PATRIARCHY AND THE OFFSPRING: CONCEPTUALIZING SCENERIES OF ADAPTED PLAYS IN NEW LANDS

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Abstract

Dramatic adaptation has no boundaries, so in staging plays, geographical forms and architectural preferences define visual landscapes and domestic scenery. This study interrogated design rebirths in Osofisan's plays adapted from Greek originals and performed in Nigerian universities to generate a balanced assessment. From a technical perspective, the study analyzed Tegoni, The Women of Owu, and Who's Afraid of Solarin performances using theories and genetic origins. Findings reveal that the adapted plays studied compare to their originals only in the storylines, while the names, personalities, temperaments, sceneries, and appearances adopt the cultures of the new environments. It based its findings on the functional readings of the structural elements found in the scenic portraitures of the studied plays. It concludes by applying the theory of mathematical syllogism to dramatic adaptation. It posits that if Oedipus were a king in Greece, he would also be a king in the new land. If he lived in a palace in Greece, he would live in a palace in Africa, all things being equal. The paper calls this transfer of pure and undiluted character and environmental transfer theoretical pluralism, or 'Theo-pluralism.'

Keywords: Design, Landscapes, performances, Adaptation.

Introduction

The Nigerian stage has witnessed many performances adapted from works of classical origin. Adaptation is a universal practice and dates back to the Greco-Roman era. Drama was one aspect of Greek life and leisure that the Romans admired and took as a spoil of war. The Roman dramatists Andronicus, Plautus, and Terence adapted the works of Aeschylus, Sophocles, and Euripides. Nigerian writers have adapted Greek works also. For instance, Wole Soyinka's *Bacchae of Euripides* as an adaptation of Euripides' *Bacchae*, Ola Rotimi's *Gods are not to Blame* as an adaptation of Sophocles' *Oedipus Rex* and Ahmed Yerima's *Otaelo* as an adaptation of Shakespeare's *Othello*. The study examines some of Femi Osofisan's adapted plays.

Adaptation theories are rooted in biogenetics and have remained inseparable as they traverse disciplines. The issues of cultural traits and behaviours make adaptation discourses inevitable and historical links to their origins unavoidable. Alexander Alland, Jr. (1975) views adaptation from a biological perspective, highlighting the relation between mind, behaviour, and ecological adaptation (59).

Keeping adaption strictly scientific makes the subject underappreciated. In this regard, Bortolotti, Gary R., and Linda Hutcheon (2007) argue that biogenetics and cultural discourse are at the same crossroads for clinging to the limits set by evolutionary biologists. Therefore, they sought "a homology between biological and cultural adaptation." By homology, they mean "A similarity in structure that is indicative of a common origin: that is, both kinds of adaptation are understandable as

processes of replication. Stories, in a manner parallel to genes, replicate; the adaptations of both evolve with changing environments." (444).

Based on Bortolotti and Hutcheon's standpoint, the issues of patriarchy and the offspring become topical as they change environments regarding genetic or generational antecedents. So, the three innate principal theories of adaptation, the behavioural, psychological, and structural go with them. At this point, the relevant research questions are: Is Troy/Owu Iponle, Poseidon/Anlugba, Athena/Lawumi, Hecuba/Erelu Afin, Casandra/Orisaye, Andromache/Adumaadan, Talthybius/Okunade, Helen/Iyunloye, and Menelaus/Aderogun? Considering who they are, will they retain the same status and temperaments if they translocate, regenerate, and relocate or export to a new land? Since habitation is a major consideration in relocation and adaptation, what habitational space awaits them architecturally and culturally? As the small group of women gather, where will they discuss their conquered city, ruin, loss, and suffering? The study examines these issues for scenery and a technical aspect of performance.

Playwrights rarely dwell on elaborate description of scenery but rather on a sketchy provision of items in the setting. The intention is to prompt the designer and builder. Often, the designer's challenge is to read between the lines of the dialogues to project meaningful visual representations. Some scenes intentionally present dramatic environments through set and lighting to cage the audience's concentration on dialogues to the last word. In contrast, others may prefer architecturally imposing structures to grant space freedom or give insight into dramatic characters' wanton materialism. In the final analysis, a

scenic composition is a snapshot of the author's location of his story.

Reviewers, playwrights, and critics usually give little attention to the obvious contribution of intense research into scenery. Michael Kirby notes, "The visual aspect is, of course, crucial in theatre experience. Perhaps because of the emphasis on theatre-as-literature in our educational system, *scenography*, a crucial aspect of performance is generally neglected." (1984:2). Kirby means that the ratio of dramatic performances to textual reading of drama texts is low. This follows that even when performances occur, the emphasis is more on dialogue than total theatre, which embraces all aspects of theatre performance.

Nevertheless, as a historical document, the play is incomplete without its scenery. It visually presents history, architecture, and inventions that may not only feature in symbolic terms but also evoke significant landmarks in material and inventive history. In 2004, *Women of Owu* was performed in England and received numerous reviews; seven were worthy of the publisher's interest. None of the extracted quotes from Exeter Express and Echo, Salisbury Journal, Edinburgh Guide, Oxford Times, Western Morning News, The Trumpet, and Bolten Evening News mentioned scenery. Simply put, the publisher ignored that part no matter how good or bad (2006: v-vi). The artistic director of *Women of Owu*, Chuck Mike, is a consummate devotee of expressive scenery and would not have gone for anything less to place his directorial interpretations in the right environment.

In traditional African performance, drama meets nature because it occurs in open spaces free from technological aesthetics. Even in the highly referenced Alarinjo theatre,

"scenery" alludes only to the awaiting spaces of the royal courts. Again, in the development of early literary drama in Nigeria, the scenery cannot claim to have grown at an equal pace with dramatic literature. Playwrights cannot be blamed for this neglect; directors should bear the wrath, as later discussion would reveal. Adapted works may be the right avenue to point out some of the adventurous efforts of dramatists and their failures as well. On this basis, this study dwells on the concept of adaptation rather than on the popular definitions of adaptation, which Adeoti adequately espoused in his monograph, *Aesthetics of Adaptation in Contemporary Nigerian Drama* (2010), and the justifications thereof. Adaption is inevitable because mobility is human; change is constant, while demography is essential. Furthermore, human behaviour cannot free itself from ego, greed, power, survival, and insatiable desire to dominate and control. Successful adaptions of drama from lands with uncommon cultures, such as Rotimi's *The Gods are Not to Blame*, Osofisan's *Who's Afraid of Solarin, Tegoni, Women of Owu*, and many more, reveal that classifying man from a racial perspective rather than human nature will forever hit a faulty note.

After almost seventy years of literary drama in Nigeria, adaption can no longer be regarded as a strange subject. After all, the pioneers of Nigerian literary drama like Soyinka and Rotimi opened the windows of the opportunities that abound in borrowing from classical drama, reworking and transplanting them onto Nigerian soil with outstanding successes.

Adaptation is an occurrence with multiple applications common to every discipline. The one that easily comes to mind is that man (animal) adapts to given environments. The three keywords that feature prominently in human adaption about living

organisms are environment, change, and acclimatization. Adaptation is an enduring, time-dependent process of change to acquire attributes of a new environment, fit into existing culture and structure until it gets accepted, or persevere until development overtakes or neutralizes its origin. Thus, adaptation is the perseverance to overcome environmental pressures in search of survival and acceptance.

In the theatre, it is the lifting and subsequent relocation of a text, story, or incident from its origin to a new (or strange) environment. In the adaptation process, one critical factor is determining what attributes of the original (model) should be taken to the new environment and in what percentage. The decision for the designer is equally enormous. Of essence, scenery comprises geographical forms in its complete eco-variance, architectural expressions of local taste, skill, and vogue, and it does not exclude natural disasters and environmental devastations. The list of needs must include ruins arising from architectural collapse or intentional destruction of lives and properties as found in Euripedes' *The Trojan Women* and its avatar, Osofisan's *Women of Owu*. Since dramatic works are inseparable from external and domestic scenery, a greater consciousness is required in approaching conflicting structural identities found in adapted works in form, structure, and function concerning personality, quest, and environment.

In this sense, scenery must wear apparel of human nature. At a glance, its appearance should register identifiable physiological attributes comparable to its place of origin. Inevitably, scenery reflects culture, age, and history, and it bears the tribal marks of the people among whom it originates. Thus personified, its characteristics must immediately place its structure within a particular gender. Gender means the

incontrovertible preferences or choices of material belonging, which are of age, class, or gender specific. When dressed, applied visible embellishment articles normally can portray the attributes of a male or a female, an adult or child, or an aspiring youth. Scenery should speak a language whose dialect is traceable to a people's eternal origin or culture. So scenery, like humans, should possess physiological attributes, automatically giving it a personality for behavioural interpretation. Thus, if man is the unit of drama, then dramatic characters are inseparable from the environments of man: home, occupational attributes, communal, and historical pride. Subsequently, an emotional attachment to the home, family, property, and culture is acquired over time. Thus, scenery as a visual narrative is at the root of emotional objects of entrapment for the audience if the right materials are selected and effectively represented.

Scenic Purity Defined

Purity refers to the state of being pure, unadulterated, and uncontaminated. While this coinage does not emanate from the Renaissance perspective, it does relate because it advocates respect for a true representation of form free of contradiction. A clear demarcation must exist between African architecture of supplanted dramatic characters and their classic roots. How pure can scenery be? A simple analogy may clarify this. Imagine the concept of racial discrimination, colour, or tribal differences. It is easy to spot an alien figure by certain traits, such as complexion, language, accent, taboo, costume, bodily adornment, and more. Scenery and décor also parade these traits to discern purity. Undoubtedly, creation has endowed humanity with clear differential attributes in terms of complexion, race, language, landforms, and weather unique to different

geographical zones of the world. But man, through personal ingenuity, devised and developed habitation, conquering inclement weather to achieve better protection and comfort. Thus, it is possible to define the rural African by his huts and the European by his concrete structures. So through skill and taste, early man's humble shelter has become modern architectural masterpieces that further define the origin and identity of nations, their peoples, and their degree of developmental vision. In this regard, the homes of dramatic characters consciously or unconsciously have tags of these origins and attendant cultural preferences. Thus, scenic purity argues for a true representation of the actual model of a people's residential and architectural developments.

Modern directors and their designers do not allow history to stand between their creativity, at least when it comes to performance, which has a three-pronged pursuit as its motivational guide. Nevertheless, traits of origin should manifest. So when the playwright takes the first step of creating his characters (with or without scenic consideration), the designer completes the picture by creating the world where the dramatic characters live. The designer may ride on contextual circumstances to "float" between abstraction and personality. The floating element in design navigates around the personality of the character(s). Fortunately, there must be a protagonist in which scenery must open and close its bracket. If a personality conflict exists, then the psychological disposition of the hero determines the ambience, which the audience must identify and contend with (such as the massacre of Owu-Iponle, which Erelu Afin represents). In scenic purity, the author's recommended rain must be seen to produce water and not sand, and if thunder

precedes the rain, it must be thunderous enough to clap through the roof and create shivering splitters.

Patriarchy and the Offspring: A Genetic Assessment of *The Trojan Women and Women of Owu*

Charles Darwin informed us that offspring inherit certain attributes from their parents. Does this apply to adapted drama and literature, and in what respect? As a first condition, an adaptation like a true avatar must leave behind the body it emanates from but take the soul and spirit. It must re-evolve in a content-only astral journey of the playwright who prepares a new body suitable for the new environment. In the journey of adaptation, Sophocle's King Oedipus becomes Rotimi's Oba Odewale just as the quest and determination to unravel the mystery surrounding his birth manifest as a "stubborn" trait in his daughter, Antigone who fights to see that his brother's corpse is interred against the wishes of the state.

The second consideration is that the protagonist's birth circumstance remains significant. Thus, a king remains a king (or queen, princess, or god) along with the attributes and heritage of his kingdom. The third consideration comes with fate and destiny on which a model is built. If the protagonist were meant to die by torture for purgation, adaptation would not be complete without it. Finally, scenic purity responds with the domains of the new body. A king's palace must come with all its grandeur for that environment while a pauper receives like treatment.

The table below shows the Nigerian archetypes against the Greek originals. It shows that Osofisan observed the four principal tenets of adaptation in characterization and location, circumstance, and context. Through pluralism as a platform for

creative freedom, Osofisan found a corresponding avatar for each Greek original in the Western Nigerian environment. Adequately considered are the gods, royalty, conflict, ambience, and emotional temperament. These considerations apply to the three plays under review, especially *Tegoni,* which deeply references Nigeria's colonial experience.

The Trojan Women (Original) Character/Link/Emotional State Troy (in ruins)	*Women of Owu* (Archetype) Character/Link/Emotional State Owu Iponle (in ruins)
Poseidon: A God	Anlugbua: A God – Former Owu war leader, son of Oba Asunkungbade, ancestral founder of Owu Iponle who laments the faith of his once loved city.
Athena: A Goddess	Lawumi: A Goddess, wife of Oba Asukungbade, the unforgiving patriot of the ancestral land of Ile Ife. She is against arrogance that the people of Owu displayed and would punish the allied forces for not sparing those who sought protection in her shrine.
Hecuba: A Queen of Troy, wife of Priam, mother of Hector – mourning, awaits enslavement	Erelu Afin: A Queen, wife of Akinjobi, the raining Olowu of own-Iponle – mourning, awaits enslavement. She was left behind when the king fled with his chiefs to escape death. She is sunken by the fact that the gods have turned their backs on Owu.
Cassandra: A Princess/daughter of	Orisaye: Princess/daughter of Erelu/ Half mad and votary of the God

Hecuba/Prophetess	Obatala. The psychologically tormented princess who is drenched in the fantasy of taking revenge for her people when she goes to Balogun Kusa as a slave wife
Andromache: Wife of Troy (Hecuba's son), Prince of Troy	Adumaadan: Widow of Lisabi, first son of Erelu. She has been given to her husband's slaughterer. The hope of nursing her son Aderogun, the only remaining prince of the royal family faded before her eyes when the order came to kill him.
Talthybius Herald of the Greeks	Okunade: The Maye, Ife war leader and General of the Allied army
Helen: Wife of Menelaus, king of Sparta, carried by Paris, prince of Troy	Iyunloye: Erring wife of Maye. She is at the mercy of who vows to kill her after seven years of humiliation and abandonment.
Menelaus: King of Sparta	Aderogun: Son of Adumaadan, grandson of Erelu. Balogun Derin has ordered him for fear of vengeance. His death will mark the end of the lineage of Akinjobi's bloodline as kings.

Theoretical Pluralism: Application and Structure

Pluralism originated in political theory, but it is an environment that allows other thinking or views to coexist. So, it is a condition where one ideology does not preclude other ideologies or opinions. In this sense, pluralism permits hypothetical or emerging theories to challenge and coexist with established theories to enhance the much-desired knowledge expansion, especially for areas like scenery with less critical research in dramatic performance. Frankly, as much as scenery dominates

performance in percentage terms, expert criticism of scenery is also largely lacking in percentage terms. For instance, most Nigerian designers (theatre technicians) engage in the 11th-hour model. The 11th-hour model is a last-minute approach, assuming that scene builders need a day or two to put up the set and lights. This assumption disenfranchises the "process" or the road to "maturity" of design bodies most suited for performance. So, while actors take one month or two to prepare, the mindset of the entire production team that technical setup requires minimum time to implement has become normative in the Nigerian performative psyche. This is contrary to universal practice in the performing arts around the world. Theoretical pluralism thus refers to equity within the performance space for all elements of production, which ignites latent creative explosion to flourish within the limitless axis of human imagination where an item is seen from a multidimensional perspective, given a critical assessment to arrive at the most suitable option in this battle of concepts. Of course, one of the most potent avenues to trigger these hidden qualities has been through ambitious scenic expressions through spatial arrangement of architectural pieces or paintings on canvasses where colorful lighting from assigned lighting fixtures locate their counterparts on backgrounds, and blends with them in perfect harmony. At best, it allows design items and symbols, mobile or static bodies, thus animated, to find their places among the unities in the production concept.

Theoretical pluralism must interface at the conceptual stage to generate the energy for interpretive freedom. Depth is required to deliver not only the broadness but also the strength that abounds in performative expressions. For instance, street carnivals were a colourful ceremony in Brazil long before the

Cross River State government introduced them in Nigeria. In a sense, the new project was to adapt the Brazilian model with adequate inclusion of culture beyond popular masquerade display. However, little consideration was given to the magnitude of technical expertise required. But at its inception in 2004, Molinta Enendu had argued vehemently that it would be important to devise mechanical mobile units that could move along with participants and navigate between moving crowds of people. This created variation and gave life to the constructed animal and bird frames. The idea of including the aquatic and wildlife of the region had been suggested and accepted. Still, the method of movement other than by trucks was a challenge until Enendu suggested the inclusion of casters and belts.

The designers and the builders know the right home, costume, and props to embrace the characters awaiting destiny in their new environment (see Table 1). How would the avatar adapt to the new environment? The playwright, in his power as god, makes a choice, and knowing the expectation of the new environment also helps to set the limit. Yerima's *Alternate Universe: The Artist as g*od (2013) may be well placed to further this discourse. For instance, when Rome conquered Greece, they took as part of their spoils of war, Greek drama, and games. However, Romans found Greek games rather effeminate and opted for more excitement. Thus a game of physical violence and erotic pleasure drawn from circumstantial slaves were used as expendable puppets in a wild and vile orgy of human destruction as recreated in some celebrated films, particularly *Gladiators,* and *Spartacus*. In the selected adapted plays of Osofisan, these concerns were adequately taken care of by appropriately situating the actions within the meeting spaces of the community, such as the front of Oba's palace, market

squares, and sacred trees instead of pillars. The socio-cultural milieu of the Yoruba belief systems, the honour paths, and the attendant taboos of the archetypes adequately re-live the Greek originals (see tables 1-3).

Foregrounding Pluralism: Structural Elements

We have noted that human preference is the fulcrum of individual drive. Thus, the taste may be inclined to portray religious faith or cultural affiliation. A man may be aware of the world's best architecture but prefer to keep the residential taste and occupational shelter within the cultural axis of immediate society. Nevertheless, the protagonist may be a capitalist wishing to flaunt his conquest of the brick wall of materialism outwardly. The designer for a play like Gogol's *The Government Inspector* must make this choice. On this basis, interpreting the contrasting ambiences of adapted plays and the originals may address societal dialectical materialism, sparse functionalism, or design ineptitude.

Adapting the Precursor of Theatre Scenery

From the moment theatre moved indoors, it took with it nature's attributes and vegetation that Greek art was able to replicate. Thus, nature, sculpture, belief, and architecture became a part of scenic visuals in later years. These are sacred animals, wild cats, or images of their gods. The Greeks were the first to take advantage of the people's skill in sculpture to import nature and engraved them on the pillars and posts of their public buildings, although not in pursuance of realism. For instance, the tall *capital* which holds the columns bore combined images of semi-naturalistic leaves and painstakingly stylised tendrils forming volutes, embellished with sculptures of legendary creatures,

such as the head of a gorgon or ferocious cat such as a lion, then cast in a mould, fired and painted (web source).

Ancient Greek architecture has three major architectural styles: the Doric Order, the Ionic Order, and the Corinthian Order. These architectures are exemplified in the temples, followed by the open-air theatre, and some notable features characterize them. These are no doubt adopted for personal houses. Other architectural forms are the processional gateway (*propylon*), the public square (*agora*) surrounded by a storied colonnade (*stoa*), the town council building (*bouleuterion*), the public monument, the monumental tomb (*mausoleum*) and the stadium' (web source).

These structures are characterized by enduring design and sculptural detail with clearly marked circular structures and tapered domes with flat-bedded, cantilevered courses. It is also interesting to note that these early Greek structures employed building techniques similar to those of the Africans in some respect, especially the sturdy huts found in northern Nigeria. The aspect is the "walls of sun-dried clay bricks or wooden framework filled with fibrous material such as straw or seaweed covered with clay or plaster" (web).

"The architecture of ancient Greece is largely organized in "post and lintel" form, i.e., it is composed of upright beams (posts) supporting horizontal beams (lintels). The style depends on vertical posts supporting beams, which carry a ridged roof. The posts and beams divided the walls into regular compartments which could be left as openings" (web). Scenery has extracted these architectural details for use when designing sets for Greek drama. See the designs of Bethan Robinson and Bill Wallace (Table 2). These architectural prescriptions become

valuable only if the work is to be staged in its original Greek setting.

However, in pursuit of authenticity and scenic purity for classical works adapted to the Nigerian environment, Nigerian architecture has its traditional models in practice to date. They are characterized by study mud walls from the foundation, thatched roofs made of plated palm branches, and traditional decorative symbols. The southern huts usually come in red, maroon, or brown colours due to the red earth found in Nigeria's southern region, while the northern region comes in grey. A major difference also exists between the northern and southern huts. The southern huts are majorly rectangular, while their northern counterparts are round, with highly enduring grass roofing of immense thickness. (See Table 2: photos of the performance of The Women of Owu by the University of Ibadan).

Structural Expression and Treatment in Osofisan's Adapted Plays

The study chose its analysis from university performances to maintain a balanced opinion, given that the "university" is an environment for equal intellectual exercise, and the materials for each adaptation by different authors are drawn from the same Greek Classics. Research has also shown that many of these Greek plays performed have been adapted owing to various production environments and circumstances, but not in the sense that Africans, particularly Nigerian playwrights, have done. The Western environments have depended more on different translations, including recent authors, adapters, and translators, to exercise creative freedom and use technology to present rich and aesthetic performances. Thousands of ambitious designs

evolve from these classic works, especially in academic institutions. This, perhaps, is what Arnold Aronson refers to as "eclectic" (1984:4) but in the sense of general practice rather than collective support to arrive at a consensus for a particular performance. The designers have approached the performances from different functional and aesthetic perspectives, and each is rich, deep, and thought-provoking as the myth or legend on which they are based.

In the 2009 Hamline University performance of Euripedes' The Trojan Women, Bill Wallace captured the emptiness of a defeated space and the despair and resignation of women whose husbands were brutally murdered and whose destinies point to slavery. Nothing is left except a chair that once served the palace. The background for Steve Mclean's 2004 performance of the same production was a mere broken and charred remains of a once enviable structure. The destruction, massacre, and lamentation were visually and emotionally rendered. Ken Goldstein (2006) for the University of Albany sought a contemporary interpretation of *The Trojan Women*, relying more on the power of dialogues to the audience, and was able to deliver visual trauma and waste. Metallic structures dominate the usual concrete pillars and solid brick walls of Greek architecture, which nevertheless featured the base of an awesome pillar whose steel structure for ascension and suspension of characters. But Goldstein, in a staggering contrast, repeated *The Trojan Women* for the State University of New York at New Plalz, this time combining the Greek structural identity with a technological scenic projection of images of pain and lamentation. An impressive scenic register was the acting area's earth filling, accentuated by mounds of dunes as a landscape effect. But it draws a correspondence with the sand in

Fritzgibbon's design for Antigone as a constant reminder for the heroine that she has yet to commit her brother, Polynices, to earth.

However, the European and American performances still accord so much loyalty to the Greek staging tradition through platforms for easy determination of levels and picturization. These universities bring in long-standing professional designers to work with aspiring design students. Creative and conscious efforts are made to register a section of the Greek architectural traditions in these stage designs. Thus, the Doric, Ionic, or Corinthian orders are an identity signature of Greek architecture. This is evident in Ken Goldstein (2016).

Antigone is a bold and stubborn fight against tyranny and needs a strong will to drive her character. It is that strength of character genetically inherited from Oedipus, her father, where human persuasion to abandon and submit to obstacles meets resistance. She was caught between a duty to honour the dead or being a weak and compromised character who would not defy the king's decree. She chose the latter and would rather face the consequences. Behance (2012), in their design, presented Antigone within the ach-frames of Greek architecture, each aflame with sculptured lighting, symbolic of self-imposed danger significant of one confronting the state. Using the same framing technique, Scott created a rather surrealistic prison for *Antigone* with her brother's corpse suspended with the haunting impression of an outlaw visibly locked away to serve not only as a deterrent for others but also as a humiliation for Antigone pleading justice for treason. But Don Yanik's design (2003) for Seatle Pacific University created an ambience that easily stands for a temple, a tomb, and a collapsing structure, quite symbolic of an empire being consumed by an internal cankerworm.

Contrary to the high-tech and electrified style of the West, "Nature," or what is today referred to as "eco scenery" or "environmental scenery," still features greatly in Nigerian designs. It is an aspect of Africa's closeness to nature, superstition, and worship, thus the presence of the "araba tree" in Ososfisan's *Tegoni*. It is not uncommon in other third-world countries like India. As Nissar Allana observes, "the sensation of natural elements such as earth, sand, dust, thunder, and sky are strongly rooted in the Indian psyche and inseparably associated with the content and emotional feel" expected at performances (1991: 101).

Table 1

Scene Description of *The Government Inspector*/ Treatment Designer: Pinterest	Scene Description of *Who's Afraid of Solarin?*/ Treatment Designer: Kolade Lawal
	
Steckler (2012) captured Antonovich's gaudy taste, purposefully duplicating items placed in inappropriate positions to indicate waste, disorder, and misplacement of priority in the Russian republic, indicative of	Part 1. Morning. "Sitting room of Chief Gbonmiaiyelobiojo, **gaudily decorated"**. Lawal's design did not consider the extravagance and flamboyance of Nigerian political office holders that point to excessive display of wealth and

the attitude of corrupt government officials at the time. However, Pinterest, in their design, went for select top-range Russian interior items: furniture, drapes, chandeliers, isolated bearskin rug, and a cosy ambience. The doors are typical of Russian oak and the wall treatment is evident.	idle display of material possessions. The stage lacks the required decoration for the status of the characters here portrayed. The set betrays the elementary "flat" framework in scenic construction. In part two, the presence of dining makes the difference between the Chairman's and that of the Pastor.
	 Part 2. "Seating room of the Pastor. Lawal's design lacks neither the aesthetic finish nor the "opulence and gaudy taste", and recommended airiness. The same furniture found in the apartment goes for any low-class Nigerian citizen. It is a known fact that tens of millions are spent to furnish the apartments of political officeholders in Nigeria. Effort in the provision of a rug is evident but the curtains, bareness and tacky finish cheapen it.

Table 2

Scene Description of *The Trojan Women* Designer: Bethan Robinson.	Scene Description of *Women of Owu* by the University of Ibadan
	
"The action takes place before the walls of Troy, an ancient city near the western coast of present-day Turkey. The play begins at dawn on a day after the Greek armies won the Trojan War. Troy is in ruins. Corpses lie unburied on the battlefield in front of the city. Trojan women—including Hecuba, the queen of Troy—congregate outside the walls of the city in deep despair. They are to become slaves of the victorious Greeks (scene description is taken from a translation by Marianne McDonald, 2002)." The interest in this design is Bethan Robinson's physical itemization of	Mood Prompt: "It is the day after the sack of the town of Owu Ipole by the Allied Forces of Ijebu, Oyo, and Ife. The night before, the king, Oba Akinjobi, had fled from the town, with some of his high chiefs and soldiers, leaving his family behind. The Allied Forces slaughtered all the men left in the town, including the male children; and only the female children and women have been spared, and made captives. Scene one. The scene is an open space close to the city's main gate, which used to serve as a market but has now been demolished. Visible in the

the material composition of the ruin; the collapsed bricks of the sturdy brickwork of Greed architecture were carefully detached from the awesome foundations of the pillars of the royal archways with shocking evidence. The displaced scenic pieces met the horror of an invasion that destroyed the city with merciless dispatch. Scenes of both sets become emotively alive in the opening scenes when the corpses speak for a lifeless city.



Bill Wallace (2009). The designer must decide between the options of a battlefield, front of the place or city gate. These locations provide structures that are familiar to the citizens which when damaged will command sympathy. The ruins of lesser physical structures such as

background is the city itself, in ruins, and smouldering. Along the broken wall are the temporary tents of the old market, in which the women are being kept."

Osofisan's choice against "Troy's city gate" is the "old market", a very socio-commercial space of high significance in Yoruba land. The choice is apt because there exists a dedicated market (oja oba) near or beside every palace in Yoruba land. It often passes as Oba's public square for the palace. The choice of "tent" is faultless.

Ibadan's design comprises a sturdy tent, stakes (on which lies the design concept) bearing the heads of Owu men beheaded, short rings of trunks and broken roofing sheets. The dominant background is a scenic painting of blood flow and continued inferno. It is supported with a screen on which sporadic explosion and fire effect register. A very creative dimension is the use of the stakes as musical

huts exist to show how widespread the carnage was while serving as containment for the captives. Whichever is agreed upon must give the impression of fresh massacre.	instruments, shields, beacons, and tent. Finally, the contrasting architectural backgrounds of Greece and Nigeria is evident in the two designs.

Table 3

Scene Description of *Antigone*	Major Similarities/Difference(s) Scene Description of *Tegoni*
 Through the creative combination of ancient Greek pillars and modern structural steelwork, Goldstein carefully retained the popular platform linked to an upper deck by a rising staircase.	Mood Prompt: "The boatmen sway to a song… a spectacle of dazzling colours and fluid, synchronized movements, all silent as if observed through transparent mirror… Part one. Tableau 1. On a platform, the Water Goddess, Yemoja, in full, resplendent regalia, is rowed in, in a much-decorated boat. Her colours and body adornments are the same which, although far less abundant and more muted… the boatmen sway to a song…"



Steckler's self-standing adjustable crates with openings for multiple entrances and exits provide multipurpose locations for every scene by simple rearrangement. But for the costumes of the actors, this design has no bearing on Greek architecture. It is simply a universal deconstruction of man by material possessions or assignments.

While Steckler's crate network contrasts the Africanity of Tegoni's set, there exists an undeniable similarity between it and Goldstein's design, particularly the D.O.'s decked house. But the araba tree and the market stalls are authentically African. However, the centrality of the D.O.'s residence cannot be compromised for its symbolic significance. It is strategic for



Tegoni is inundated with mood prompts because of the Yemoja character and the subsequent transformations from water spirit to human. There are also the ceremonial engagements and fanfare. So much of these transitions are achieved through lighting.

The Nigerian designer is constrained by space for a multiple-location play such as *Tegoni*. Three hard choices must be met. These are the task of mounting a few dilapidated market stalls, creating believable path to the D.O.'s residence up the hill, and the araba trees. Dialogue has to inform the audience that the reason for the sad mood, and the poor shape of the market is due to Oba's death and the absence of a regent.

One of the most difficult tasks in Nigerian theatre is locating and executing street scenes due to the

the British political and economic control. As Sola Adeyemi observes, it is … at the very heart of *the British* trading network and a nodal economic town. With law enforcement presence to assist the district officer in maintaining law and order. (Adeyemi, 227).	small spaces of our theatres where the major scenes remain on stage throughout the performance. Often, it is played bear with lighting coming to the rescue. In the end, a high-level suspension of disbelief is required from the audience. Even though spectators are sheltered, the designer must combine aspects of McNammara's seven categories of "scenography of popular entertainment" (1974:16) to serve Tegoni's street scenes.

Conclusion

Once a play is adapted to a new environment, it loses its physical environmental characteristics for its new place and culture. Kirby says, “Scenography varies from country to country, reflecting national characteristics. These characteristics relate to socio-economic conditions as well as traditions of taste and style. Some of the most unusual and ambitious designs are done on a large budget” (Kirby 2). But it is still right to say three major factors beset scenography in Nigerian theatre performance. These are technology, space, and budget. In fact, the “budget” in addition to technology and space makes the difference between the foreign performances compared here and their Nigerian counterparts. But despite these problems, Kirby observes that any unusual and ambitious scenography will find its voice. This is true of several performances on academic campuses in Nigeria, such as the versatility of the ‘poles’ or ‘stakes’ in *Women of Owu*.

Prehodova, after examining the works of Chekoslovian designer, Troster, agrees with him on the independence of all plays, "every play has its own constant space whose meaning relies on the construction of a spatial projection plane. This space, however, is not identical to the stage space; it overruns it in every direction, it has an independent shape and dimension, it is in the sense the drama elastic and changeable, it reacts sensitively to changes of the action" (quoted KOUBSKÁ 2007: 15). Women of Owu in script and direction by Tunde Awosanmi asserted its independence as an African performance compared to Greek only in terms of tragic experience from which the scenery of devastation evolved.

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