and Debility in Selected Plays of Wole Soyinka

Mabel I. E. Evwierhoma
(University of Abuja-Nigeria)

There are different perceptions of ageing in Nigerian culture and literature, especially drama. The soon-to-be-ancestors or old people belong in a category of revered individuals often seen as epitome of knowledge and wisdom. In other spheres, the old are considered children, due to failing health and memory and vitality. Again, the old
are custodians of history and occupy the threshold of a dualized vision encapsulating the past and the present. As a social category, gender entails the classification of individuals by the roles society ascribes to them, while age cuts across both male and female. This paper seeks to undertake a study of selected plays of Wole Soyinka as they highlight perceptions of gender, ageing and disability, proffer understanding of ageing and debility across gender lines, even as the characters in the drama provide a glocal context of analysis. The query of the texts shall include: How does Wole Soyinka articulate ageing, and disability? Why does Wole Soyinka grant the aged agency in these plays? Why are the young and able often bereft of activity, resilience, or even activism in the plays? What are the worldviews of the Yoruba or customary practices on ageing? Using textual analysis, the selected plays of Wole Soyinka shall be analysed and the findings articulated in terms of performance, and the articulation of constructs on disability and performance.

Biography

Mabel Evwierhoma is a Professor of Theatre Arts and teaches drama and theatre at the University of Abuja. She is a graduate of University of Ibadan. Prof. Evwierhoma’s area of specialisation is dramatic theory and criticism. Her research areas focus on literature of the arts, as well as women-centred drama and theatre. Her local and international publications are in these and other areas of social analysis using theatre and performance.

39. Age and Disability in the African Dramatic World

Ezenwanebe C. Osita
(University of Lagos, Akoka)

What is the concept of disability and ability in modern African drama? What really does it mean to be old and aging? Is there a link between being old and being able or disable? To answer the above questions, this paper evaluates the representation of the character ‘Old Man’ and ‘Old Woman’ in selected African plays. The focus is to explore what make the man and the woman ‘old’, and above all, examine the relationship between the characters and the issue of disability as seen from their role in the plays. Wole Soyinka’s Madmen and Specialists, Ahmed Yerima’s Sick People and No Pennies for Mama, Ezenwanebe’s Wthered Thrust, Ama Ata Aidoo’s Anowa form the primary texts with wide references to other contemporary plays. In Wole Soyinka’s Madmen and Specialists, from example, there is an intricate relationship between age, aging on one hand, and wellness and capability on the other. The bone of contention in the play is: “Who is really sick and incapable: the Old Man or his son”? Is the Old Man sick? If yes, what is the nature of his sickness? It is argued in this paper that age and aging in Africa, and as recreated in its dramatic world, are as complex as their cyclical concept of existence.

Biography
Osita Catherine Ezenwanebe is Professor of Theatre Arts at the University of Lagos, Nigeria. She has a B.A in English Education, two Master of Arts Degrees in English Literature and in English Language (Nigerian English), and a Ph.D in English Literature. She is a Senior Fulbright Scholar and Visiting Professor of Dramatic Arts, 2011/2012 at Winston-Salem State University, North Carolina, USA. She has written and produced ten stage plays, including *Withered Thrust* (2007), *The Dawn of Full Moon* (2009), *Giddy Festival* (2009), and *Daring Destiny* (2011). She is a member of International Federation of Theatre Research (IFTR), Society of Nigeria Theatre Artists (SONTA), African Theatre Association (AfTA).

**40. Nordic Black Theatre and the Representation of Dis/ability and Diversity**

Vibeke Glørstad  
(VID Specialized University, Sandes Norway)

Nordic Black Theatre is a self-run theatre foundation established in 1992 in Oslo Norway. The core activity is theatre production but they also work with a wide spectrum of partners in a variety of creative arts. They also work with developing young transcultural actors via our theatre school Nordic Black Xpress (NBX). Nordic Black Theatre recieves funding from the Norwegian Ministry of Culture and the Oslo City Council. They cooperate with a wide range of groups and organisations including major national theatre institutions in Norway and abroad. Nordic Black Theatre does not have a permanent ensemble but has created a network of freelance actors, musicians, technicians, writers and other professionals. Satellite groups and organisations have grown out of the theatre. Nordic Black Theatre was founded and is still run by Cliff A. Moustache and Jarl Solberg. The venue – Cafeteatret – is used for own theatre productions as well as concerts, open stage evenings, family events, poetry projects and seminars. In this paper I will make an overview of the theatre productions and explore how old age, ageing and disability is represented / or not represented. How do class, sexuality, gender, ethnicity and nationality affect the representations? How are stories told abot the colonial and postcolonial conditions and how are identity, able bodied and diversity in function and age represented?

**Biography**

Vibeke Glørstad is a sociologist, social worker and lecturer at VID Specialized University, Sandes Norway. She has written about political township theatre in Zimbabwe and researches also on activist citizenship; disability, learning disability in inclusive research and cultural participation.
Contemporary Black British Playwriting has an almost interminable obsession with representing the young. In the late 1950s and 60s postwar plays depicted young Caribbean men’s hopes of bettering their lives by emigrating to England. In the 1970s and 80s, the focus shifted towards portrayals of young second-generation British-born Black characters negotiating our identities in relation to our parents’ African-Caribbean heritages. The early twenty-first century saw a proliferation of plays examining the survival strategies of Black youth in urban settings.

This paper examines Dona Daley’s *Blest Be The Tie* (Royal Court Theatre, 2004) and Kwame Kwei-Armah’s *Let There Be Love* (Tricycle Theatre, 2008), two of the rare early twenty-first century plays to portray the experiences of elderly Windrush generation Caribbean people living in England. It is now over seventy years since SS Empire Windrush arrived in England on 22 June 1948. Although many of the Windrush emigrants intended to come just for five years before returning home, many made new homes by settling in England. I analyse Daley and Kwei-Armah’s examinations of key concerns about how elderly Black Caribbean characters have built lasting lives as long-standing immigrants in the UK, and about the challenges of ageing while living alone in London. I will focus on two key themes: symbols of citizenship and nation, and the question of how friendships become crucial survival strategies when faced with loneliness and family conflicts. Drawing from Michael Macmillan’s discussion of the West Indian Front Room as ‘a migrant space’, in which older Caribbean generations create and evoke a sense of success, I will examine how the settings of both plays represent an articulation of Windrush generation sensibilities that underlines a comically nostalgic portrayal of Black Caribbean elders living in England.

**Biography**

Lynette Goddard is Professor of Black Theatre and Performance at Royal Holloway, University of London, where they research contemporary Black British playwriting with a focus on the politics of race, gender, and sexuality. Their book publications include *Staging Black Feminisms: Identity, Politics, Performance* (Palgrave, 2007), *Contemporary Black British Playwrights: Margins to Mainstream* (Palgrave, 2015), and *Errol John’s Moon on a Rainbow Shawl* (Routledge, 2017). They are currently researching Black British theatre directors’ methods, processes and productions, and how race is portrayed in contemporary plays.
In Africa, each tradition has its guardians, for the Ngolas, these are the oldest, subjected to the challenges of human life in time, passing through successive initiations and deaths that have endowed them with an unquestionable authority and power and that weighs on life community’s social and spiritual life. The Ngola people descend from the kingdom of Ndongo, one of the most important kingdoms in Imperial Africa, founded by people of Bantu origin, of the Kimbundu lineage, located in the southern region of Angola. For these peoples, old age is intrinsically related to the Sacred in the game of tradition. The Sacred is linked to instances and places that keep a symbolic and ritual dimension that calls the elders for a decisive performance. Our place of speech and observation is the province of Malange, municipality of Cuale, Kimbundo region of Angola, and focuses on the determining role of the elderly in guaranteeing access to heritage sites. The journey to these places is fraught with difficulties of a natural and supernatural order, including the crossing of forests and the climbing of dangerous mountains, places representative of tradition that can be made accessible through rituals in which the inexperience and vulnerability of the youngest they are cosmically transferred to their elders in exchange for their wisdom and agility. In this sense, older people play a vital role, either as guardians of sacred places or as facilitators of paths invested in the supernatural, since knowledge of certain dimensions of community life is only accessible according to age.

Biography
Eugénio Nilson Coelho Gomes is a writer, journalist, artist and researcher. He holds a Bachelor of Architecture from the Metropolitan University of Angola (2015). He studied for a Degree in Philosophy Teaching at ISCED-Luanda (2018). He also attended the Mandombe Writing School at Simon Kimbangu’s school. He is a member and Spokesperson of the U.J.A.A - Union of Young African Academic Writers. He participated at the exhibition of Plastic Arts of N.E.A.R.Q- Nucleus of Architecture Students of the Metropolitan University (2014), in the António Jacinto Literary Contest (2016) and in the International Literary Contest “Everybody in a Book” (2017); a project that brought together more than 400 writers worldwide.
43. Perceptions and Imagining of Old Age among Tanzanian University Students

Hilmar K. Heister
(St. Augustine University in Mwanza, Tanzania)
and
Rose H. Uiso
(University of Dodoma, Tanzania)

Tanzanian society traditionally features a strong age hierarchy, where *mzee* (old man) and *bibi* (old woman) are usually met with great respect. Pressures of modern society as well as widespread poverty have so far not significantly corroded the status of the elderly. This project-based study aims to assess perceptions of Tanzanian university students of old age and explore how they imagine old age for themselves. 2nd and 3rd year undergraduate students at St. Augustine University (Mwanza, Tanzania) in the courses “Creative Writing” and “Introduction to Theatre Arts” will explore old age at present and in the future in their coursework. The first assignment will require them to interview people of old age, employing an interview guide and a questionnaire elaborated together in class, and then generate a written character portrait or a monologue (2nd year students) and a monologue to be performed in class (3rd year students). In the second assignment the students will be required to imagine how they will experience old age in the future, asking themselves what might change and what might remain as it is - including considerations of social, political, and ecological circumstances; in creative writing this will result in a pseudobiographical essay (“When I’m 64/72/80...”), in the course on theatre arts in a scene highlighting social interactions of old people in the imagined future. Through these assignments the students will gain insight into the life of old people and demonstrate their perceptions of old age and their attitudes toward ageing. With permission of the students, the assignments will be subjected to thematic analysis and discourse analysis concerning the perceptions and imaginings of the students regarding old age. Furthermore, the mechanisms of representation of old age will be discussed critically and emerging trends evaluated.

Biographies

Hilmar K. Heister was born in Berlin and studied Comparative Literature, Philosophy, and Art History at the Freie Universität Berlin, followed by a doctoral thesis in African Literature at the Humboldt University Berlin in which the works of J.M. Coetzee were examined with a focus on the sympathetic imagination in relation to neuroscientific discoveries regarding mirror neurons and empathy. Since 2015 he works as a lecturer of literature at St. Augustine University in Mwanza, Tanzania. Some of his research interests include African literature, neuroscience, postcolonial studies, political philosophy, Ancient Greek literature and theatre, performance art, and art history.

Rose H. Uiso was born in Moshi, Tanzania, and studied Sociology at St Augustine University in Mwanza, Tanzania, where she received both a B.A. and a M.A. degree.
In 2014 she joined the Department of Sociology at the University of Dodoma and has since been teaching there. Currently she is working on her PhD, in which she investigates sexuality in Tanzania. Her other research areas include globalization, urban development, development studies, and disaster management.

44. Perfecting the Self-image: Exploring Selfhood and Embodied Identity through the Feldenkrais Method: A Practical Workshop

Kene Igweonu
(Middlesex University, London)

The workshop is an extension of my practice-based research project on the psychophysical benefits of the Feldenkrais Method. It adopts the Feldenkrais Method as a vehicle for exploring the phenomenological responses to embodied qualities that promotes a sense of the individual identity and Selfhood. Feldenkrais Method was developed by Moshe Feldenkrais (1904-1984) as a somatic discipline that is based on sound mechanical and neurological principles that are accessed through unforced movement based on simple re/organisation and re/alignment of the body in time and space. It is a pedagogical method which emphasizes experiential learning by helping the individual to gain a heightened psychophysical awareness. As individuals, we act in accordance with their self-image - we think, speak and move according to the inner image of ourselves built up over years of experiencing life. In order to change how we act and do things, then we must first change the internal image of ourselves that we carry. The Feldenkrais Method enable the individual to develop a heightened awareness and differentiated sense of the Self in action and stillness. It works to clarify our neural pathways through working with our developmental patterns to advance our potential for improved bodily sensation and awareness, and to express ourselves better, live out our potential more fully, express our emotions fuller, expand our movement repertoire and articulate the Self more clearly. That is, the more our awareness develops, the more we learn to be ‘present’ in the world, to be effectual and live with a more differentiated and heightened sense of Self.

*Note that the workshop will take place lying on the floor. Please dress in loose and comfortable clothes that will not restrict movement.

Biography

Kene Igweonu is President of the African Theatre Association (AfTA). He is Deputy Dean for Research and Knowledge Exchange in the Faculty of Arts and Creative Industries at Middlesex University London. His research and publication interests are in actor and performance training, directing, black British theatre, theatre and performance in Africa and its Diasporas, as well as the Feldenkrais Method in health, wellbeing and performance training.
45. Gender, Class and Disability—Divorcing this Unholy Trinity

Ing. A. Bernard Adjirackor
(University of Ghana, Legon)
and
Wilhemina Tetteh
(University of Ghana, Legon)

“There were some of these mistakes that cost us dearly. Let me cite another example, in our tradition if you are not whole can you be a chief or grandmother? So if you form a government and make the minister of Chieftaincy a blind person and the chiefs are objecting and you don’t change him what are you telling the chiefs?” This quote was captured under the very bold headline “Making a blind man Chieftaincy Minister cost NDC” and made extensive rounds in both the traditional and new media. It was attributed to no less a personality than the 2ndDeputy Speaker of Ghana’s parliament, and at a time he was vying for the highest office of the land. Prior to this gaffe, a paraplegic presidential aspirant was described by a then presidential staffer (and current MP) as needing some elevation. This sentiment is not, however, an isolated one. Prior to this gaffe, a paraplegic presidential aspirant was described by a then presidential staffer (and current MP) as needing some elevation. The very dim view of persons with disability, which directly contravenes Article 3 of the United Nations Convention on the Rights of Persons with Disabilities (CRPD) is so pervasive within Ghanaian Culture. Whether art imitates life or life imitates art is not the focus of this paper. What this paper seeks to do is to interrogate the philosophy of disability—through gendered and social lenses. Women with disabilities are described as being doubly marginalised on account of their disability and their gender and are more susceptible to poverty, social exclusion and other forms of discrimination, and often have limited social, political and economic opportunities and lack of access to basic services. Juxtaposing two plays by two very different Ghanaian playwrights and one adaptation by a Nigerian playwright with current trends in Ghana, this paper seeks to explore, through narrative inquiry, the question of disability, what constitutes disability and explore the origins of the negative sentiments and discriminatory practices against persons living with disability in Ghana. Finally, this paper will try to establish a relationship among gender, social status (class) and disability in Ghana.

Biographies

Ing. A. Bernard Adjirackor studied at the School of Performing Arts, University of Ghana, Legon. He has produced and directed numerous plays made for screen musicals including The Sound of Music, The Inspection, The Sudden Return, and It Runs in the Family. He is a former advertising executive and a dedicated academic, currently pursuing a PhD in Theatre Arts at University of Ghana, Legon. His current academic research interest lies in the inextricable link among Culture, Theatre and Sustainable Development, and the role of the contemporary Director within this trinity.
Wilhemina Tetteh is currently a doctoral student at the School of Performing Arts, University of Ghana Legon. She pursued a Master of Philosophy degree in African Studies at the University of Ghana during which she worked with the Institute of African Studies as a Graduate Assistant in the Gender, Culture and Society section. She holds a Bachelor of Arts Degree in History and Theatre from the same University. Her research interests include theatre and film in contemporary Ghana, the phenomenon of street children, as well as Gender issues in African societies.

46. Disability and Betrayal in Selected Nollywood Films
   Salome Obiageri Ike
   (Imo State University, Nigeria)

The display of disability and betrayal has become part of Nollywood film narratives. In most of the narratives, certain factors play important and crucial role in the turn of events. Using the Rich Prince Who Pretended to Be a Cripple, and A Loving Heart, this paper, examines the display of disability and betrayal in the films. The theory of betrayal and content analysis will be used as methodology in the discourse. The paper examines why people resort to deceit and betray each other in different human relationships. It goes further to look at the effects of such deceit/betrayal to those at the receiving end, and the after effects on a given relationship. It argues that betrayal is devastating because it disrupts an ongoing, meaningful relationship in which partners have invested material and emotional resources. Thus, betrayal may be seen as a very serious form of interpersonal rejection with potentially serious consequences for the healthy functioning of the betrayed individual.

Biography
Salome Obiageri Ike is a lecturer in the Theatre Arts Department, Imo State University, Owerri. She holds a Bachelor in Theatre Arts from the University of Calabar and a Masters Degree from the University of Port Harcourt. Her research interest cuts across Theatre for Development, Film Studies and Research Methodology. She has attended several conferences including those of the Society of Nigerian Theatre Artists (SONTA). Salome has published in a lot of journals including Journal of African Film and Diasporan Studies (JAFDIS) and Journal of The Centre for Igbo Studies’ Imo State University (EJIRIMARA).

47. Dilating Ageing and Injury as Generic and Unanticipated Phenomena in Dance Practice
   Itsewah, Steve James
   (Federal University of Lafia, Nigeria)

Ageing is bestowed on man by nature and cannot be avoided but managed while injury can be avoided but can also occur unexpectedly. Age is an inbuilt feature in man that transcends human comprehension and control; it is a determiner factor in how far a man can go in a chosen career and the ability to engage in active rendezvous. Injury
as an unanticipated affliction on human body that limits or castrates one forever has rendered many persons incapacitated and inactive in their chosen field. Dance on the other hand requires the use of all the body components with the exception of none. It requires body structures, strength, energy and good health. However, these two phenomena are factors that directly and indirectly militate against the flourishing of this noble profession; dance. This paper tries to look at the effect of ageism and injury on dance practice/practitioners and how it has been managed over time, as the two phenomena are either inescapable or unanticipated. It concludes that, though ageing cannot be avoided or controlled, it can be managed through avoidance of some things that are hazardous to the entire body system as a dance practitioner. However, injury can be avoided if only a lot more care is taken in a bid to display our art, but in a case when it happened, the practitioner involved can take to other areas of dance practice; choreography and dance theory.

48. Reflecting on Aging, Old Age and Disability in Selected West African Plays

Onyeka Iwuchukwu
(National Open University of Nigeria)

Part of the reasons for the “dearth of critical discourses and engagements with aging, old age and disability” is that playwrights and other creative artists seem to have overlooked that vital aspect of human existence in the selection of their thematic concerns. This study therefore is to search and select plays from West Africa that focus on or reflect aspects of aging, old age and disability. The result so far indicates that there is no deliberate focus, by any playwright, on old age but there are reflections of old age, apparently as existing in the societies as drama is said to mirror life. Six plays are selected for the study and they are and Edufa by Efua Sutherland; Dilemma of a Ghost and Anowa by Ama Ata Aidoo; Wedlock of the Gods by Zulu Sofola; Guardian of the Cosmos by Emeka Nwabueze and Song of a Goat by J. P. Clark. There may be references to other plays. The anticipation is that the result would present different perspectives of the subject matter. This study is expected to contribute to knowledge through a sensitization of playwrights and other literary artists to consider the exploration of old age in their future creative ventures. Specifically, for me as a playwright, this will open up a new vista for exploration in my subsequent creative engagements.

Biography
Onyeka Iwuchukwu is a Professor of Drama/ Comparative Literature at the National Open University of Nigeria Abuja. She was the Head of the Department of English in the School of Arts and Social Science and a Deputy Dean of the Faculty of Arts (NOUN). Now she is the Director, Calabar Study Centre of the University. She is the Founder and Director of NOUN Theatre. Her play, Our Honourable Member had a stage reading at the 2012 Women Playwrights International Conference (WPIC) in
Stockholm, Sweden, and also an honourable mention at the ALA Conference 2014 Book of the Year Award in Witwatersrand, Johannesburg South Africa.

49. Ageing, Reflexivity and Injured Memory in Ahmed Yerima’s Three Plays

John Iwuh
(Redeemer’s University, Nigeria)

Aging conveys a dual meaning of ascension and descension described as “progressive depreciation of age”. It comes with audacious persistence, defying culture and leaving behind a trail of memories, which at moments of reflection triggers a conflict of memories of triumphs and regrets. It comes with an accumulation of life’s successes and failures of a unique mix. Aging projects mental historical assessment and reassessment traversing personal failings, lost opportunities, failed relationships, family disintegration, irretrievable time, and most importantly, the fear of self-replication of the dark sides of life in their offspring. Often, the resultant shock and pain of reality push protagonists to extreme reactions. However, the role of love, pride and ambition as a factor in these accretions of emotional climax has received little attention in African dramatic literature and performance. This reflection of reality amplifies characters’ self-reflexivity, encompassing self-pity thereby reinventing confrontations and tortuous previews of death, and the end of life. While some examples exist in the diaspora drama and film genre, only a few African plays have treated ageing with fatal insight as found in some of Yerima’s dramatic works, where tales of excellent early life crumble with age, poor health or disability. This paper examines the confrontation between past and present accretions of ageing in a fast-moving adulterated African culture in Ahmed Yerima’s *The Portraits, The Angel, and The Twist*. Using social and biological theories of ageing, the study undertakes a critical analysis of spent years with Nostalgia, crossing religious and traditional values against encroaching remnants of time of ageing characters in the three plays.

Biography

John Iwuh is an Associate Professor of Scenography & Performance in Theatre and Film Studies, Redeemer’s University, Ede, Nigeria. He was a University of Ibadan Fulbright Scholar (2005-2007) for PhD in scenography. He designed and consulted for drama and festival performances under the auspices of USIS, British Council and other cultural organisations in Nigeria. He has written plays on Igbo ritual culture such as *The Village Lamb* (2007), *Spellbound* (2009), and the Civil war drama, *Birthright* (2012). He was also country-contributing researcher in *World Scenography* vol. 2 (2014) book project. Dr Iwuh won the ANA/NDDC/JP Clark National literary prize for drama in 2008.

Okon Udofot Jacob
(Akwa Ibom State University, Nigeria)

The concept of ageism and its realities is a global phenomenon though its notion in African culture is a matter of socio-cultural consideration. Culture and tradition differ from one society to another. Therefore, *Understanding Realities of Ageism in African Culture Through Ebullient Design in Filmology: The Broken Mace Experience* aims at bringing to limelight the agonies and realities of ageism within the context of Africanism and at the same time project measures of ameliorating these maladies through eclectic design in filmology in Nigeria using the film entitled, *The Broken Mace* as a paradigm. To arrive at a dependable research outcome, the researcher utilises both the primary and secondary sources of data collection to gather the requisite data. The primary source in this case involves personal observations, interviews with the directors, other cast and crew members of the production in focus as well as the aged people within the research area while the secondary source include information from text books, journals, the film script as well as the online materials. When concluded, this research outcome promises to be of immense importance to the policy makers and the legislators in Nigeria and beyond. Scholars and students also stand a better chance of benefitting from this work. This is a truism because this research endeavour concludes that if the agonies and realities of ageism are demystified for all and sundry’s understanding, the notion of old age and the accompanied realities would be positively influenced thereby ameliorating the sufferings and degradation associated with ageism in Nigeria. The work recommends amongst others that ageism should be seen as a blessing and not a curse in Nigeria. Therefore, old peoples’ homes should be instituted in the country and the government should ensure that pensions and gratuities are paid as soon as public servants retire from service.

**Biography**

Okon Udofot Jacob holds Ph.D. in Theatre/Film Design and Technology from the University of Calabar, Nigeria. He is a Senior Lecturer in the Department of Performing Arts, Akwa Ibom State University, Nigeria where he doubles as the Ag. Head of Department. He is a member of Society of Nigerian Theatre Artistes (SONTA); Association of Nigerian Authors (ANA); National Association of Nigerian Theatre Arts Practitioners (NANTAP). He is theatre/film designer, a script writer, a director, an actor and a manager/administrator.
51. Elderly Voices on Modernising the African Oral Tale Performance in an Era of Globalisation

Taku Victor Jong
(University of Buea)

The need to modernise the African oral tale in an era of globalisation is timely and urgent. This urgency has been propelled by a wave of reactions from critics and custodians of African culture and tradition who are wary not only about the proliferation of Western folklore via the audio-visual and print media but the negative impact of some of these on the cultural and moral fabric of the African society. This paper will be based on the views, opinions, reactions and proposals brought forth by African cultural pundits who advocate for a counter discourse via the modernisation, transformation and adaptation of the oral tale and its performance. Focus will be on a case for adapting the Cameroonian oral tale to plays, movies and comic strips so that they can find outlets through the modern audio-visual media such as the television and internet. This will not only go a long way to facilitate oral tale production but its transmission and propagation to other world cultural spaces. With the aid of Neo-historicism and views of cross-cultural studies on relativism and universalism, this study will bring to light variations of African human actions as influenced by a western cultural context. These variations will be seen from the voices of those who grew up with the influence of oral performances by the fireside and who are now overwhelmed by the influence of the television and internet on their progeny. It is in this light that the voices of traditional leaders, educationists and critics of African and Cameroon culture such as Fon Angwafor III, Daniel Asongwe, Eben Njang Simon, SN Ejedepang Koge, Winston Sama Fonyonga, GD Nyamndi and others will be heard.

Biography

TAKU Victor JONG holds a Ph.D. in African Literature with a focus on Orature, Drama and Theatre Arts. He is a playwright and Adapting Artist of folk tales to plays, film scripts and comic strips. He is presently a Senior Lecturer of Drama and Eco-cultural studies and Head of the Performing and Visual Arts Department, University of Buea in Cameroon. He has written and directed twenty-four radio plays broadcast over Cameroon Radio and Television Corporation (CRTV). Four of these plays: Red Marks, Bus Love, Green Bond and The Leopard’s Skin have been adapted for the stage.

52. Disability and Old Age in Selected Plays by Athol Fugard

Judith Jai Jefwa
(University of Nairobi)

A reading of some of Athol Fugard’s works shows his constant focus on the ideas of disability and/or old age. Fugard’s background indicates that he draws from his own,
as well as his family’s, often, limited or challenged circumstances upon which he dramatizes the challenges of living through a racially segregated South Africa and how disability and aging are at the core of living life within the political structure of apartheid. This paper discusses Fugard’s multilayered identity and how it affects his compositions and playmaking, as well as the paradoxes, absurdities associated with disability and aging. The paper focuses on Athol Fugard’s plays; Blood Knot, Master Harold and the Boys, Hello and Goodbye and Valley Song, through the lens of experimental theatre and its innovative techniques aimed at educating the audience and inspiring them into an objective critical evaluation of disability and aging in the world around them.

**Biography**

Judith Jai Jefwa currently teaches Literature at the University of Nairobi focusing on African and Western dramas such as: East African Drama, South African Drama, West African Drama, and European Drama. She has previously been engaged for a long time as a secondary school teacher involved in theatre and play production for the Kenyan School Drama Festivals. She holds a Ph.D. in literature and has a keen interest in theatre developments in Kenya, and elsewhere.

**53. Energising the Aging Body through Dancing**

Rudolph Kansese  
(Niger Delta University, Nigeria)

Aging in man is characterised by gradual depletion of the body, cells and other components within the human frame. The once active and youthful body begins to change and weaken as one advances in age and one is unable to do those things one used to when one was young or younger. Unfortunately, most people accept the biological changes associated with aging as fate instead of preparing a proper defence mechanism such as dance or dancing to energise their bodies as they age. The study is conducted to demonstrate the benefits of dance and dancing to the aging body. This research is crucial in the sense that dance is not usually regarded as a serious exercise that can be of immense value to the body but rather an exercise for mere amusement, entertainment and sometimes, a waste of valuable time. The researcher, by experimenting with the self in addition to other peoples’ practical experiences coupled with other sources of information discovered that dancing; through various means such as; workouts, moderately stressful movements and relaxation or recreational engagements is an indispensable tonic for the aging body. This is to disregard the dependence on medication as stimulants to keep the aging body going. The human body is like a machine which has the propensity of becoming rusty faster due to keeping it mainly inactive. It is therefore necessary for everyone to constantly keep the body lively by engaging in aerobic activities especially in dance. Dancing is indeed a
good example of an aerobic activity which has the capacity of improving the body physically and mentally. Dancing throughout life is very essential in keeping the body in good shape even as one ages.

Biography
Rudolph Kansese studied B.A and M.A Theatre Arts at the University of Ibadan. He worked at the Nigerian Television Authority and later joined the Niger Delta University as a graduate assistant, where he taught Dance, Children’s Theatre, Music Theatre, Acting, Directing and Media. He got his Ph.D. from the University of Ibadan in 2015. Among his published dance texts cum performances are: The Primordial Soup (2013), Knotted: from Adam to Adam (2015), Water of Life (2019) and Rumble in the Wild. He is engaged in experimental performance modes.

54. The Social Representation of Aging, Old Age and Disability in Kenyan Popular Theatre

Kawive Wambua
(University of Nairobi, Kenya)

Theatre, like all art, is a reflection of a social ethos or the creation of a societal aspiration. The construction of characters in theatre is tied to the presentation of perspectives and styles in the pursuit of social justice. These are the tools that artists use to advance agendas of social justice and human rights in performance. The profile of a character is important in understanding their behaviour and actions relative to other characters. The dramatist’s portrayal of characters is a commentary on how the profile of such characters, or their typologies is placed in the spectrum of power in society. Elderly characters and persons with disabilities are not exempt. The paper examines how the elderly and Persons with Disability are treated and what social perspectives are constructed in Kithaka wa Mberia’s Maua Kwenye Jua la Asubuhi, Wakanyote Njuguna’s Before the Storm and Kivutha Kibwana’s Kanzala, three texts that were written for the purposes of civic education on social justice in Kenya. In all three texts, there are the presence of both young and elderly characters who have blood ties but are embroiled in conflicts stemming out of construction of identities around age, experience and social relationships. The paper will explore what this means for power relations and social justice. It will also analyse how characters living with disability are treated in the dramatic representation and what roles they play in society as portrayed through theatre.

Biography
Wambua wa Kawive is an educationist, a writer and a civic education expert. He is a researcher on culture and education as tools of social transformation. He has over 10 years of working/consultancy experience in community mobilization and education and is a specialist on human rights education, behaviour change communication (BCC)
and civic and constitutional education and advocacy. From 2006 to 2013, he was the Executive Secretary of the Constitution and Reform Education Consortium (CRECO), a network of 25 Civil Societies Organizations carrying out constitutional and civic education and human rights advocacy in Kenya. His latest publications are ‘The Ridges Across River Kaiti’, a novel published in 2015 and ‘Conversations on Political Education in Kenya- A Citizen’s Action Manual’ first published in 2011. He is currently pursuing a Doctorate in Literature at the University of Nairobi.

55. Re-imagining and Restaging Ageing in African Theatre: A Reading of Francis Imbuga’s The Return of Mgofu

Jennifer Muchiri
(University of Nairobi, Kenya)

This paper interrogates the artistic portrayal of ageing in Francis Imbuga’s play, The Return of Mgofu. The paper argues that the playwright uses language deliberately to represent the concept of ageing and ageism. It seeks to engage with the writer’s use of covert and overt images, dramatic techniques, and strategies of characterisation to address deep-seated questions related to ageing, old age and ability. I examine and discuss Imbuga’s choice of different strategies of language such as allusion, proverbs, sayings, metaphors, dreams and imagery and how he employs them to reimagine the notions of ageing, old age and ability in drama and its performance. In addition, I explore the presentation of the ideas of memory, remembrance, wisdom and responsibility as symbols of ageing. This paper reads The Return of Mgofu from a postcolonial perspective as a representative text on the discourse on ageing and (dis)ability in African drama and theatre.

Biography
Jennifer Muchiri is a senior lecturer in the Department of Literature, University of Nairobi, Kenya. She holds a PhD in Literature from the University of Nairobi. Her research interests include African Literature, Life Writing, and Women’s Studies.

56. Old Age and Elderliness, Synonyms of Disability in a Modernising Africa: Cultural Studies in Cameroon.

Loveline Ndi
(University of Yaounde 1, Cameroon)

Before the colonization of Africa distabilised the socio-cultural and religious settings in Africa, old age signified honor, respect, and wisdom. This was conveyed in a saying that; “what an elderly person can see while sitting down, a young person cannot while standing up”. Ageing became an important process in this human setting. The elderly were regarded as the pillars of these communities where their knowledge was
consulted in order to correct specific mistakes of the younger generation. The enculturation of post-colonial values in the present, has changed this belief. The elderly are then seen as disabled, unproductive and burdensome. This qualitative study analysis the relation between the concepts of ageing, old age and disability in this context. The social construction theory will be used to analyze the status significance of the elderly in the context of Cameroon. A FGD format and interviews were conducted with this category of persons in the course of activities to celebrate the 2020 edition of the Nation Day of the disabled person in Cameroon. A content analysis reveals that the elderly person in specific communities in Cameroon complain of different forms of maltreatment from the younger generation. For instance, it was revealed that they are insulted, rejected and at times considered as witches and wizards. There is, therefore, an urgent need to revalorize the status of the elderly in Cameroon and Africa at large.

Biography
Ndi Loveline Ayoh teachers at the University of Yaounde 1 in the Department of Anthropology. She is a researcher in the domain of social sciences. She is currently the Inspector of Social Welfare and serves as the Chief of Social Centre for Yaounde 7 in Cameroon. She has published individual scientific articles in international journals and contributed to the writing and publishing of 03 collective books. Carried by the zeal to create an impact on the creation of knowledge in the field of social sciences, she is also giving lectures in some private professional institutions in Cameroon.

57. Resilience and Performance: A Look at Old Age, Aging, and Disability in Moments of Artistic Production and Performance in Africa and its Diaspora

Neo Kebiditswe
(African Women Playwrights Network)

Africa is a cradle for humankind; cemented by the discovery of the first human species through archaeological findings that inspired its pop-culture imagery dubbed ‘The Motherland’. It is a continent rich in natural resources and a human race governed by the stealth of physicality, ancestral worship, ritualism, chieftaincy, community cohesion, rites of passage, discipline and symbolic-influential wealth through robust agriculture and farming. An African identity reflects the connection between wo(man) and the environment (physical, spiritual, social, economic and mental), and how that interaction accommodated the disruption of the pre-colonial status quo; brought by the alien systematic onslaught through slavery and colonialism. ‘The Motherland’ was owned and inhabited by an outside force that camouflaged its ambush through an ‘enlightenment’ or ‘divine calling’ propaganda that justified its assault. The casualty of a vast human race was not through death alone, but the removal of a unique identity that was sub-sequentially replaced by the colonizers’ own. However, an intangible identity such as culture, spirituality and expressionism are properties that are often
non-transferable, in other words, hard to imitate and hard to erase. Whether through divinity or DNA, these intangible identity examples are intellectual properties that uniquely brands Africa with imagery of nature, man and animal, and a culturally rich continent. Their preservation through expressionist mediums such as performance art (i.e. storytelling), visual art (i.e. rock paintings), festivals and generational passing of information, inspires historical and contemporary modes of African performance and production through the resilience that our ancestors and elderly people bore witness to. This paper will present how the African identity plays a role in the aforementioned topic and its applicability in African performance art in this new decade.

Biography
Neo Kebiditswe works as a television producer at Maru TV. She specializes in writing, directing and producing theatre, film, and television concepts, and works on individual or collaborative projects that reflect Botswana’s culture. Neo is currently a Steering Committee Member for the Continental Organization, African Women Playwrights Network (2019), nominee for Best Youth In Creative Arts, (Botswana, 2019), selected playwright for both the Women International Playwrights Conference (Santiago, 2018) and the Assitej African Youth Festival (Cape Town,2015). Neo holds a BA Hons in Motion Picture Medium (Writing/Directing, 2019) and a BA in Fine Arts (Theatre Arts, 2014). She lives in Botswana.

58. Performing Old Age: Shamans, Derelicts, Madmen, and Witches in Trevor Rhone’s Old Story Time, Karen Jones-Meadows’s Henrietta, and Asiedu Yirenkyi’s The Firefly.

Dannabang Kuwabong
(University of Puerto Rico)

Henrietta in Karen Jones-Meadows’s Henrietta asserts that: “. . . the derelict is anything—including people—who’ve been casted out or thrown away by society, not necessarily by any fault of their own, mind you. . . . It’s people like you who call yourselves better or whatever you do in your ivory towers, who make derelicts like me” (Henrietta, 1995: p. 210). Kei Miller makes a similar point when in response to a question about madness in Caribbean literature, he asserts: “Probably in Jamaica, “madness” is just a way to talk about the homeless, but those who very often are homeless tend to be people who are experiencing various inner psychoses or neurosis. I am interested in how society construct mental illness” (p. 204). My paper reviews the contradictory representations of the aged in Trevor Rhone’s Old Story Time (African Jamaican), Karen Jones-Meadows’s Henrietta (African American), and Asiedu Yirenkyi’s The Firefly (Ghanaian) through their cultural and social lenses. On the one hand, old people are centre-staged as repositories of cultural memory, historian, has shamanic power against spiritual bondage, etc. On the other hand, the aged suffer negative role representations traceable to multiple traumas of poverty, loneliness, and corporeal and dementia, and psychosis with attendant victimizations. I conclude that
the three plays portray and question the complex attitudes of Ghanaian, Jamaican, and African American communities toward ageing and the aged. That the plays highlight the acceptance or rejection of the aged, depend on their diminished or enhanced sociocultural locations.

**Biography**
Dannabang Kuwabong teaches Caribbean and Postcolonial Literatures in English in the English Department-College of Humanities, University of Puerto Rico, Rio Piedras Campus. He has published numerous essays, reviews, and book chapters on Caribbean, African American, Native Canadian, African Canadian and Ghanaian, drama, poetry, and fiction. His books include: *Myth Performance in African Diaspora Drama: Ritual, History and Dance; Mothers and Daughters; Voices from Kibuli Country, Caribbean Blues & Love’s Genealogy* (2008), among others. His poetry has appeared in academic journals in the USA, Canada, Jamaica, Germany, Ghana, Curacao, etc.

59. Performing Youth in Kenyan Matatu Public Theatre

Miriam Maranga-Musonye
(University of Nairobi)

The concept of theatre in Africa is quite diverse ranging from informal social performances in rural villages to modern aesthetic theatre which takes place in designated auditoriums in cities. African theatre continues to evolve as performance accommodates emerging needs, trends and lifestyles. This paper situates itself within social performance and focuses specifically on the arena of matatu, the Kenyan public transport system. The matatu vehicles - especially in urban centres - attract attention through their garish appearance and their daring driving style thus transforming themselves into a street theatrical spectacle. In this paper, I read the matatu phenomenon as urban public theatre and spectacle which is characterized by art work, music, crew performance and anthropomorphism of the vehicles due to their body structure, accessories and driving style. Matatu are primarily technologies of mobility whose main purpose is to deal with routine quotidian matters of transporting people and goods. However, a closer observation of matatu gives an indication that these technologies of mobility also facilitate the expression of subconscious aspirations towards cultural and personal identities. In big cities such as Nairobi and its suburbs, cultural and personal textures are deeply embedded in matatu theatre and spectacle. Matatu convey an image of power, vitality and control; and in this paper I pursue this idea to ask how matatu theatre can be read as an age-ed space. I therefore propose to investigate the following key questions: How does the matatu public transport system present itself as a space for youth? How do the amenities and practices embodied in the matatu public transport system provide spaces for the performance of vitality and resilience as markers of youthfulness? and how do the ‘not young’ and the elderly operate and survive within this youthful space?
Biography
Miriam Maranga-Musonye holds a Ph.D. in Literature from the University of Nairobi, Kenya, where she is currently teaching and researching. Her areas of interest include narrative studies focusing on children, refugees, and urban realities as expressed through art and popular culture. She has published on michongoano, a Kenyan verbal dueling sub-genre, as a form of literary insurgency in Kenyan urban spaces. She also researches artistic forms/performances and cultural expressions/aspirations embedded in Matatus, Kenya’s public transport sub-sector. She enjoys storytelling and believes in the intrinsic beauty of literary art and its ability to illuminate social issues. She is also a published author of children’s stories.

60. A Screening of *We Take Care of Our Own*, a play by Zainabu Jallo and directed by Carlyle Brown

Followed by a discussion with Zainabu Jallo and Carlyle Brown.
Moderations: Christine Matzke (University of Bayreuth) and Christopher Odhiambo (Moi University)

*We Take Care of Our Own* is about three first generation immigrants from three different parts of the world — Africa, The Balkans, and South Korea. Each immigrant has had a distinguished career: astrophysicist, chemist, and filmmaker. Despite their successes, they now find themselves in a nursing home in Europe. In their seclusion they form an unusual bond where they explore and share their existential anxieties. Youssouf agonizes over the omnipresence of people in the panopticon, Moon-So can’t sleep haunted by voices from his past, and Bajran wants to get baptized one more time. *We Take of Our Own*, directed by Carlyle Brown, is a screening of Illusion Theatre’s Virtual Spring Series of March 21, 2021. Featuring in the performance are Arthur French (Youssouf), Glenn Kubota (Moon—so), and Richard Ooms (Bajran).

Biographies
Zainabu Jallo’s academic and creative work have been conveyed through Fellowships at the Sundance Theater Institute, The Institute for World Literature, Harvard University, The Mellon School of Theater and Performance at Harvard (Migrations session), Institute for Cultural Diplomacy in Berlin, Residenztheater Munich, Chateau de Lavigny, House of Writers in Switzerland. She is a Fellow of the Royal Society of Arts England, and UNESCO Coalition of Artists for the General History of Africa. Her scholarly interests include Diaspora studies, Iconic criticism, and Material Culture.

Carlyle Brown is an American playwright, performer and the artistic director and founder of the Minneapolis-based Carlyle Brown & Company. He is a core writer and board member of the Playwrights’ Center in Minneapolis, an alumnus of New Dramatists in New York, and the recipient of commissions from the Huston Grand Opera, The Children’s Theatre Company, Arena Stage, Alabama Shakespeare Festival,
Christopher Odhiambo is Professor of Literature and Applied Drama at Moi University’s Department of Literature, Theatre, and Film Studies. He has published widely in the fields of Literature, Applied Drama/Theatre, Popular Culture and Film. In 2007 he was awarded a two-year Melon Research Fellowship at Wits University at the Department of African Literature and Dramatic Art Division. In 2013 was awarded Wits University’s SPARC Distinguished Scholar Award and has recently been awarded Alexander van Humboldt Senior Researcher Fellowship Award tenable from October 2015 to June 2017 in Germany.

Christine Matzke teaches in the Department of English Literature, University of Bayreuth. Her work has engaged with West and East Africa, particularly Eritrea, and African women writing in diaspora. Together with Christopher Odhiambo, Lena van der Hoven and Hilde Roos, she has recently co-guest edited the final volume in the African Theatre Series, *African Theatre 19: Opera and Music Theatre* (James Currey, 2020).

61. Performance of Gugu

Tatenda Naomi Matsvai
(Rose Bruford College of Theatre and Performance)

Before colonization, Zimbabwe saw the elderly persons to be sacred, those who held knowledge of the past traditions, oral and spiritual, which today would be perceived as mythic. With the increase in individualist values of consumerism we see the elderly population of today as burden, nuisance, redundant in the ever-changing age of technological advancements. Yet the story of Gugu highlights the need for intergenerational support and respect of the elder as a guide to the younger generation, and the younger generation as a reason to subvert and re-imagine the values of marriage and feminine solidarity in the face of societal disapproval. Grandma and Gugu combat the restrictive view of elderly women and women in general, in taking independence and showing resilience in the face of adversity. Grandma supports Gugu through her early childhood creating the foundations for a fearless woman, raising Gugu independently, till her death. We highlight the importance of oral traditions in establishing identity as the telling of the story is a passing on of generational knowledge on womanhood and personhood. We also emphasise that traditions evolve to speak to the younger generation and create timeless narratives through utilising technological advancements in performance. Through our use of live and recorded sound we hope to bring a performance which
sees mother and daughter create a live act of creating oral traditions in the re-telling of ‘Gugu’. We hope this retelling will add to the discussion around ageing and social perceptions of gender and class.

Biography
Tatenda Naomi Matsvai is a multidisciplinary performance artist, musician and poet based in South East London. Her works focus on identity, the diaspora and displacement, working in creating community atmospheres and interactive work. She has worked with the Roundhouse in Camden, Battersea Arts Centre in Clapham, and Gardzienice Theatre in Poland. She is in her final year at the Rose Bruford College of Theatre and Performance. She is currently collaborating in adapting my mother’s book, ’Gugu’, into a live performance, using poetry, projections, immersive sound, and physical modes of storytelling.

62. The Human Books

Braulio Mereciev Xavier Domingos
(The Union of Young African Academics)

Old age is the greatest stage of human knowledge on earth. The longer the time on earth, the greater the experience gained on earth. There is an Angolan proverb that says, in the mouth of an old man teeth may be missing already, but conscious words were missing. The proverb means that old people have an important role in society because they have the conscience to lead young people towards a better future, which is to understand in depth the culture of their people. The transmission of knowledge is made by older men to boys and older women to girls when that doesn’t happen the culture of a people gradually dies and consciously or unconsciously people express themselves in a distorted culture seeking cultures of other people because they have lost their own culture. Makota Valdina was a great elder of candomblé Angola who said that there are human books; knowledge is not only in paper books, knowledge is also in human books. She was a very knowledgeable woman and everything she knew about spirituality she learned from her Mother and not at school or in paper books. The elderly people are human books around us; the reading of these books only depends on us even if we want to know about the Nkisis and Akichi or about African spirituality. The best way to understand Africa spiritually is to read human books. Old age does not diminish the performance of any human being. Such a book inspires many performances and the elderly have a great role in the performing arts, especially because they have many inspiring subjects to tell about how tales, traditions, folklore, mythologies, dances and many other materials necessary for the production of an artistic performance.

Biography
Braulio Mereciev Xavier Domingos has a degree in Production Engineering from the Polytechnic Institute Alvorecer Da Juventude (ISPAJ) (2018). He is a writer, teacher,
cultural researcher, reporter, fashionista, Bloguer, Photographer, editor of the portal Moda Nova e Tendencias and is president of the Union of Young African Academics (UJAA). He has written two Afrocentric literary works (mascara and the revolution of an angel) and an article on fashion (The trend of multiple watches).

63. Disability and Dance Aesthetics among People living with Physical Disability

Julius Kanyari Mwangi
(University of Nairobi)

Dance is viewed as a rhythmic movement usually with musical accompaniment. Dancers use their bodies in space and time to give movement, form and rhythmic structure to provide aesthetic pleasure to both the dancers and the audience. In dance, there is emphasis on ability of the body to endure and execute physical movements in rhythm. Most of these dances require either the use of hands and legs and as such the often lack of these body parts is the most common physical disability among dancers. However, people living with physical disability have used their bodies to execute complex dance moves in a unique way only allowable/made possible by their disabilities. The paper interests itself in how such disabilities enable performers to cut their own niche and in so doing use their disability as an enabling factor in dance. This paper will interrogate different spaces where disabled dance performers display the uniquely aesthetically appealing work of art by exploiting disability as the source of their artistic prowess. Consequently, the paper will evaluate performances and shows of /with People Living with Disabilities with view of appraising their skills in dance performance.

Biography
Julius Kanyari Mwangi is a Doctoral Student in Literature at the Department of Literature, University of Nairobi. Mwangi has an interest in not only Caribbean but also performing arts studies. In addition to being a student, he teaches literature in the Department of Literature, University of Nairobi. He has over 10 years’ experience as theatre practitioner and has featured in various performances both as director and performer.

64. The Performance of Ageism in African Culture: A Study of Ene Henshaw’s The Jewels of the Shrine

Nwachukwu, Chinyere Nnedi
(Imo State Polytechnic Umuagwo, Nigeria)

In Africa, traditionally, there is an orientation in the society which gives great importance on the need to respect the aged and this has formed a vital aspect of the cultural values of the African society. More so, it is imperative to understand the
cultural and socio-political relevance and the significance which the aged enjoys in African culture. However, this respect which is synonymous with ageing is gradually losing its beauty as a result of Western cultural influence as well as the mismanagement of power by successive African governments who comprise mainly of aged people. This paper therefore, examines the performance of ageism in African culture. The paper focuses on Authority and generational conflict in Nigeria: a study of Ene Henshaw’s “The Joel of the Shrine”. The source of the data was through secondary sources. The findings of the study show among other things, the assets and liabilities of ageing, the potency of drama in satirizing social ills. The paper concludes by underscoring the challenges facing the leadership of aged people in African polity especially the Nigerian politics. The paper called for increased involvement of the youth in leadership roles to enhance the quality performance of ageism that will foster cultural and socio-political development in Africa.

Biography
Nwachukwu, Chinyere obtained an MA in Theatre and Film Studies from Nnamdi Azikiwe University, Nigeria and a Bachelor in Theatre Arts from Imo State University, Owerri, where she is currently completing her PhD in the Department of Theatre Arts. She is a member of the National Association of Nigerian Theatre Arts Practitioners (NANTAP). She has performed on stage and participated in Local and International Conferences, including the AfTA Conference held in July, 2016 at the University of Abuja, Nigeria. She is currently a Lecturer in the Department of Mass Communication, Imo State Polytechnic Umuagwo, Imo State, Nigeria.


Nyager Elizabether Ashimana
(University of Jos)

New performance forms in the Lyrical/ Narrative genres are emerging in metropolitan Africa, particularly among the youth. These new forms are effectively filling the gap created by the diminishing practice of the story-telling traditions also known as Oral Narrative traditions, which were practiced regularly all over Africa, particularly in rural Africa. One of such performance modes, as identified by this writer is; 'New' Performance Poetry as found in the City of Jos in Central Nigeria. This paper seeks to interrogate the nature, content and aesthetic dimensions of this new/emerging form in comparison to the 'old' traditionally known performance form of Storytelling. A critical concern of this work is to assess how 'New' Performance Poetry may be reaching beyond the limitations of the 'Old’ Story-telling tradition in advancing African cultural/ performance frontiers.
Biography

Elizabeth Nyager is a Professor of Gender and Development Communication (Theatre for Development). She is an ardent apologist of the ‘gender discourse’ and has had extensive experience in working at grassroots levels in Community Development initiatives. Her current position as Coordinator of the American Corner at the University of Jos, Nigeria, has given her ample opportunities to pursue her passion for working with/for women and youth in their efforts to achieve career, social, business, and economic goals. Professor Nyager has been a faculty member of the Faculty of Arts, University of Jos, since 1991.

66. Ability in Cognitive Disability: Rational Voices of the Neurotics and Psychotics in Selected Nigerian Plays

Ike Michael Nwachukwu
(Imo State University, Nigeria)

The question of what characterizes cognitive normalcy and abnormality has challenged critics of Literary Disability Studies, Cognitive Psychologists and Psychiatrists. Some critics argue that the borderline between sanity and insanity is insignificantly thin as context determines the demonstration of cognitive sanity or insanity. Oftentimes, the socio-culturally marginalized individuals: neurotics and psychotics have either been medically marked as pitiable individuals, who require clinical rehabilitation or cure, thus being negatively alienated and stigmatized in the society, or socio-culturally stereotyped as broken, abnormal and irrationally misfits characterized by their unkempt outlooks and verbal incomprehensibility. However, some African playwrights have represented neurotics and psychotics as viable mechanisms for addressing numerous aspects of human thoughts and experiences, also reflecting, refracting and satirizing the society while still remaining alienated from it. Consequently, drawing inspiration from Chinua Achebe’s Madman in Girls at War, Literary Disability Studies, Psychodrama and Sociodrama, the paper, therefore, examines nuanced functional abilities in Cognitive Disabled individuals in selected Nigerian plays with the aim of investigating rationality in their discourse which hitherto has been perceived as irrational, and thus disregarded as words of neurotics. The paper also engages in the playwrights’ representations and portrayals of the Cognitive Disabled as rational voices for prediction, and prophesy of unforeseen events, refraction and satire on sociopolitical ills. The paper argues that although the cognitive disabled do not conform to the socio-cultural constructions of normalcy in discourse, decorum, sanity and rationality, they are individuals with high intuitive perceptions and critical sensitivity, operating within two worlds of normalcy and abnormality, reality and delusion of grandeur and fantasy in which their consciousness intermittently permit. Although neurotics and psychotics are marginalized and pervasive, they are socio-culturally functional, viable and vibrant.
Biography
Ike Michael Nwachukwu is a lecturer in the Department of English and Literary Studies of Imo State University, Owerri. He holds a BA (EDU) English and Literature, Master of Arts (English and African Literature) from the Universities of Benin and Ibadan respectively. He is currently on a PhD program in the University of Ibadan, with a research focus on pains, psychopathology and trauma in postcolonial African narratives. His research interests include: Postcolonial Studies, Disability Studies, and Critical Race/ Ethnic Studies. Ike is a member of African Literature Association and other scholarly organizations. He has some publications to his credit. He teaches African Literature: Oral, Drama, Prose and literary Criticism/Theory.

67. Theatre and Disability in Southeastern Nigeria: Between Compassion and Stereotypes in a Changing Social System

Charles E. Nwadigwe
(Nnamdi Azikiwe University, Nigeria)

The traditional stereotypical image of People Living With Disabilities (PLWD) particularly in Southeastern Nigeria is that of pity due to their handicap. The condition is therefore associated with begging and often attracts patronizing attitudes from the elites in society. In 2019, Nigeria passed the Disability Law. Earlier in 2018, Anambra State, located in the southeast, passed her own Disability Law. But all these laws have remained mere documents on the shelves as implementation is still far-fetched. The objective of this research is to investigate the connection and impact of theatre on disability matters. It used the TfD methodology based on a sample workshop to collect and analyse primary data. The study observed that that the concerns of PLWD are quite different from what most people assume. The study also found that the PLWD even consider the theatre and creative arts as part of their problems due to lack of diversity and the stereotypical representations in popular arts and cultural productions. Based on this, the study concludes that a proactive approach is required in dealing with the challenges. It suggests that theatre in southeastern Nigeria should embrace diversity, be more inclusive, and engage more with the PLWD in order to mitigate their problems in society.

Biography
Charles Nwadigwe (Ph.D.) is a Professor of Theatre and Film Technology with a record of acclaimed productions for the stage and screen. He earned his Degrees from the Universities of Jos and Calabar (Nigeria) and has taught in a number of Universities in Nigeria. His published plays have gained wide recognition and his scholarly articles have been published in peer-reviewed journals and anthologies across the globe. Prof. Nwadigwe is a critic of cultural policies and liberal arts education in Africa and currently leads a campaign for reforms in policy and practice.
in the arts, culture and tourism sector in Nigeria. A Faculty member in the Department of Theatre and Film Studies, Nnamdi Azikiwe University, Awka, Nigeria, Nwadigwe is an Editorial Consultant and regular Book Reviewer for many reputable journals across the globe. He is at present the Vice President of AfTA, a member of many international Learned Societies and currently leads a Comparative Research Network of sub-Saharan African scholars.

68. **Performativity and Political Consciousness: A Sociological Appraisal of ‘Umu Obieze’ Music Party**

   Agatha Njideka Nwanya  
   (Nasarawa State University, Nigeria)  
   and  
   Prisca Okeke  
   (Nnamdi Azikiwe University, Nigeria)

Nigerian audiences are familiar with various performance engagements of musicians of different shades. But very little attention has been paid to visual-impaired itinérant musicians that adore many market scenes in Igbo land. This paper investigates how a group called, Umu Obieze Music Party of Oji River in Enugu State of Nigeria makes a ground-breaking and politically-disturbing contributions by interrogating human essence from political and sociological perspectives. The activity of this group of folk musicians subverts the dominant performativity of Igbo folk musicians who are often mere praise singers. Though visual impaired, they are at grip with political events in the country and express them through riddles and wits transformed into lyrical mythos and narrativity. Originality, universality and humour are the hallmarks of their performances. The paper examines their lyrics in order to see how music rendition affect the present political quagmire in the society. The approach is ethnographic research, within qualitative research methodology. The paper submits that the performativity of this group justifies the saying that, there is ability in disability.

69. **Ageing Performance and Cultural Underpinnings in Agborogwu Dance of Mbaise, Nigeria.**

   Christian Nwaru  
   (Imo State University, Nigeria)

African performances are cultural idioms that unveil the values, ethos and norms of a particular community in a given time, place and situation. Worthy of note is the fact that Africa is a performative race and performances are enshrined in every aspects of African life – kingship, kinship, marriage, worship, war, planting, harvesting, even in
death. The socio-political and religious set up of the community demands that certain performances are scoped to accommodate or exclude persons within certain age brackets. It is on this platform that the intricacies, impact and relevance of the aged within the performative matrix of African life are investigated in the *Aghorogwu* dance. The researcher through, interviews, observation and content analysis interrogates ageing in the performance complexities of the *Aghorogwu* - a dance that forms part of the cultic and funeral rites of aged persons for the Mbaise people of South Eastern Nigeria. The paper observes that in Africa, dances are enshrined in all stages of life from birth to death and aged performances like *Aghorogwu* have cosmic implications on the totality of life for the Mbaise people serving as a rite of passage for the dead as well as a medium to negotiate good conditions of life and survival for the living. It concludes that aged persons are assets to a typical African society whose life, death and rite performances are mediums to link cosmic forces for the living to renegotiate their existence and survival in the world.

**Biography**

Christian Nwaru worked with the Imo State Arts Council, Owerri, Nigeria and the National Troupe of Nigeria as a dancer, actor, director and choreographer. Chris has published articles locally and internationally. He has also performed in local and international engagements. Chris graduated from the University of Calabar, Nigeria (B.A), Universities of Ibadan, Nigeria (M.A), and Universities of Northampton, United Kingdom (Ph.D). Currently, he is a Senior lecturer in the Department of Theatre Arts, Imo State University, Owerri, Nigeria.

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70. Old Age and Disability in Shona *Ngano* (Folktale) Performances: A *Dario* (circle) Foundational Theoretical Perspective

Shumirai Nyota
(Great Zimbabwe University, Masvingo, Zimbabwe)

and

Zvinashe Mamvura
(Humboldt University of Berlin)

This study explores the representations of old age and disability in Shona *ngano* performances on the levels of characterisation and thematic concerns. It examines these notions within the framework of the *dario* (circle) foundational theory of participation and performance. The main argument is that the Shona people’s value system, just like other African cultural groups, is moulded around the idea of a group. The concept of the group conjures ideas of inclusivity, bonding, harmony, balance, and unity. When people form a *dario* they usually have equal access to the centre. In a similar manner, the *ngano* sessions advocate for non-discrimination and tolerance for the elderly and persons living with disabilities who are often the downtrodden in society. This study established that characters in *ngano* who are old and/or disabled (alongside children, orphans, animals of small built such as Hare and Tortoise) emerge
as heroes after triumphing in situations where the so-called ‘normal’ and ‘acceptable’ characters fail. In some cases, they save others from catastrophe using wit or mystical powers against the popular ones. Through role-playing, imitation, spectacle, and song, the ngano sessions inculcated the cherished values of the Shona people into the juvenile minds. This study focuses on ngano as performed in the performance arena by the sarungano (storyteller) and an active audience in the traditional context. We are alive to the fact that ngano have been reduced to writing and put into frozen forms in textbooks in the contemporary society. They were critical educational and entertainment sessions. It is important to mention that the sarungano was typically ambuya (grandmother) who used her versatile dramatic skills to drill the skills into the young minds. The grandmother’s hut was the usual venue for the storytelling sessions that were done in the evening.

**Biographies**

Shumirai Nyota teaches at Great Zimbabwe University. She holds a BA in Arts from the University of Zimbabwe, a Hons BA, MA and Ph.D. in African Languages from the University of South Africa. Her research interests are in Semantics, Sociolinguistics, Language Planning and Policy, Education for Sustainable Development, and African cultural studies.

Zvinashe Mamvura is an Alexander von Humboldt Research Fellow in the Department of African Studies, Humboldt University of Berlin, Germany. He is also a Senior Research Fellow in the African Languages Research Institute, University of Zimbabwe. He holds a BA Hons and an MA in African Languages and Literature from the University of Zimbabwe and a PhD in Onomastics from the University of South Africa. His research interests include Onomastics, Sociolinguistics, Language Planning and Policy, Translation, Lexicography, and African cultural studies.

**71. Elders Representation and its Implication in Selected Nigerian Proverbs**

Odewumi O. Joy  
(Adeniran Ogunsanya College of Education  
Oto/Ijanikin, Nigeria)  
and  
Dayo Akanmu  
(Lagos State University, Nigeria)

Age is not a decimal representation in Nigeria. It is a respected phenomenon desired by Nigerians. Its significance propelled prayers that end with *wa dagba, wa gbo (you will grow old to a ripe age)* usually greeted with *Ase!* The place of the elderly in Nigeria is quintessential; hence their overt mention in indigenous knowledge system through idiomatic expressions and proverbs. Proverbs are sources of wisdom of race, originating from observation of human relation and natural phenomenon. Elders are general overseers and custodians of proverbs as evident in their utterances embedded
with deep meanings. Achebe (1958) sees proverbs as \textit{oil with which kola nut is eaten}. This study focuses on elderly proverbs and their implications on society. The research is archival, the framework is literal interpretation theory. This essay embraces twenty Nigerian proverbs purposefully chosen about elders from caution to compliments. These proverbs highlight the elderly as custodians of knowledge, respected people, humanitarian, fearless leaders, spiritual and secular representatives of the present and past. This study posits that elders are important spiritually and physically; elder is seldom wrong especially in western Nigerian where youth apologises to an elder who is at fault, hence the proverb \textit{an elder is never wrong}. This paper advocates for the upliftment and elevation of elders in Nigerian for posterity and integrity to buttress the saying \textit{words of elders are words of wisdom} because \textit{what an elder sees sitting, a lad cannot even at the highest point of standing}.

\textbf{Biographies}

Dayo Akanmu holds a Ph.D. in Linguistics and African Languages, MA degrees in Communication and Language Arts, and Yoruba Stylistics, all from University of Ibadan, Oyo State Nigeria. His first degree is in Yoruba language and Literature from Lagos State University. His area of specialisation is Linguistic stylistics. He has been teaching in the School of Languages, Yoruba Department of Adeniran Ogunsanya College of Education (former Lagos State College of Education) Oyo/Ijanikin, in the past twenty years. Presently, he is on Sabbatical in the Department of African Languages, Literature and Communication Arts, Lagos State University.

Odewumi Joy Odifemenuwe teaches Literature at the Adeniran Ogunsanya College of Education Otto/Ijanikin, Lagos. She is a writer, poet and dramatist. She has been teaching for over twenty years. Her area of specialty is Orature, gender and performances studies. She has a PhD in (Performance Studies).

\textbf{72. Disability and Sex Work in South Africa}

\textbf{Bev Orton}  
\textit{(University of Hull)}

This paper will outline some of the challenges that aging and disabled sex workers face in South Africa. Sex workers in South Africa are criminalised. The majority of sex workers tend to be poor, black, and female and are vulnerable, dehumanised and abused by families, police, clients and communities. Many are homeless, forced into sex work because of economic inequalities and the need to feed their families and to pay for their children’s education – survival sex. These high levels of poverty drive disabled women into the sex trade in order for families to survive economic hardships. It is one of the very few options of earning money to support their families. Sex workers with disabilities face a number of challenges. Clients tend to think that they can take advantage of disabled sex workers and get free services. This is often the case because a disabled sex worker cannot manage to access the money owed to
them. They are vulnerable and, if they demand payment may be subjected to violence or further violence. Disabled sex workers are restricted in their ability to demand payment for their services because of their disability and lack the power to fight with clients. For older disabled sex workers, their ability to stop violence and abuse against them is limited and they are unable to report incidents to the police because of the illegality and criminalisation of sex work and fear of being arrested. Disabled sex workers demanding condom use by the client can be met with violence. They struggle to insist on condom use and in many instances are ignored. This increases their chances of getting HIV/Aids. When having to approach the health services, they are abused by health workers and belittled. Some are mocked because of doing sex work and being disabled. This discourages disabled and aging sex workers from accessing medical care. Disabled sex workers, unable to cope with demands of living in poverty and suffering ill-health, take their own lives and are often left to die in dire situations. The COVID pandemic has meant even more severe consequences for their health and well-being. The decriminalising of sex work would mean being able to work in safer environments, access to health care, which is an important factor for aging and old disabled sex workers, and, hopefully, being able to continue sex work safely and without the fear of police abuse, arrest and detention.

Biography

Dr Bev Orton is a lecturer in Criminology, Gender, Restorative justice, Visual Sociology and Equality and Diversity at the University of Hull. She is also an Associate Lecturer at the Open University. She is the Expert Consultant on the research ESRC funded project (£3,287,886) GCRF GlobalGRACE (Global Gender and Cultures of Equality) and developed the project for the South Africa package - Working Women: Participatory theatre and the production of cultures of equality with and by sex workers in South Africa with Yaliwe Clarke, Associate Professor Sara Matchet and Dr Phoebe Kisubi from the University of Cape Town and the NGO Sex Workers Education and Advocacy Taskforce in Cape Town South Africa. A book on this research will be published next year. Research interests include Restorative Justice, restorative diversion interventions, women in prison, domestic abuse and the policing of sex workers. She has worked on projects with women on probation, SureStart, MIND and women’s refuges.

73. The Visibility of the Invisible Subjectivities of People with Albinism in Swahili

Fiction

Obala Musumba
(Masinde Muliro University of Science and Technology)

Many African societies come from an epistemic background where people with disability are connected with ill fortune of one kind or another either as purveyors or products of a punishment on their communities for the commission of a misnomer by
the forerunners of the communities (Abudu and Imafidon 2019, 6). The punishments may manifest themselves in forms of naturally occurring calamities such as prolonged drought, typhoons, plagues etc. As a result, people with disability are isolated, ostracized, and dehumanized not only on the basis of their perceived differences but also in a bid to appease supernatural forces believed to divine over such calamities. This affirms Garland-Thomson (2005, 1558)’s assertion that disability is understood as a “system of exclusions that stigmatizes human differences”. In this paper, I will analyse the fictionalization of persons with albinism (PWA). The paper will seek to interrogate the representation of PWA in Swahili literature as seen in genres of poetry and drama. The literature with subjectivities of people with albinism is on the rise as a response to a recent wave of attacks on PWA in Eastern Africa. This literature taps into what Carnegie (1996, 472) terms as cultural ‘knowledge’ formed from “invidious prejudices” in a situation where everyone in the society claims to know something about the PWA. Therefore, I will analyse to what extent the literature reproduces notions of cultural knowledge that legitimize the existing marginalization of the PWA. I will also be interested in investigating how this kind of fiction forms a platform for awareness and deconstruction of misrepresentations of PWA, which in turn leads to re-imagination of new identities of the PWA.

**Biography**

Obala Musumba holds a PhD in African Studies from the Humboldt University, Berlin. His PhD research was on the representation of the child in Nuruddin Farah’s third trilogy. He is currently a part time lecturer at Masinde Muliro University of Science and Technology in Kenya. His latest publications include editing together with others a critical book entitled: Emerging Trends in Eastern African Literature and Cultures (2020) and a “Review of Reading Nuruddin Farah: the Individual, the Novel and the Idea of Home” by Fiona Moolla published in the *Journal of Eastern African Literary and Cultural Studies (JEALCS)* (2017).

**74. Contemporary Reversals of Age-Old Cultural Practices in Nigeria: The Case of Umuto in J.P Clark’s The Boat**

Christine Oyaibugha Odi  
(Niger Delta University, Nigeria)

In Africa the elderly are held in high social esteem. They are revered, wise and natural custodians of all the cultural practices and traditions which constitute the socialization processes and overall cohesion of the communities they belong to. Entire kingdoms look up to them with utmost trust and confidence for good leadership and governance as they are believed to be the bridge between the unborn, the living, the ancestors and the gods within the context of the African worldview. They are therefore not to be denigrated. In recent times however, there seem to be significant shifts in the traditional roles usually expected of elders in African communities. These revered
groups of citizens seem to be abdicating their traditional, political, religious and socio-cultural roles and responsibilities and rather seem to be harbingers of chaos, pain and grief in their various societies. It is this seeming contemporary reversal of traditional and cultural practices synonymous with the aged of the Nigerian society that this essay explores, using the fictitious character of J.P. Clark’s Umuto in *The Boat* to interrogate the concept of old-age; expectations; present realities and the impact such reversals of age-old cultural practices on their immediate communities and consequently the larger Nigerian society.

**Biography**

Christine Odi is a Professor of Theatre and Gender Studies at Niger Delta University, Bayelsa State, Nigeria. She has published a number of essays locally and internationally. She has also collaborated with other Academics to contribute to scholarship in the field of Theatre Arts. Her research interests include Studies in Advanced Arts and Culture; Theatre and Gender Studies and Theatre-for-Development. Her taught Courses include: Theatre History: Community Theatre, Costume and Make-Up Arts and Theatre and Tourism Studies, and Theatre in Gender Studies.

75. **Reading Old Age and the Anxieties of Unfinished Business in We Take Care of Our Own by Zainabu Jallo**

Christopher Odhiambo Joseph  
(Moi University)

The proposed paper reads existentialist anxieties, nervousness and fear of unfinished business of three first generation immigrants from three different parts of the world in Zainabu Jallo’s *We Take Care of Our Own*. The paper will critically explore how, through dramatic imaginary, the value of life, living and anxieties of departure are laid bare and philosophically confronted.

**Biography**

Christopher Odhiambo is Professor of Literature and Applied Drama at Moi University’s Department of Literature, Theatre, and Film Studies. He has published widely in the fields of Literature, Applied Drama/Theatre, Popular Culture and Film. In 2007 he was awarded a two-year Melon Research Fellowship at Wits University at the Department of African Literature and Dramatic Art Division. In 2013 was awarded Wits University’s SPARC Distinguished Scholar Award and has recently been awarded Alexander van Humboldt Senior Researcher Fellowship Award tenable from October 2015 to June 2017 in Germany.
Engendering Participation in Development among the Aged through Communal Celebration in the 2015 Rumaya Theatre For Development Experience in Kaduna State, Nigeria

Ogakason Rasheed Oshoke
(Bayero University Kano State, Nigeria)

In recent times, the quest for mobilization and participation of stake holders has caught the attention of development agents and practitioners. Participation is integral for development to thrive in any society as it is central to the success of any development intervention. There have been increasing concerns on the issue of partisan participation among community members especially the disabled and aged towards contributing their quota in the aspect of development initiatives and implementation. In some remote communities in Nigeria, many of the aged are restricted or confined to their homes due to their frail health or living conditions. As such, they are denied the opportunity of participating in community-based intervention projects. There have been increased efforts by theatre practitioners to bring about equal participation and involvement of stakeholders across all levels. Theatre for development in its interactive nature has become a veritable tool to promote members participation in community for development projects. This paper seeks to ascertain the potency of communal celebration as a veritable medium for mobilizing the aged for participation in development drawing evidence from the 2015 Rumaya field experience in Kaduna state, Nigeria. This study is anchored on the Participatory Communication Theory by Paulo Freire (1983) which stresses the important of cultural identity of local communities, democratization and participation at all levels. The study adopts the qualitative methodology and deployed data gathering instruments such as documentary and participant observation. The paper findings discovered that the inclusion of communal celebration brought about mobilization and active participation among the aged in the decision making and process during the project intervention. This paper concludes that communal celebrations are pathways to promote equal participation especially among the aged in theatre for development interventions.

Biography
Ogakason Rasheed Oshoke is a Lecturer in the Department of Theatre and Performing Arts at Bayero University, Kano state, Nigeria. His research interests include Development Communication, Theatre for Development, Acting, and Community Theatre.
Performing to an appreciative audience does not imply pitching a performance space. In fact, many skilled and experienced visually impaired beggars through songs and folksongs have taken to public spaces such as streets, parks, markets, etc. entertaining people for charity. Street begging at public spaces have increasingly become a means of socio-economic constituted process that mediates how beggars deal with poverty and livelihood challenges in Nigeria. Until recently, the art of street begging has become a performance and a means of entertainment worthy of scholarly attention in the Nigerian space. This is because the activities of street begging have garnered new dimensions to entertainment culture in the Nigerian space. Just like the Beggar’s Opera, beggars in this regard can perfect their performance skills; communicate with their songs on the evils of governance and indictment of humankind through parody. By so doing, they promote their songs through sales of CDs, and earn substantial amount in return. Based on this outlook, this paper seeks to critically explore the beggar’s artistry through songs and folksongs to entertain and communicate to members of the public and discovers that street begging has become a new form of entertainment culture.

Biography
Kosy A. Okafor earned her B.A., M.A., and Ph.D from the Department of Theatre and Film Studies, Nnamdi Azikiwe University Awka. Her current research interests include Documenting Nigerian Dress Culture, Gender Studies in African Cinema, and Costume Authenticity in Nollywood Designs. She has been involved in providing excellent service delivery within the Telecommunication, Banking, and Centre for Arts Studies, Schools, among others. These outlets have helped to shape her creative energies and ideas.

The loss of a dear one is always a very sorrowful experience. Hence, at such a loss, the bereaved seek solace from friends and relatives who come around to commiserate with them. The problem of this study therefore, is the growing indifference and individualism that make funerals an all comers affair where passers-by come and eat, drink and go without recourse to the feelings of the affected family members. This study thus investigates the therapeutic potentials of funeral rites performances on the bereaved kinsmen. The study finds that funeral rites’ performances provides respite
for the sorrowing relatives of the dead and serves as a coping mechanism in the period of mourning. It thus submits that the Igbo funeral rites is a veritable therapy for the bereaved and recommends the sustenance of the ceremony as both a means of easing the passage of the dead to eternity and a means of survival for the living.

Biography
Tochukwu J. Okeke studied Theatre Arts at the University of Ibadan. He holds a Ph.D. from Nnamdi Azikiwe University, Awka, where he teaches Theatre and Film Studies. His research focus is on Theatre Design/Technology and Performance studies. He is a consummate artiste having acted, directed and designed many plays. He is an acclaimed dancer, choreographer and an actor trainer. He is presently the Chairman, Faculty of Arts Committee on Research and Innovation and has authored articles in local and international journals.

79. Crafting the Witches: A Critical Appraisal of Nollywood’s Portrayal of Witches

Okocha Mary
(Osun State University, Nigeria)

Witchcraft, an African phenomenon which is sometimes referred to as black magic is believed to have been in existence for as long as humans have existed. The Nigerian film industry (Nollywood) being a cultural and an art form of the people have brought this concept to life with the countless movies on themes that exist around witches and witchcraft. This factor has brought a lot of criticism to Nollywood while some quarters have defended it. This paper, using some randomly selected movies, critically appraises the manner in which Nollywood film producers craft their witches by ascribing specific stereotypes to them; the fact that most witches fall within a specific age bracket, gender, physical features, exhibit certain mannerisms etc. are factors that the paper critically examines. The paper asks some major questions; if witches are “never do gooders” (as portrayed in the movies), what then are we the audiences of Nollywood being told/taught, of what benefits are these topics associated with witches to the society and is there a need to keep crafting them and in the same manner?

Biography
Okocha Mary obtained her B.A and M.A. degrees in Theatre Arts from the University of Ibadan, Nigeria. She worked as a broadcaster at the Federal Radio Corporation of Nigeria. She teaches courses in media and communication studies in the College of Humanities and Culture, Osun State University, Nigeria. Her PhD was in Media and Cultural Studies at the University of KwaZulu-Natal, South Africa. Her thesis was based on a transnational ethnographic study of audiences of Nigerian films in Nigeria and Durban. She has conducted research with local and international publications in Communication, Film studies, Arts and Culture.
The Aged people of Igbo origin are regarded as the custodians of cultural facts due largely to their up-bringing and diverse experiences. Most evidences about historical records are better accessed and retrieved from the aged. However, the younger people of Igbo decent are not sufficiently furnished with such privileges in terms of training via storytelling to the level that can culminate to resilience and may not be able to transfer knowledge to younger generations. This paper proposes the use of storytelling as a viable means of child development and knowledge transfer for posterity. This study leverages on the theories of developmental psychology in buttressing the need for more efficient interaction between the Aged and the younger people. It is recommended here also that there is a need for Igbo communities to harness the resources of the Aged by first identifying elders that can effectively tell stories in each communities, then devise a means of recording the stories in both Audio and Visual media. It is also recommended that educational institution could utilize such recorded stories and inculcate them into pedagogy. It is also recommended that the Aged who will be resource persons in this storytelling venture be given preliminary training in the forms and rudiments of storytelling to ensure proper and interesting packages. This paper concludes with a positive postulation that if the resources in the Aged are effectively harnessed via storytelling, the younger generation will be equipped with ample knowledge that can aid their development in different ways.

Biography
Lilian Anwulika Okoro is a lecturer at the University of Calabar Nigeria. She received her doctorate in Educational Theatre from the University of Calabar in 2016 and her master’s degree in Arts Administration in 2006. She got her first degree in Acting from the University of Port Harcourt in 1997. Her research interest includes Early Childhood Education, Incentive Storytelling and Theatre Approaches for Pedagogy. Her publications include Re-engineering Culture and Cultural Diplomacy in Nigeria’s Foreign Policy (2013); Conducting Theatre for Development Research with People with Learning Disabilities (2014).
81. Vis-Ability Beyond Disability: Umuobieze and the Performance of Social Criticism

Chukwuma Okoye
(University of Ibadan, Nigeria)

Umuobieze, a group of blind musicians from South-Eastern Nigeria, has become immensely popular not only through their live performances of dexterous music and highly crafted songs of social criticism, but also from their visibility in social media where they have amassed a large followership. Their story can be captured not only in the common ‘grass to grace’ idiom but even more effectively from ‘disability to vis-ability’2. Beginning as three itinerant wretched blind beggars who went through markets and streets performing for alms, they are today a group of healthy and wealthy gentlemen who perform at special occasions for special audiences at designated venues. In this essay I examine the manner in which Umuobieze, wielding performance as weapon, have literally disabled the attendant negative social notions of disability, the consequent negative self-image that normally plague disabled persons, and the social exclusion which disabled persons experience in the larger society. Deploying both literary and performance analyses I examine the daring and often hilarious lyrics of their songs, the rhythmic and melodious integrity of their music, and their courageous critical engagement with sensitive and oppressive social injustice and oppressive political policies. I conclude by observing that because they address issues of national concerns, those shared by disabled and ordinary persons alike, rather than those that peculiar to disabled persons like them, they blind their teeming audiences to their visual impairment and win social inclusion through the art of committed performance.

Biography
Chukwuma Okoye is a dramatist, choreographer and costume designer. He studied at the University of Ibadan, Nigeria, where he is currently a Reader in African Theatre and Performance at the Department of Theatre Arts. He has published widely on indigenous and modern Nigerian drama, theatre, film and contemporary Nigerian dance. His current research interest is in African popular and contemporary dance, music and music videos.

2 Deploying the original Latin word vis (meaning power or force) with ability I wish to play on disability and emphasise the strength of the performance ability of Umuobieze.
82. Igbo Traditional Retirement Rites: (Mis)representation of Ageism in selected Nollywood films

Charles Okwuowulu
(Alex Ekwueme Federal University, Nigeria)

Most African countries have similar traditional rites on ageism. Subject on according great respect for grey hairs and aged, these rites are often cerebrated through diverse cultural ceremonies and rituals. Igbo, an ethnic extraction of African society is not an exception in celebrating these traditional retirement rites. However, the Nigerian film industry popularly known as Nollywood has since its inception often (mis)represented issues on ageism and retirement rites in films, seemingly portraying the societal significance and traditional retirement engagements superficially. This paper seeks to (re)examine these portrayals through some purposively selected Nollywood films with the aim of establishing the societal significance of ageism in Africa as well as foregrounding the nature of (mis)representation of African traditional retirement rites in films. This will be realized through underpinning some ceremonies and rites in Igbo community depicting aging and retirement. Again, the study will through an interview process with some key players on traditional retirement rites, embark on filmic analyses of the selected Nollywood films to buttress the level of (mis)representation in these films. Consequently, selected theories on ageism and ableism will be reviewed to (re)establish the genuine African traditional retirement ceremony with the hope that it will guide Nollywood filmmakers to adequately represent rites of Ageism in their films. Believably, the paper will postulate the best form of age representation in Nollywood.

Biography
Charles Okwuowulu, PhD, DGN, is Senior Lecturer and Head of Theatre Arts Department, Alex Ekwueme Federal University, Ndufu-Alike (AE-FUNAI) Abakaliki, Ebonyi State, Nigeria. He is a Nollywood Director/Producer/Researcher with interest in Narrative Techniques in Nollywood and African Cinema.

83. The Concept of Elder Abuse in Alain Mabanckou’s Les petits fils nègres de Vercingétorix and Soji Cole’s Embers

Eyiwumi Bolutito Olayinka
(University of Ibadan, Nigeria)

Ageing in Africa is revered and celebrated. Recent literature on ageing shows high prevalence of elder abuse in Africa. As people advance in age, they get frailer, less active, more prone to diseases and more dependent on younger ones. Most African governments have not implemented the Madrid Plan of Action on Ageing. Multifaceted crises – migration of younger generation, (expected to act as caregivers to the elderly), resulting from modernity, failed industrialization, crippling economic, political and social crises; wars borne out of ethnic and religious differences, engulf
most African countries and have contributed largely and directly to the abuse of the elderly and their precarious living conditions in Africa. Consequently, the latter are fast becoming the most vulnerable to different forms of abuse – physical abuse, emotional abuse, neglect, exploitation, sexual abuse, abandonment, self-abuse and tragic death and death by torment. This current research looks into notions of elder abuse as portrayed by the Congolese Alain Mabanckou in his novel, *Les petits-fils nègres de Vercingétorix* (2006) and the Nigerian Soji Cole in his award winning play, *Embers* (2018) (Nigeria Prize for Literature). Ageing as treated by the two authors in both texts is a reproduction of the reality of the elderly in African societies where governments do little in terms of policy implementation and care for them. Postcolonial theory offers a strong background to the critical analysis with which this article seeks to engage the chosen texts. It is a theory that, apart from reclaiming African virtues, and identities has gone ahead to denounce the state of African countries being poorly managed by African political elites. Decolonisation has not bequeathed to African States the most desired liberation that most African citizens seek. Strains of colonial violence are reproduced in the psyche of African nationalists and are major features of governance in Africa.

**Biography**

Eyiwumi Bolutito Olayinka holds a Ph.D. in French Studies. She is a researcher and lecturer of Francophone African literature at the University of Ibadan, Nigeria. Her areas of specialization are Psychoanalytic Literary Studies, Gender Studies and Postcolonial African Literature. She has published several articles in international and local journals and is presently researching on gender studies. She is mapping out gender differences in selected works of Francophone and Anglophone feminist writers. She is also investigating the psychological make up of Efunsetan Aniwura and the overtones and undercurrents of Yoruba culture that limit and ostracize phenomenal female personalities in African realities.

84. **Ageism, Sexism and the ‘Aje-ni-iya-agba’ Culture in Nollywood Movies**

Oluwatoyin Olokodana–James  
(University of Lagos, Nigeria)

An average African society may be described as patriarchal, yet within certain corridors of traditional society, women are highly revered. There is no doubt that the Nigerian movie industry known as Nollywood in an attempt to reinforce the African traditional worldview sets in the minds of her viewers two classes of women juxtaposed against the concepts of sexism and ageism. The industry known in her demands consciously and otherwise positions these women as either agents of change who through concerted efforts keep uniting and upholding the cultural norms and value through their stereotypical mores, or women who are aging, aged and cast. The portrayal of the second class is not only evident in the physical appearance of these women in movies, their social status and placement within their society, these
evidences are found also in the association of family, friends, long distance relationships, children and grandchildren who would rather avoid the aging woman for the fear of being afflicted by her supposed witchcraft and evils. This study queries an age long prejudice against African women not merely in the representation of ageing women in the selected movies but the reality of the challenges faced by some of aged women in the society, a carry on effect from Nollywood projections. This study through its qualitative research method selects three movies produced over a period of 10 years and analyses aided with data collected from interviews. The conclusion drawn from the study shows that in the face of this endemic castration of the identity of womanhood during the peri-menopausal or post-menopausal age, the image of aging particularly of African women can also be reconstructed through the same means, Nollywood.

Biography
Oluwatoyin Olokodana-James obtained a Ph.D. in Theatre Arts from the University of Lagos, Nigeria. She is presently a faculty member of the same institution, an associate fellow of the Institute of African Diaspora Studies (IADS - UNILAG), and member/Principle Investigator of African Multiple Cluster Centre of Excellence, Bayreuth, Germany. Her research interests are Theatre, Media, Gender and African studies. Oluwatoyin was a visiting researcher at the University of Bedfordshire, United Kingdom (2018) and has presented papers at conferences around the world. She founded the Glorification of African women (the GAW identity) and Trans-Sociological Hybridity (TSH), an approach to conceptualizing African Contemporary Dance.

85. Agba N’t’ara… Gender, Grandeur and Geriatrics in Ijo-Olori Performance of the Ado Ewi Kingdom in Nigeria

‘Tosin Kooshima, Tume
(Ekiti State University, Nigeria)
and
Terhemba David, Tume
(Federal University Oye-Ekiti, Nigeria)

The Ijo-Olori dance of Ado-Ekiti, southwest Nigeria, exclusively features female members of the royal ruling houses of the Ado-Ewi kingdom. The sole performers consist of the wives of the current king, and the elderly wives of the late kings. It is a dance model that expresses total female visibility and showcases feminine aesthetics within the performance space. However, the Ijo-Olori performance has been criticised for being created essentially for the pleasure of the male gaze. This paper, therefore, employs the participant observation method to explore the nature, essence, form, and content of the performance, against the backdrop of the Ado-Ekiti worldview. It examines the triad concepts of royalty, gender and geriatrics as they intersect in the
Ijo-Olori royal performance. The study which is hinged on a combination of the theory of African womanism, and the Yoruba concept of ‘Agba N’t’ara’ as aptly captured by two Yoruba proverbs, finds that the Ijo-Olori performance is firmly rooted in the tenets of African womanism. The performance is found to be engineered by the positive attributes of the African culture which are not in any way detrimental to the well-being of the woman. It is discovered that unlike other cultural performances where women are reduced to the status of a mere appendage, Ijo-Olori positions women’s bodies in dominance within the performance space, and serves as a viable avenue for the elderly queens to express their solidarity with the king. It is also revealed that the performance affords the queens a rare opportunity to interact with the community, exercise their bodies, and relive their youthful days. The performance establishes firmly that the typical African woman’s instinct is to nurture body, family, and society. It is therefore recommended that emergent female African choreographers and dancers should also create and perform in this consciousness.

Biographies
‘Tosin Kooshima, TUME holds a B.A in English (University of Ilorin), an M.A in Theatre Arts (University of Abuja), and a Ph.D. in Performing Arts (University of Ilorin). Her research interests are in African dance choreography, festival theatre, female emancipation, and the untold stories of women in Nigeria. She is a performing artiste, playwright, theatre-creator, and a budding theatre scholar. She currently teaches in the Theatre and Media Arts Department of Federal University Oye-Ekiti, Ekiti State, Nigeria.

Terhemba David TUME is a versatile actor, dancer, singer, choreographer and director. He is with the Department of Theatre and Media Arts, Ekiti State University, Ekiti State, Nigeria.

86. Ageing in Style: Cultural Performance as Elixir for Ungôôv-mba-Dedoo

Ukuma, Teryila Shadrach
( Benue State University, Nigeria)

Although old age is often associated with wisdom, aged persons are equally considered a liability due to their diminishing levels of energy, failing health, and other challenges. While some aged persons are cared for by civil society organizations like Centre for the Parental Care of the Old and Vulnerable (CEPACOV), others are neglected by family members, who are in pursuit of their busy life endeavours. In such circumstances, elderly people who suffer health challenges like dementia are difficult to manage even by the available care-givers. In many rural communities in Africa, aged people are labelled as witches as some of them are either abandoned or beaten to death at the slightest misfortune in their communities. This paper explores a performance alternative for the aged by focusing on a group of aged women in Daudu, Benue-Nigeria, mainly widows, who without caregivers engage in cultural
performances such as singing, dancing and dramatic enactments aimed at easing the
burden of old age and neglect. Self-styled as Ungôôv-mba-Dedoo (meaning Mothers of
Goodwill), these elderly women organize themselves to stage performances within the
Daudu and Makurdi neighbourhoods, at festivals and sometimes on invitation to
church celebrations; these activities bring them happiness and enable them to earn
tokens from spectators, which they use to support themselves. This paper will further
discuss how the performances help to galvanize in them a spirit of togetherness and a
strong sense of community. Employing a performance and ethnographic approach to
examine the elderly widows’ performance mechanism of Ungôôv-mba-Dedoo, the paper
investigates how effective this artistic engagement could be judged as a tool for coping
with old age.

Biography
Shadrach Teryila Ukuma lectures at Benue State University, Makurdi – Nigeria. He
earned a Ph.D. in Cultural Sustainability at the DAAD funded SDG Graduate School
“Performing Sustainability: Cultures and Development in West Africa”. His thesis is
titled “Cultural Performances: A Study on Managing Collective Trauma amongst
Displaced Persons in Daudu Community of Benue State, Nigeria”. His research
interest in cultural performances and tourism led him to join the efforts to create the
Kyegh Sha Shwa Cultural Festival and has been its Director since inception in 2015. His
other research interests include Performance Aesthetics, Creative Peacebuilding and
Performance Therapy.

87. Changing Performance Context: An Examination of the Ageing and Growing
Themes of the Nigerian Playwright.

Ahmed Parker Yerima
(Redeemer’s University, Nigeria)
and
Eunice Uwadinma-Idemudia
(Redeemer’s University, Nigeria)

Ageing is accepted as a natural process of growth and development for the playwright
or theatre performer whether he or she is African or not within any given society. Our
paper seeks to explore the process of ageing from the point of view of thematic
perceptions, from brash youthful treatment of themes to how the effect of ageing
affects the performance culture of the African society to a more subtle maturity in the
handling of materials and thematic preoccupations within the context of performance.
Thus, evoking and infusing old themes with new meanings in plays and stories for the
ageing and growing audience. Deploying Gene Cohen’s Theory of Human Potential
Stages, this paper shall highlight the effects of ageing on both the playwright, and the
owners of the story who are the audience. It shall also note that as the story tellers age,
so does the audience. Yet the process of positive change, which notes the changing
skills and changing themes by younger playwrights, will also be examined. Most importantly, how these processes have continued to change the shifting positions in the art of creating new stories that will shape the narratives of performance culture for future generations will be noted.

Biographies
Ahmed Parker Yerima is a Professor of Theatre and Cultural Studies at the Redeemer’s University, Nigeria. He was the Director-General of the Nigerian National Troupe and has written over 70 plays. They include The Trials of Oba Ovonranmen, Heart of Stone, Yemoja, No Pennies for Mama, Orisa Ibeji, Otaelo and Hard Ground, which won the Nigerian Liquefied National Gas (NLNG) prizes for Literature in 2006. He has recently completed sabbatical placement from the Obafemi Awolowo University from where he wrote Pégúnrun, Ikúđéti, Kútelú and Osun (Four Plays) 2020.

Eunice Uwadinma-Idemudia is a senior lecturer at Redeemers University Ede where she teaches Applied Drama and Theatre Productions. From her teaching and research experience, she has developed insights into the development of the total child, from toddler to the personal world of the adolescent with surgical precision. She has devised a lot of plays from her Applied Theatre experiment. Uwadinma-Idemudia holds a B.A, an M.A and a Ph.D. in Theatre Arts. Her areas of research interest include Theatre Space discourse, Performance Studies and Directing. Her published plays include The Quest and King Okaka (2017), Crossroads (2017).

88. The Little People in African Performance

Kimingichi Wabende
(University of Nairobi)

Black/white, tall and handsome seems to be the underlying doctrine that drives many directors in choice of the cast for roles both on stage and in film. The notion of sexually appealing and therefore crowd pulling is constructed in terms of height and beauty. This puts at a disadvantage the little people who only possess beauty but not height as their strength but who naturally attract gaze/ stare by being “different”. Though not ‘abled’ as per societal standards, their unique stature invites attention and interest making them a center of attraction as subjects or actors in film and stage performance. By focusing on Nigeria’s actors, Osita Iheme and Chinedu Ikedieze, (Aki and Pawpaw) and Kenya’s Davis Mwabili (inspector Mwala) and Aurelian Mwalukumbi Mliwa .(Likobe), this paper examines how little people have exploited their stature as a tool in film and stage performances. It explores how the little people use their height to navigate between ages in playing roles and finally how they appropriate their ‘disability’ to create humour and dispel societal prejudices around ‘dwarfism’.

Biography
Kimingichi Wabende is a lecturer in the Department of Literature at the University of Nairobi. Kimingichi has taught Theatre and Performance Studies at the University for the past 15 years. He is an actor, director, playwright and theatre for development practitioner. A long-time member of the Kenya Oral Literature Association (KOLA), he has participated in KOLA activities including research and Community Theatre Programmes. He is also the University of Nairobi Free Traveling Theatre (FTT) patron. Kimingichi holds a Master of Arts Degree (MA) and PhD from the University of Nairobi. His PhD was on the performance of the oral narrative in Kenya. He has presented papers on performance at both local and international conferences.

89. Performance/Screening of NZARA: HUNGER

Klara Wojtkowska
(Yale and Rice Universities)

NZARA: HUNGER is a mythological, musical epic poem from Zimbabwe, relating the story of the Rozvi Empire from Great Zimbabwe attempting to steal the moon out of the sky. However, the moon is a woman in the sky and she wants to climb down her own way - no other way. The play re-enchants a world eaten by the terror of its hunger, and invites us once again, to believe in love. A ceremony theatre play, through song, music, poetry and the exploration of the many hungers in human life, we find ourselves walking the road of human folly and ultimately finding grace at the end of it all. NZARA: HUNGER challenges not only political authoritarianism and its shameless display of selfish hunger; the play also challenges patriarchal notions of a woman’s ‘role’ in life, and re-sacralizes all human beings as relatives and children of the earth. The play takes to task post-colonial shame surrounding ATR, as well as asking the deeper question of the role of culture in a context beset by greed. What is the spirit of the myth telling us today, and how does it challenge our notions of gender, corruption, tradition, love and power? After a successful premiere in Harare, Zimbabwe, in October, 2019, NZARA: HUNGER was shut down by law and order, sparking a discussion on the meaning of this Shona myth in Zimbabwe today. Thanks to an ANT mobility grant, the play will be performed in Cape Town and Johannesburg in May, 2020. The play was written by Klara Wojtkowska, and performed by Clive Jonga, Matthias Kureva, Joseph Marikano, and Wojtkowska herself. Since the shutdown of the play, Wojtkowska has performed the play as a solo ‘living-room’ piece several times, and it is this style of traditional storytelling that she will bring to the AfTA Conference.

Biography

Klara Wojtkowska is a musician, writer, performer, and healer. She holds an M.A. in African Studies from Yale University, as well as a B.M. in Violin Performance and B.A. in Literature from Rice University. She traveled the world researching migration and performance as a Thomas J. Watson Fellow. She is the author of two books, "Wild Medicine: a Journey to Zimbabwe" (recommended by Dr. Gabor Mate), and
“Będziemy się za was modlić: z Polski do Zimbabwe ścieżkami Przodków” (Polish), and the composer and creator of the Polish-Zimbabwean double-album BANGIZA 1 and BANGIZA 2, produced by Clive ‘Mono’ Mukundu. She has also published numerous articles on African subjects for ‘Political Critique’ in Poland, and LitNet in South Africa. She has taught at the Zimbabwe Theatre Academy, where two of her plays – NZARA, and ‘Song of the Sacred Mountain’ were performed. She is developing the Ceremony Theatre Company ‘Mhondoro Dreams’, connecting the cultures of Poland and Zimbabwe.