

Exploring the Potential of Pulpitic Theatre and Drama in the teaching of Qur'anic Messages in Nigeria

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Received 19 October 2021; accepted 20 November 2021

Published online 26 December 2021

Abstract

Drama and theatre are naturally parts of human life right from the time of creation. They both have their origins in the cultural settings of the past and the vicissitude of the present. The Drama and theatre has been used in several ways to pass messages to individuals and group of people. But we can still see many Muslim scholars and preachers in Nigeria who are against theatre and drama, therefore not allowing Muslim students to go for the course. This category of the Muslims are anti-theatrics. The intention of this paper is therefore to draw attention of the Muslims to the usefulness of Drama and Theatre in propagating Islam. Descriptive method of research is used and the research shows that there are many Quranic stories that can be taught through Pulpitic theatre and drama if it is explored by the Muslims. The researcher draw the attention of the Dua'at (propagators) of Islam to explore the potential of Pulpitic theatre and Drama in the teachings of the Quranic verses to the Muslim faithful and other members of the society.

Key words: Potential; Pulpitic; Theatre; Drama and Quranic

Musa, A., Zekeriyah, I., Rahman, L., & Danladi, M. Y. (2021). Exploring the Potential of Pulpitic Theatre and Drama in the teaching of Qur'anic Messages in Nigeria. *Higher Education of Social Science*, 21(2), 83-89. Available from: URL: <http://www.cscanada.net/index.php/hess/article/view/11544>
DOI: <http://dx.doi.org/10.3968/11544>

INTRODUCTION

The rate in which Christians uses drama and theatre in propagating Christianity leads to one asking for

the paucity of Islamic drama and theatre. The poor participation of the Muslims in exploring drama and theatre as tools for the propagation of Islam is something to be worried about because theatric evangelism is a very vital instrument that can easily penetrate the mind of individuals. The Muslims see drama and theatre as un-Islamic due to the mix up men and women, nudity dressing, singing and dancing, etc.

When people are invited to attend a public lecture where someone will be asked to admonish the people, you can hardly see large turnout of the people but if a performance is staged you can even record more audience than the people invited. But still many Muslim scholars and preachers still see theatre and drama as something forbidden forgetting that Religion and Theatre have been intimately connected in nearly all parts of the world since theatre's earliest beginnings including the Arab world. Bamidele asserts that: "if you want to catch a monkey you behave like a monkey. If you want to teach people the story of Allah and the injunctions of the Qur'an why not go through performance." (p.67)

I quite agree with the above assertion of Bamidele because Islam in the contemporary Nigeria needs drama and theatre as a means for the training of the youths and little children based on Islamic knowledge of ethical value and concept as taught by the Qur'an and the Prophet (Peace be upon him).

There are so many Quranic stories such as: Musa (Moses) and *Fir'awn* (Pharaoh), Prophet Ibrahim and his people, the *Ashabul-khaf*, Asiya the wife of Fir'awn and many more. The biography of notable Islamic scholars and their contributions can also be staged for the people to watch and learn. It is on this note that the researcher decided to look into how Muslim scholars and preachers can explore the potentials of pulpitic theatre and drama in the teaching of Quranic messages in Nigeria.

This study addresses and compares various forms of social drama and theatrical performance conducted

by Muslims in places like Egypt, Iran, Bahrain a Shi'a majority society. Historically, both Sunni and Shi'a, though differently manipulate observable ways of creatively enacting and embodying their beliefs as represented in various forms of daily life including social dramas, folk theatre, art displays and religious rituals.

It is against this background that this paper seeks to explain and sensitize the Muslim scholars and preachers in Nigeria to have a rethink on their view about theatre and drama.

THEATRE AND DRAMA

Theatre and Drama has been given different definitions by different literary scholars, all these depend on how these various scholars view them. Reason for bringing some of these definitions is to re-educate some of the Muslims scholars and other who are still having misconceptions or are ignorant about Theatre and Drama.

The Merriam Webster Dictionary define drama as: "a composition in verse or prose intended to portray life or character or to tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance." And the Oxford Advance Learners Dictionary defines Theatre as: "Plays considered as entertainment. It is the work of writing, producing and acting in plays."

Drama and Theatre are so much related with some little differences. According to Akor drama can be defined:

...as plays that is acted on stage for the audience to see. It makes use of the actors and the actresses as the special tools to carry out the performance. A drama can never be completed until it is acted or performed on stage or theatre. (p.7)

If one is to understand Akor, it means drama and theatre are not separated. Mike Wight in his own effort to differentiate between drama and theatre asserts that:

Drama is a script printed text, otherwise known as the script. Drama is defined as a branch of theatre that essentially helps illustrate an event or situation through acting. Drama can also refer to an episode of life that involves some sort of profound emotion or conflict, the term is most commonly used to define and categorize film, play, and TV and novel genres. While theatre is essentially the actual play production as a whole itself, instead of just the script. An entire production requires actors, a stage, costumes, lighting, sound effects, background and audience. (p.3)

Going by the above definitions and assertions, drama and theatre cannot be separated. However, theatre must have three basic properties; a space to perform, actors and an audience. In the space a drama is brought to life by idea of a dramatist, or playwright, the idea of a director, and the actors skill which combine to make the audience believe that what is happening on stage is (the drama) real. Drama and theatre put together promote learning and teaching that can enhance the development of religion and culture.

Drama and theatre are medium for entertainment, education and information and every culture, religion and society must entertain, educate and inform its people. Therefore the Muslims in Nigeria need to key in this direction as methodology to makes the people understand their religion better. We have seen many written texts of plays in Arabic language by some Nigerian Arabic scholars most especially in Academic but my bone of contention is that Muslims should understand the role of theatre and key into it professionally by writing scripts for performance. It is high time we begin to see good side of theatre and explore the potentiality of it.

DRAMA AND THEATRE IN ARABIC LITERATURE

Drama and Theatre were not actually seen in the classical Arabic literature like that of real play is performed on a stage through dialogue by actors. According to M.M. Badawi: "Classical Arabic literature did not know drama in the sense of an established art form which provides an imitation of an action on a stage through dialogue in verse or prose by human actors." (p.241)

Historically, literary elements are visible in some Arabic poem of the *Jahiliya* period. These elements represented the Bedouin characteristics such as fulfillment of promise and loyalty, entertainment of guests and horsemanship. The example of these are: 1- the story of Hatim al-Tai who slaughtered his camel for his guests, leaving his sons hungry, is meant to infuse into the hearts of the Arabs the sense of generosity and as well to encourage them for it. The story of *Samaw'al-bin Adiya* who did not surrender to the enemy though his son was killed before his eyes also represents loyalty. The story of *Majnunnu and Layla* which resembles Shakespeare's Romeo and Juliet signifies steadfastness in love.

All these unique elements disappeared from the Arabic poetry with the appearance of Islam in Arabian Peninsula. The emergency of Islam made the Muslim Arabs to dedicate their life for the teaching and learning of the Qur'an and Sunnah. The famous Poets like Hassan bin Thabit and Qa'b bin Zuhair used to compose their poems in in the light of the Qur'anic teachings where they used and applied dramatic elements. And apart from this, most of the dramatic elements are noticeable in some chapters of the holy Qur'an, for example the stories of Habil and Khabil (Cane and Abel), Prophet Yusuf (Joseph) Prophet Musa (Moses) and *Fir'awn* (Pharaoh) and many more.

Mahbubur Rahman stated that: "pre-modern Arabic literary tradition followed dramatic elements and there existed some form of drama" (p.30) Mahbubur further stated that:

The dramatic elements can be noticed in an unpolished form in Abbasid Period. We can site the example of *Kalilah wa Dimnah*, *Alfu Laylah wa Laylah*, The Romance of *Antar* and *Risalat al-*

Gufraan etc. in fact, pre-modern Arabic literary tradition followed dramatic elements and there existed some forms of drama. One of the eminent writers named Yousuf Idris has rightly remarked that there are a number of native genres which display dramatic qualities. Some of them are: (1) *Taziya* or passion play, (2) *Khayl al-Zill* Shadow Play. (p.30)

In the Medieval period, the Shi'a community of the Middle East played *Taziya* or passion Plays in connection with the commemoration of the death of the grandson of Prophet Muhammad (Peace be upon him) Al-Husayn at the battle of Karbal in the year 680A.D. This event is observed every year on the tenth day of Muharram, with great fervor by the Shi'a Muslim Communities all over the world. These plays are always staged in an open spaces where passersby are always attracted to stay and watched the plays. Such places are train stations, motor parks and other places where large crowds are attracted.

The Napoleonic military expedition to Egypt and Syria (1798-1801) constitutes a significant historical moment. It has ever since marked the beginning of a conflicting interplay between modernity and coloniality as its darker side. The Molierization of Arab stages and the desire of the Arabs to appropriate Western models of theatre production came as an effect of this interplay. Napoleon's introduction of theatre was aimed to serve two main objectives: (1) as a means of entertainment for the soldiers and (2) as an agency aimed at changing people's traditions and implementing the French civilizing mission. (Khalid Amine, p.11)

Historical record shows that *Taziya* and Shadow play occupied an important place in the Arab history and were existed in the Arab world. There is no doubt or argument, the modern drama and theatre that we know today in Arabic literature is indebted to European models. The imported form of genre came to Egypt, Lebanon and Syria through the effort Napoleon Bonapart and later by Maroon Al-Naqqash. This is how Arabic Drama and Theatre continue to develop from one stage to another. According to Badawi:

...theatre became a more permanent feature of Egyptian urban life, it came to be used for political ends, mainly in Egypt's nationalist struggle against British occupation. Because of this deep theatrical activity Arabic drama got its maturity in Egypt in the second and third decades of the twentieth century. (p.248)

But one thing that is worthy of notice is that the kick against drama and theatre by some scholars in Nigeria today is not something new but an old issue. Several Arab scholars have published book against drama and theatre with the assertion that Islam does not allow *Taswir* the representation of either human or divine forms. This brief historical piece is to inform the readers who might not know that theatre and drama were part of the Arab literature for long and it has been used for several purposes.

PULPITIC THEATRE AND DRAMA

The Pulpit theatre is a play organized by groups of "Envagelists" who preach, sing, dance and entertain at market places, motor parks and inside big buses. (Nwosu, p.231)

Pulpitic theatre is a postmodern theatre. It is a situation where some group of preachers come together to utilize the potentials of theatre in reaching the masses with religious messages. It is a method majorly used in Nigeria by the Christian envagelists with the intention of taking the messages closer to the people. They sing, dance, entertain and preach at motor parks, market places and church premises. But the most common settings are motor parks and market places. They use the impact of "space" to play on the emotions of the spectators.

Canice Chukwuma Nwosu explained that: "this theatre is common in the Southern part of Nigeria and to a large extent, product of the harsh economic situations that preceded the Nigerian/Biafran civil war." (p.233)

Their major aim is mainly economic. Troop through the performances raised fund for survival. Nwosu further stated that:

They question stratification and capitalist bourgeois domination. Their songs and preaching criticize anti-social government policies. Though their major goal is mainly economic, they entertain, and members are empowered from the collective fund. (pp.233-234)

Comparatively, Pulpitic theatre has the same characteristics with the Street theatre. Street theatre according to Dictionary.com is "the presentation of plays or other entertainments by traveling companies on the streets, in parks, market square etc often with the use of temporary or mobile stages." The Cambridge Dictionary defines Street theatre as free entertainment that is performed outside in public places, especially near shops, restaurants and bars.

Nwosu stated that:

Pulpitic theatre combine narrative, dramatic movements, improvisation, acrobatic movements, empathy, music, song and dance in a single performance. The narrative usually center on long sufferings, disappointments failures in the life of the characters. The dramatic movements are very spontaneous, motivational and improvisational. The techniques are used to attract sympathy from the audience who see reflections of their own situations in the actions of the performers. (p.232)

Both Pulpitic and Street theatres are highly successful in urban and rural communities. The major basic properties of these two theatres are: a space to perform, actors and an audience. The street theatre can be found in the Arab theatre of the medieval period especial by the Shi'a Muslim community.

Pulpitic theatre can be used to convey simple messages. It also can be used to demonstrate and practice skills, and at its most skilful can also provoke debate and dialogue between the artists and the audience.

CONCEPT OF QURANIC MESSAGES

The word "Qur'aan," a verbal noun, is equivalent in meaning to "qiraa'ah," as both come from the verb "qara'a" which means "to read" That is, Qur'aan" literally means "a reading or reciting. However, the term "Qur'aan" has been historically used specifically to refer to the book which was revealed to Prophet Muhammad (peace be upon him).

The messages or subject matter of the Qur'aan is essentially man: man in relation to his Lord and Creator, Allah; man in relation to himself; and man in relation to the rest of creation. Bilal Philips asserts that:

The aim of object of the revelations is to invite man to the right way of dealing with his Lord, with himself, and with creation .Hence, the main theme that runs throughout the Qur'aan is that God alone deserves worship and, thus, man should submit to God's laws in his personal life and in his relationships with creation in general. Or, in other words, the main theme is a call to the belief in Allah and the doing of righteous deeds as defined by Allah. If the reader keeps these basic facts in mind, he will find that, from beginning to the end, the Qur'aan's topics are all closely connected to its main theme and that the whole book is a well- reasoned and cohesive argument for its theme. (p.89)

The major source of everything in Islam is the Holy Qur'aan and the Sunnah which means saying and practice of the Prophet Muhammad (PBUH) which he proclaimed in his last sermon at the Mounth "Arafat" that he left two things for the Muslim ummah (Qur'an and Sunnah). He emphasized that if the ummah attached to both, they will never go astray (Haykal, p.21)

The messages of the Qur'an are ranged from guidance to mankind, universality of the message, worship nobody except Allah, establishment of justice, moral significance, civilization or societal significance to historical events, political significance, economic significance and so on. The Sunnah of the Prophet further elaborate those messages of the Qur'an.

Critical study of the Qur'an reveals that a wide variety of literary forms have been employed in it and this conveyed the unique message of the Qur'an in the most effective way. Billal Philips states that:

The aim of the Qur'an is essentially the guidance of man in three spheres: in his relationship with God, with himself, and with the human society in which he exists. This aim permeates every verse and chapter from the beginning of the Qur'an until the last verse of its last chapter, number one hundred and fourteen. Thus a variety of literary forms were used to bring the message home to the reader without being monotonous or seemingly repetitious. Many of the forms are unique to the Arabic language and its constructions, while others are very intricate and appreciable only to literary and linguistic expert. (p.245)

One of the literary forms used in the Qur'an to convey the messages of Allah is *Qissah* (Narrative). People like to hear information conveyed in the form of a story. The human mind seems to relax and be comfortable when listening to stories. This why story writers are held in high

esteem by the societies throughout the world. Oftentimes, social criticisms have found their widest audiences through the vehicle of the story. Stories about people's culture and civilizations of the past are interesting because they represent mysteries to the people of the present. This why the Qur'an has employed the narrative (*Qissah*) format in order to convey its messages to man in an intriguing manner. The stories also served the purpose of reassuring Prophet Muhammad and his followers that the truth would eventually win out over falsehood, and this stories continue to serve the same purpose for believers today. However, one should understand that while many of the most popular stories are made up by their authors, the Qur'anic stories are all true. They are not made up by Allah to convey messages, but are in fact true historical events. Allah said in the Qur'an: "in their stories there is definitely a lesson for those possessing understanding, it is no invented story but a confirmation of the previous scripture." (Q12, p.111) in another verse

The religion of Islam has not live any aspect of human life untouched and that is why the Qur'an itself has taught man the methodology to relate with one another using different methods of which narrative is one of it.

USING PUPILITIC THEATRE AND DRAMA IN TEACHING QUR'AN MESSAGES

Going by the concept of Pulpitic theatre and drama, it is very glaring that it can be used to convey simple messages. It also can be used to demonstrate and practice skills, and at its most skillful can also provoke debate and dialogue between the Artists and the audience. Apart from Motor Park, Market place and street, there are other places where pulpitic theatre and drama can serve as means of teaching the Qur'anic and Islamic messages to the people such as Mosque Premises, marriage, naming and other venues of Islamic social gatherings.

It is a fact that the essential ingredients of pulpitic theatre and drama are music and dancing in their acting techniques. However, this is just to attract the audience and draw their attention to the performers after which the play will be staged and the message will be explained by the preacher. This theatre and drama can be explored in the dissemination of Qur'anic messages.

One of the major challenges facing the Muslim preachers in Nigeria today is the methodology of preaching. Condemnation and extremism have become the order of the day and this bring several conflicts among the Muslims and members of other religion too. Allah made us to understand through the Qur'an that the prophets are our role models such as way of calling people to the way of Allah.

Among the three categories of narratives (*Qissahs*) in the Qur'an, the first one is about the prophets. In such narratives, Allah the most high explains the different

methods which they used to call their people to the path of Allah, the miracles which they were given, the position of their people towards them and the end result of the struggle between belief and disbelief. Example of these type can be found in the stories of Prophets Nuhu (Noah), Ibraheem (Abraham), Musa (Moses), Haroon (Aaron) and Isah (Jesus). The stories of these prophets can be conveyed to the people through pulpitic theatre and drama. The story of Habil (Abel) and Khabil (Cane) also some literary elements. Therefore can also be staged using pulpitic theatre.

The second category of the Qur'anic narratives is concerning events and people not known to be prophets such as the stories of Taaloot (Saul) and Jaaloot (Goliath), the sons of Adam, the people of the Cave, Zul-Qarnayn, Qaaroon (Korah), Mary the mother of Isah (Jesus) and so on, these stories can also be converted to drama and convey it to the people through the pulpitic theatre.

The third category of the Qur'anic narratives is that of the event which occurred during the era of Prophet Muhammad (Peace be upon him). Such stories are very significant to the Muslims. For example, the battles of Badr and Uhud in chapter three of the Qur'an, the battle of Hunayn and Tabook in chapter nine of the Qur'an, the battle of the clans (Ahzaab) in chapter seventeen and so on.

All these stories can be firmly established in the mind of the audience if properly performed by the artists. However, all these stories have different underlying lessons. Islamic songs can be used in attracting the audience.

The followings can be the advantages of using pulpitic theatre and drama in the teaching of Qur'anic messages.

1 – It is used as an effective means for communicating with the local people and the outside world about the real messages of Islam and as well erase some of the misconceptions about Islam, such as the real concept of Jihad and other forms of stereotyping of Islam and Muslims.

2 – It also create an avenue for debate and dialogue between the Artists and the Audience.

3 – It serves as an avenue to distribute Islamic materials to the people after the performance and preaching such as: copies of the Qur'an, Islamic literatures, pamphlets and fliers etc. this because theatre comes and goes, so people need something that will keep reminding them about the plays they have watched.

4 – Pulpitic theatre can guarantee that there will be a repeat audience especially in the rural or small town settings. For this reason, performers have to develop a repertoire that enable them to change their piece if they discover that people already have particular sets of information and knowledge.

5 – It can play a very vital role in converting people to Islam without stress after watching the performance and listening to the preaching of the preachers.

6 – Pulpitic theatre is live. It is also photogenic. Where crowd gather, news is created, so apart from the usefulness of handouts in the language of the audience, there is also possibility that the performance can be used to obtain free coverage on television news programs or that performers can be interviewed by the local radio station and other Medias. Photographs taken by the troop may appear in local newspapers with stories about the event. It may also be posted on social media platforms by some of the spectators who may recorded the play with their phones.

Despite the recommendation of pulpitic theatre and drama to Muslim preachers as a means of teaching the Qur'anic messages to the people, they must know there challenges they must face in the course.

1 – Pulpitic theatre needs professionalism because getting people's attention and keeping it has something to do with what people expect and with what is unexpected. Therefore skilled entertainers who have some experience of street and community theatres should be drawn into the project rather than bringing in an inexperience group of people.

2 – Another thing is that keeping a troop or group on the move for this type of activities is not something easy at all. It request substantial logistical support. Transport, accommodation, troop management and public relations can be costly, not to mention the feedings and allowance of performers. Though in most cases the audience and passersby may drop money as a way of encouragement or support but that cannot be relied upon.

3 – The challenges of how to transform these messages into dramatic and theatric form could be a big challenge. Therefore a professional script writer is also needed in this great project and this why Muslim should study theatre and films.

CONCLUSION

Drama and theatre cannot be separated from human life because of their natural roles in teaching, informing and shaping the society. They both have their origins in the cultural settings of the past and the vicissitude of the present. The theatre tradition has been part of the ritual and social life of the people. (Abdulganiyi Musa and Isah Zubairu, p.163)

The narrative about the two sons of Prophet Adam (Peace be upon him) Cane and Abel in the glorious Qur'an is in a dramatic form, Allah informed by way of showing us in the Qur'an how He sent two birds to teach Cane what he should do with his brother's body after killing him. The story is narrated in dramatic form:

The selfish soul of the other led him to the murder of his brother; he murdered him, and became (himself) one of the lost ones. Then Allah sent a raven who scratched the ground to show him

how to hide the shame of his brother. "Woe is me" said he; "Was I not even able to be as this raven, and to hide the shame of my brother?" then he became full of regrets. (Q5, pp.30-31)

In the above verses of the Qur'an, Cane was taught on what to do with his brother's corpse. The characters are the two ravens, while the conflict is the fight between the two ravens which led to the death of one the ravens, and the spectator is Cane. All the above verses mentioned in this research demonstrated the literary form of the Qur'an. This is to say that drama and theatre as special genres of literature are concerned with religious commitment as it is concerned with other institutions and structures in society. Therefore, it is not ideal for Muslims to be against theatre and drama. History has proved to us that even the Arabs whom the Islam came to us though has dramatic and theatric elements in their culture before, during and after Prophet Muhammad (PBUH).

This research concluded that theatre and drama cannot be separated from the society. Therefore, Muslims should explore the potentials of theatre and drama especially the pulpitic theatre and drama as means of teachings people the messages of the Qur'an and Sunnah. The research discussed in brief the concept of theatre and drama and the different between the two concepts. It also did a little survey of drama and theatre in Arabic literature. Pulpitic theatre and drama were both explained, thereafter, the concepts of Qur'anic messages was also looked at in brief. The research findings shows that:

1 – Theatre and drama are naturally parts of human life, and it has been a tool for religious teachings right from time of the old.

2 – Modern theatre and drama we know today was not seen in the classical Arabic literature. Instead it is observed that pre-modern Arabic literary tradition followed dramatic elements and there existed some forms of drama including *Taziyyah*, *Khayl al-Zill*, Mimicry etc. it did not bring full-fledged dramatic quality rather it was developed in an unpolished manner.

3 – The research also reveals that a wide variety of literary forms have been employed in the Qur'an to bring the messages of the Qur'an closer the readers.

RECOMMENDATION

The paper would be inconclusive if some recommendations are not made. The following recommendations are therefore given in order to arouse the interest of the Muslim Preachers in particular and the Muslims in general in exploring the potentials of Pulpitic theatre and drama the teachings of the Quranic messages, and the promotion of Arabic and Islamic culture in Nigeria:

It is high time The Muslim scholars should give a rethink over their condemnation of theatre and drama.

The study of theatre, drama and film should be encouraged and not to be discouraged because they are

not only for entertainment. But can also be used to inform, educate, teach, sensitize and in some cases to mobilize the audience.

We should adopt the use of Pulpitic theatre and drama as a tool to mobilize and teach people the real message of Islam. The teaching will be a practical and live in which crowds will gather to watch the performances and after the message of the staged drama can be re-explained by the leader of the troop.

Islamic organizations and associations should take their da'awah activities to the rural and small towns using the pulpitic theatre and drama as their methodology.

Skilled Muslim artists who have some experience of street and community theatre should be engaged in the project in order to make it realistic.

Since keeping a troop for this type of da'awah is not easy at all, because of the substantial logistics. The well to do among the Muslims should support the project with their wealth in order to ease the project. The troop will need accommodation, transport and other logistics. They will also need to give their audience some things to take away with them such as: copies of Qur'an, Hadith books, Islamic literatures, pamphlets and fliers etc. Because the audience need something that will keep reminding them.

Scholars of Arabic and Islamic studies should not relent in their efforts in educating the masses through their plays because people need more knowledge about their day to day activities and things happening around them and other places.

Pupils and Students should be encouraged and educate to develop the habit of reading drama books as that will help them in understanding the society they live in and as well help in developing their language skills.

At any Islamic gathering such as marriage ceremony a brief performance on a topic related to matrimonial issue should be stage to educate the audience on tolerance by the husband, humbleness and obedience by the wife to the husband and as well Islamic ethics of marriage. On the Occasion of naming ceremony a play on child up bring can also be staged to enlighten parents on the importance of proper child up bringing according to Islam. On the days of Islamic festivals the troops should try also to create an avenue where people can for entertainment and as be educated on the significance of that particular festivals.

The Muslims should as well participate in the use visual tools to promote Islamic culture and civilizations. They should also use theatre and drama to counter those stereotyping and misconception about Muslims and Islam.

The Arabo-Islamic playwrights should read more books on playwritings, theories of drama and theatre as well have contact with their colleagues in theatre and film department to boost their skills on script writing.

The theatre Artists and script writers should avoid negative stereotyping of Islamic characters and Islam

because this this can provoke chaos and unrest among Muslims. It can also increase the Muslims hatred for theatre and film.

The theatre Artists and performers should avoid pornographic, erotic music and dancing on stage and screen. Because in Islam all these are unethical immoral. Islam does not permit it. The Islamic legal code should always be put into consideration when acting or staging pulpitic drama.

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