

THE ENLIGHTENED GUILLE: EXPLORING THE POTENTIALS OF DISGUISE/IMITATION INSECURITY SURVEILLANCE AND MANAGEMENT THROUGH THE LENS OF TWO SELECTED AFRICAN PLAYS

By

CINDY ANENE EZEUGWU* & OGUEJIOFOR OMEJE**

Abstract

The issue of security and the challenges associated with it in Nigeria especially in the contemporary times is rather alarming and the impact quite devastating. This study examines the relevance and the surreptitious utility of the art of the theatre in security management. The dynamics of theatre have gone beyond the trendy teaching method which includes medical therapy, entertainment and other nominal relevancies, to incorporate emerging trends in the likes of application of element of disguise and imitation in security surveillance and management which is latent and surreptitious in nature. The above-mentioned areas of discovery have been assumed by many to be the limit of the relevance of theatre to the society, but beyond all these functions, theatre has broken new grounds in its services to humanity especially in the area of security operations in the 21st Century through the infusion of disguise and imitation. Over the years, this theatrical method has been successfully applied in different security operations, but has not been accorded its due recognition as an academic discipline. The aim of this study therefore, is to suggest that Theatre Arts should be adopted as one of the prerequisite studies necessary for employment of security personnel with a view to boost security surveillance and management in Nigeria. The study adopts the theory of Enlightened Guile as a framework for the study, using Ngugi WaThiong'O's play The Trial of Dedan Kimathi and Femi Osofisan's Morountodun. The study concludes that security challenges in Nigeria could be brought to the barest minimum with the incorporation of security personnel with at least certificate study in Theatre Arts.

Keywords: Enlightened Guile, Theatre, Security, Surveillance, Potent, Morountodun.

Introduction

The relevance of theatre in the society is also embedded in the study of the sociology of theatre. Richard Alain noted that:

A sociology of the theatre which proposes itself as the study of the functional link of the content of plays as well as their style, with real social contexts, types of global social structures and social classes can be of great benefit to comparative literature by permitting a better rooting of themes in concrete societies (20).

Alain's view above refers to theatre in its multi-dimensional form. Each form has a peculiar relevance to the society where it thrives. When theatre is classified according to its medium, it makes for a clearer understanding of the subject matter, but before this, an attempt to conceptualize the term theatre is imperative. Studies have shown that it is not easy to arrive at

* Theatre and Film Studies, University of Nigeria, Nsukka

E-mail: cindy.ezeugwu@unn.edu.ng

** Humanities Unit, School of General Studies, University of Nigeria, Nsukka

a generally acceptable notion of the term theatre because of its complexities. This in other words, means that theatre has different interpretation to different people (society), culture, age, function and understanding, but the need to conceptualise it has become imperative because of its relevance to the society especially in the contemporary times.

Theatre here does not mean a medical operating room or laboratory for experiment in the medical field. It is not a place or building consisting of a stage and sitting arrangement where the audience gather for drama and musical concerts among others. (Hansen, 1991, Omeje, 2019) see theatre as a subcategory of that human play mode called art in which human beings, through the use of their voice and body and sometimes aided by other theatrical elements like costume, make-up and light among others, pretend to be what they are not through impersonation, with the agreement and cooperation of one or more audience/ spectators in a given space.

From this impression, one can rightly assume that theatre is a 'make-believe', illusionary assemblage of teaching and entertainment programmes. In this study, art and theatre are sometimes used interchangeably because theatre is adjudged to be 'the mother' of all other arts that thrive on imitation, impersonation and all manner of stage craft whose medium is either the stage (live performance), electronic examples which include film, television, radio and so on, and print, example play text and script, which aims to teach, entertain or both.

Every time theatre is mentioned, not only do we bring certain preconceptions about what experience it should be, but we also bring certain values and norms of society's acceptable behaviour against which we test everything that happens in life, that is, its relationship to the larger society from which it presents us with a wealth of experiences. Unquestionably, there is a constant interaction between the convention of acting, values, attitudes, and conventions of behaviour of the society in which the theatre takes place. Therefore, if theatre is characterized by a phenomenon, it becomes true that whereas a primitive man understands theatre as "life" a modern man may see it as "art" (32). Thus, both are right in their different views because theatre can be assumed to be life and art among other things. The researchers are of the view that the term theatre can be explained as an act of communication which seeks to mirror the society and societal issues. It also seeks to bring about changes in the society by enacting real or imagined events. In the words of Egwugwuallah, "as much as theatre entertains, it also has the capacity to provoke thought or action about significant issues"(4). Theatre therefore, can be aptly captured as a collaborative art that incorporates the use of live performers in the likes of actors and actresses in a given space and in the presence of audience.

The Theatre Media

Theatre media can be classified into three headings which can be further broken down into sub-headings. They include the following:

- (i) The traditional Theatre medium which is made up of:
 - (a) The stage (b) The Community Theatre (c) Educational/Children's Theatre.
- (ii) The Electronic medium. This is comprised of
 - (a) Radio (b) Video/ Cinema/ V.C.D. (c) Television (d) Camera (still & motion).
- (iii) The print medium, which is made up of:
 - (a) Books (b) Newspapers (C) Magazines and (d) Scripts) among others.

The researchers shall be constrained by space and time not to explain in details what have been listed above, but suffice it to say that what concerns this study is the traditional theatre, in which case, the art of acting shall be delimited from others, being the power of perception of roles by the actors especially those associated with the purpose in question.

Theoretical Considerations

The Enlightened Guile and its similar categories as a theory in theatre parlance fall under the umbrella of Traditional Mode of Literary Expression. Emeka Nwabueze, who coined the term 'Traditional Mode of Literary Expression' maintains that:

It lends authenticity to integration and universality, the setting of traditional tales is far removed from the ordinary specific environment. The authors of legends and folktales involve the characters in issues of universal relevance to the society, not to a particular group. Often, the setting is seven forests and seven rivers away from the ordinary locale of the living, in order to situate it in a purely anonymous environment so that setting does not encumber interpretation or appreciation (36).

It is a theory that allows the works of literary art to constantly and indirectly refer to something that fits into another thing that could further be referred to. The idea of Enlightened Guile finds expression in the theory of Traditional Mode of Literary Expression which uses indirect ways and methods to address any subject matter. Another subdivision of Traditional Mode of Literary Expression includes cryptic mode which is a technique of theatrical expression propounded by Nadine Gordimer. This technique affirms that:

It is resorted to in times and in countries where religious persecution or political oppression drives creativity back to its own hiding place, indigenous as an oracle, a voice that cannot be identified speaks the truth in riddles and parables not easily defined as subversive (113).

This same technique is what Femi Osofisan postulated in his work *Drama as Surreptitious Insurrection* where he suggested that "artists could confront, demystify and triumph over the terror of the state through proper display of the gift of metaphor and magic, parody and parable, masking and mimicry" (51).

While Nwabueze sees the technique as merely fit for creating a universal theme, Osofisan and Gordimer view it as a "strategy fit for artists' safety" (9). That is, a situation whereby artists use fables, symbols, allegories, parables, idioms and other forms of special strategies of Enlightened Guile to make social commentary or criticism on the state of affairs of the state/government and still escape victimization by the powers that be.

In this study, Enlightened Guile, as a literary theory shall be dislodged from its literary stool to a theory of practical demonstration with a view to subject it to yield the elements of disguise in the selected plays. The term 'guile' is often viewed as repulsive especially when it comes to a matter of honour, for it is synonymous with such derogatory terms as cunning, artful, deceptiveness, dishonesty and duplicity. Thus, when the act is romanticized with the prefix 'enlightened' it shows its acceptance as an elitist term in combination with 'guile' hence the term 'enlightened guile' which stands for deliberate pretence, impersonation, act of deceit, falsehood and so on, which when deliberately applied to boost security operations and to

infiltrate into crowd or mob often provide avenue for information gathering. From the theatrical perspective, every human endeavours, irrespective of its magnitude or otherwise are geared towards achieving one security aim or the other.

The scenarios below aptly explain the point of this discourse in clearer terms. It encompasses two ideologies that can be explained using two popular Nigerian adages: 'one has to behave like a monkey, for one to catch a monkey' (this in simple term, means playing along by temporarily assuming some new behaviour with a view to achieve a set goal). The next one is 'one has to dabble with chicken like a hawk but should never become a hawk' (this implies playing along in a given situation and at the same time, maintaining one's integrity in a given situation). Put together, it means impersonating, imitating and disguising with a view to achieve set objectives without compromising one's integrity.

An Overview of Enlightened Guile

Enlightened guile can manifest in different shades, for instance during students' riot or protest, security personnel are usually deployed to investigate, gather information, make necessary arrest or disband the process. Oftentimes, what the personnel are expected to do is to impersonate students, infiltrate their camps and join in the demonstration without necessarily engaging in any malicious destruction of property as is always the tradition, observe the ring leaders and signal for their arrest, make an attempt to dislodge the process and quell the protest among others. In this way, 'Enlightened Guile concept has been applied. The difference between this process and what Anthropologists call "participant observation" method lies in subjectivity. Why most security personnel prefer courses in the Social Sciences to Theatre Arts, studies may stem from intellectual bigotry or mere ignorance. For while the Social Sciences prepares for only the intellectual and psychological ability, Theatre Arts in addition equips the candidate with the prerequisite practical experiences of the enterprise. Hence, 'experience they say is the best teacher'. To further explore the manifestations of Enlightened Guile concept in theatre, the researchers will analyse Ngugi WaThiong'O's *The Trial of Dedan Kimathi* and Osofisan's *Morountodun*.

Synopsis of *The Trial of Dedan Kimathi*

WaThiong'O's play *The Trial of Dedan Kimathi* which he co authored with MicereGithae- Mugo addresses the issues of colonialist interpretation of the Kenyan Mau Mau movement, the portrayal of its leader Dedan Kimathi as a mentally unstable and deadly revolutionary fighter, the shady circumstances behind his prosecution and trial and his refusal to surrender to British imperialism. The play opens in a courtroom that is racially segregated and presided over by a white judge whose major interest is to find Kimathi guilty by all means. Kimathi faces four trials and refuses to make a deal with Henderson which is expected help him get a fair judgment in a case that he is innocent of. In the play, Ngugi re-examines history with a view to revise and expunge all the deliberate falsehood being peddled by the colonialist against real Dedankimathi.

Synopsis of *Morountodun*

In *Osofisan's Morountodun*, the Moremi myth is reproduced in Alhaja's daughter Titubi and her security surveillance role bothering on the war between the government and the peasant farmers. The farmers it appears were winning the war, thus, Titubi set out in search of the poor masses and their leaders with a view to crush and suppress their common will. She first storms the theatre with her group to disrupt a play production which is about to start because she is of the view that the essence of the play is to ridicule the upper class which she belongs to.

Titubi sees herself as a possible tool which can be used to capture Marshal the leader of the peasants and voluntarily offer herself to be used as a bait. She is thrown into the same prison with the farmers to enable her fish out their leader who is joining forces against the government and the elites. Titubi refuses to give in to her mother's plea to change her decision about infiltrating the camp of the perceived enemies and while inside the cell with the farmers, she tells a fabricated story of how she killed her children and is banished by her people and sent to prison. She urges the farmers to accept her in their fold and after their initial doubt that she may be a spy sent by the government to spy on them, Marshal accepts her into their group. With her acceptance as a nurse, Titubi assumes the role of treating the injured soldiers and performing other chores. Over time, she comes to appreciate the plight of the downtrodden masses and what they go through daily in order to survive.

Manifestations of Disguise/ Enlightened Guile in *Morountodun* and *Trial of Dedan Kimathi*

In a conversation with her mother, Titubi has this to say:

TITUBI: They are coming mama, and the only way left is to infiltrate their ranks quickly, discover their real leader and the source of their ammunition. I volunteered (more excitedly) you see mama they are coming to this prison this week. The police have got the advance information that the peasants plan to raid this place to release their captured colleagues. So it is perfectly simple. The police will let them come and free the prisoners, including me.

ALHAJA: And then?

TITUBI: And then I go with them to their camp (20).

The lines above between Titubi and her mother captures her plans to cunningly disguise who she is to enable her penetrate the camp of her perceived enemies in order to demystify and conquer them. In fact, her acquiesce to go along with the plan is a subtle act to help expose the poor farmers to more violence by the state, Titubi is able to do this through the lens of Enlightened Guile. In another related development, legend has it that a similar scenario played out when the Igbos raided Ile Ife kingdom repeatedly in search of slaves. It is recorded that their invincibility is not broken until Moremi volunteers to stake her life and take the risk of captivity to enable her penetrate the camp of the enemy and unravel the mystery behind their seemingly invincibility.

Another scenario is a contemporary incidence of a police woman named Tafa Adeoye, who is instrumental to the arrest of the leader of the 1969 Agbekoya farmers uprising. An incidence that happened in the former Western state of Nigeria, where illiterate, docile and poverty ridden farmers were driven to take up arms against the establishment to end their cycle of vicious economic exploitation by state representatives. Tafa Adeoye like the legendary Moremi gave up her royal splendour and offers herself to be used as a bait to capture the

Agbekoya leader. She deliberately marries Marshal, the leader of the farmers and through her, he was captured by the authorities. In WaThiong'O's dramatic work, *The Trial of Dedan Kimathi*, there are several instances of disguise and Enlightened Guile manifestations. First, when the WOMAN sees a security officer manning the road, she pretends that she is an old harmless woman and this is captured in her response to Jonnie thus; "I am only a poor woman. Leave me alone to go my own way. I am only a poor woman carrying food to save my dying children"(11). In actual sense the Woman is actually trying to smuggle a gun across to Kimathi who is about standing a trial for an alleged act of terrorism. In another instance, a BOY and a GIRL were given a loaf of bread by the woman to deliver to a person disguising as a Fruit Seller, the essence is to have the gun smuggled in to Kimathi inside the court room.

The scenarios above clearly capture the role of disguise/imitation and Enlightenment Guile theory as a security surveillance channel through which Titubi, Moremi Tafa Adeoye, Woman and the Fruit seller were able to break into the enemies camp with a view to unravel the mystery behind what they do, overwhelm their perceived enemies and able to accomplish what they set out to achieve.

Perspectives on Security Surveillance

Professional definition of the term security emphasizes the act of 'protection of lives and property'. This is of course the general idea of security, but for the purpose of this paper, it shall include protection of other things other than lives and properties, for example, jobs, food, sanctity and so on. Therefore, security can aptly be captured as all the things we do and how we do them in order to preserve or improve the status quo. Surveillance on the other hand means an intense or close observation or monitoring of an alleged criminal, lawbreaker(s) or a spy. In a broader term, the term surveillance can be explained as observation of activities, attitudes, events, information or chain of events with a view to influence, quell, gather information, manage and direct series of actions and events through the channels of electronic equipment or human intelligence. Often time surveillance data are used to determine the magnitude of the security issues on ground.

Going by these explanations, it implies that greater percentage of what we do as adults bothers on security and surveillance. By implication, most people, and not only the professionals who are on the security-pay roll, are security personnel. To support this argument is to hypothesize that anybody who puts on any form of security or protective gear and measure with a view to safeguard anything tangible can be referred to as security personnel.

Take for instance; we lock the doors of our houses, rooms and gates to protect ourselves and our property from thieves and intruders. We apply different security measures to protect our property from criminals. We even renew the papers of our vehicles and pay taxes as and when due to protect ourselves from the wrath law. We eat good food to boost our immune system against diseases. We strive to get good education to enable us secure good employment. We arrive at our offices on time to save ourselves from receiving queries that may make us lose our jobs or get suspended from work. We dress well to save our sanctity; the examples are inexhaustible. These and many more are basic security measures and operations we adopt on daily basis. In view of this, one can rightly argue that the relevance of security personnel encompasses almost every aspect of human endeavours.

The Relevance of Theatre to the Society

Theatre from the beginning has religious overtone. This is very true when we take a look at the origin of theatre which has its root in the ritual worships of a god (Dionysus) and developed to a level outside religious boundaries. Let us consider some of the relevance of theatre.

(1). **Socio-religious Relevance:** In the words of Margot Berthold:

The theatre is a social and communal work of art; this was never truer than in ancient Greece. The crowd that gathered at the Theatron were not merely spectators, but participants in the most literal sense. The public were active partners in the religious and theatrical ritual and were drawn into the sphere of the gods, and partook of the knowledge of the great mythological connections. Thus, out of the common conceptual world of religion, and out of the commemorated heroes, grew the Olympian, the Isthmian, and the Nemean games as well as the cultic celebrations of Apollo... (127).

Notable theatre scholar Ossie Enekwe also submits that "from the point of view of African theatre which has ritual concerns, drama recreates or affirms models of familial life" (158). In view of this, African drama can be said to be both mythic and ritualistic in nature.

2). **Aesthetic Relevance:** Japanese Noh theatre performs a different function to its society and audience just like its Indian counterpart the Sanskrit drama. Of the Japanese theatre, J.P Clark admits that the Japanese say of their Noh theatre that "the aim is to open the ear of audience and "open his eyes to the beauty of form..." (57).

Oscar Brockett and Franklin Hildy commenting on Indian theatre are of the view that the "central goal of Sanskrit drama is the appropriate rasa, variously translated as aesthetic delight, fundamental mood or joyful consciousness" (593).

(3). **Teaching and Entertainment.** These dual functions of theatre were seriously advocated for, among the neo-classicists. Cameron and Gillespie states that:

The Neo-classicists sought a justification for drama and theatre and found it in their ability to teach moral precepts while entertaining an audience. To teach and to please were defined as the dual purposes of drama and playwrights desiring critical acclaim made sure that their plays perform both functions (275).

Other points worth mentioning in the areas of teaching, education and entertainment, should be credited especially to Community Theatre as Ngugi Wa'Thiong'O recounts:

Early one morning in 1976, a woman from Kamiriithu village came to my house and she went straight to the point: "we hear you have a lot of education and that you write books. Why don't you and others of your kind give some of that education to the village? (34).

Thus, true to the woman's request, Wa'Thiong'O sprang into action, using theatre to educate, inform and entertain the people of Kenya and other places, in, their local language, exposing the evils of colonialism.

Between 14th-23rd June, 1999, United Nations International Children's Emergency Fund (UNICEF) used Community Theatre to educate, inform and entertain different communities in Nigeria on "the provision of primary Health Care, Public Health Education and Reduction of Infant Mortality among others"(UNICEF Report, 2019).

This report by UNICEF try to explain the relevance of theatre in educating and sensitizing communities on issues affecting them.

(4). **Social awareness and Orientation:** This is another very important aspect of Theatre. Describing its efficacy, Enekwe explained thus:

...the former developed a travelling theatre called "Theatre - on - wheels" that during its first tour in the three regions of Nigeria staged Moliere's Scapin which they had renamed Suberu. Performers aimed at bringing "social" awareness into theatrical productions by re-enacting on stage, the way society lives (26).

It shall be recalled that Ibsen's plays especially *Enemy of the people* and *Ghosts* are good examples of plays that set out to create social awareness and change. Alongside these is Osborn's *Look Back in Anger* of which Robert Corrigan avers that:

Osborn was in fact, mirroring the change that has taken place in British society as a result of the collapse of the rigid class structure which had dominated the country for centuries. In a very short time, these shattering new theatrical conventions become common place because they correspond to the social conventions at work in post-war England (70).

(5). **Theoretical Relevance.** Associated with teaching relevance is the development of theories. By implication, using of dramatic methodologies in teaching has become one of the leading theories in education. In support of this, Mathew M. Umukoro posits that:

Every discipline is amenable through dramatic method. The success of which is dependable on the teacher's ingenuity and imaginative ability. The more abstract the discipline, the more tasking the teacher's imagination (120).

Toeing this line, it is pertinent to note that Dikeoha developed a dramatic methodology which he uses to solve scientific (Mathematical) problems in his popular work *Dikeohamathics*. Specifically, his Basket Method has proved to be an indispensable theory that demonstrates how, using baskets, a pupil/learner can understand easily and very quickly, how and why it is possible to arrive at '-1' given $9 - 10$ equation. For instance, $9 - 10 = -1$. This means that, '1' is a debt to be paid back. Still, in support of teaching using dramatic methods, Bakary Traore is of the view that "theatre can also be meaningfully utilized in that special branch of teaching which is basic education, citing the example of an experiment sponsored by UNESCO in Egypt" (109).

Considered in its multiple forms, Bertolt Brecht's Epic theatre comes to the fore because his type of theatre is aimed at making an intelligent, active and participatory audience. Hence, his amalgamation of cinematography, the stage and other media to literalize the theatre. It is the view of the researchers that this form of theatre, (Epic Theatre) shall, without doubt, lead to technical-know-how in theatrical experimentations and encourage literacy in Information Communication and Technology (ICT) to the maximum among the practitioners.

(6). **Medical Relevance.** The theatre therapy has been found very useful in treating certain ailments especially that of mental disorder and other health related sicknesses. The use of music and psycho-drama are often recommended for such cases. In handling certain ailments, the overall condition of the patient may become upsetting and burdensome. This condition requires the medical attendants' enduring patience and understanding while assisting the patient. Such required virtues are instilled and internalized during acting and directing rehearsal periods in the theatre.

(7). **Commercial purpose.** Though, theatre (especially the western theatre) is well known partly for commercial ventures, Enekwe confirming it, added that:

Because western theatre is usually commercial, it tends to lay too much emphasis on numbers, since the theatre is meant for those who can pay... The situation is different in traditional African theatre where human presence is the essence of theatrical events (41).

Although Chinua Achebe denied writing for financial rewards, he and some other writers have been accused of such and the accusation is based on the notion that they write in English Language. People like late Tai Solarin argued that their books are commercially induced and written in English" (87). Nevertheless, theatre workers and practitioners pay and also receive (as the case may be), financial rewards, whether formally or informally. In African traditional masquerade performance, for instance, the spectators are known to often spray money or give gift items to the performers to show appreciation and to encourage them for their efforts. In view of this, one can rightly say that theatre brings about commercial activities to the people.

(8) **Agent of Propaganda.** As an agent of propaganda, Wa'Thiong'O, Achebe, Wole Soyinka, Brecht and Athol Fugard among others used and still use theatre in various forms to campaign against oppression, racism, capitalism, subjugation and so on. Wa'Thiong'O developed the Kamiriithu community initiative in which he uses the theatre to fight colonialism and oppression in East Africa. His play *The Trial of Dedan Kimathi* is a good example of an Agit prop theatre. Accounting for this type of theatre, Wa'Thiong'O states that:

We had written what amounted to a literary manifesto calling for a radical change in the attitude of African writers to fight with the people against imperialism and the class enemies of the people. We called for a revolutionary theatre facing the consequent challenge... we had gone on to define good theatre as that which was on the side of the people, 'that which, without making mistakes and weaknesses gives people courage and urges them to higher resolves in their struggle for total liberation (43).

Toeing the same line, the researchers recall a similar instance where Achebe (82) affirms that:

This was the situation in which I wrote *A man of the people*. The irrepressible Wole Soyinka put on stage a devastating story *Before the Black-Out* which played to a full house night after night in Ibadan. The popular travelling theatre of Hubert Ogunde and his many wives began to stage a play clearly directed against the crooked premier of

western Nigeria. The theatre group was declared unlawful to the society and banned in that region (82).

The same spirit of agitation against capitalism, lead Brecht to develop the Berliner Ensemble where most of his plays were directed. Sergey, Tretyakov added his voice to the political relevance of the theatre and pointed out that:

The traditional drama portrays the struggle of class instincts. Brecht demands that the struggle of class instinct be replaced by the struggle of social consciousness, of social convictions. He maintains that the situation must not only be felt but explained, crystallized into the idea which will overturn the world (24).

(g). **Vocation.** Theatre creates vocational opportunities for theatre practitioners. The world-renowned film makers of Hollywood in America, Bollywood in India and Nollywood in Nigeria, among others, are known to have created notable movies, films and has produced many superstars in the movie industry. Thus, theatre serves as a vocation to many popular actors and actresses and other theatre practitioners. Film and movie superstars like James Bond, Chuck Norris, Jackie Chan, Genevive Nnaji and Funke Akindele among others could attribute their popularity to the theatre, else, they would have just assumed the role of ordinary people.

Conclusion

The study attempts an exploration of an aspect of the theatre which before now has received scant attention by scholars. This aspect which is captured in this paper as the potentials of disguise and imitation in security surveillance and management is examined through Ngugi WaThiong'O's *Trial of Dedan Kimathi* and Femi Osofisan's *Morountodun*. It has become imperative from the idea of imitation and disguise that theatre artists are better situated for almost every profession including security operations. This is in view of the fact that through disguise and imitation, an artist could imitate, camouflage, penetrate and apprehend, resolve any crisis or at most shove off a threat. If there is any profession that requires patience or endurance to excel, theatre offers this virtue which is usually visible especially during rehearsals. While most military training are targeted towards building strong physical body, theatre rehearsals work towards building both a resilient soul and a flexible body with the idea that strong objects break but the flexible objects bend. During rehearsals, the mind is trained to perceive as experience, what others see as punishment. On the long run, when occasion calls to exhibit this experience, the theatre artist does it with equanimity taking into consideration, his many years of training and rehearsals.

The researchers contend that in a delicate job like security operations and, the deployment of dramatic impulse or theatre talisman (Omeje, 18); through the enlightened guile, pretence, disguise and fake identity among others, becomes sine qua non. For this reason, the researchers suggests that to boost security operations and surveillance in Nigeria, individuals who intend to pursue careers in security related professions are encouraged to take at least a diploma or a degree course in Theatre or performing Arts as a pre requisite condition for employment.

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