



**A Discourse on Colour, Costume and (Mis)Therapy in Ama Ata Aidoo's
*Anowa***

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Abstract

Drama performs different functions, one being therapeutic, which comes from the purgation of emotion from dramatic conflicts. This work examines the potency of Colour as colour and colour in Costume as vital elements of dramatic presentation in a story told through moving characters on stage, communicating subtle details of each character's personality with the audience's reaction. The work adopts the encloded cognitive theoretical approach in analyzing the roles of Anowa and Kofi Ako with other characters in Amata Aido's Anowa. Findings reveal that the choice of Anowa's Costume and the colour combination mitigated the escalation of her psychological malady due to childlessness. The lighting aesthetic also created the ambiance of emotional compartment for the audience's understanding of Anowa's domestic and marital crisis as a societal occurrence.

Keywords: Colour therapy, Anowa, Costume aesthetics, African culture

Introduction

As a reflection of society, drama accounts for many social and human manifestations. It reveals the various class strata into which society is structured, including that which gives credence to the need for an egalitarian society with basic rules. A product of society, humanity tends to see things critically and take the necessary steps for positive change. Society lies not only in its magisterial works but in less elevated, less art-conscious forms. It has encouraged the general expression of creativity within the society of as a serious opinion molder through entertainment. Therefore drama engages the totality of society's operational engine to advance the perception of reality from creative imagination to critical interpretation of broad human issues. As a subject of social phenomenon for interpretation, human action depends on time, place, and the audience, and it is inseparable from our daily actions

through actors, which the stage and film present as dramatic characters. Costume supports these recognizable features of peoples, and makes their origins possible and plausible. It is therefore an indispensable part of any dramatic or film production and it represents the total visual appearance of the actor's personality. Costume is also significant factor in acting beyond the covering or beautifying an actor. Thus, its importance is entrenched in the fact that the actors wear it and move in it and speak in it remains constantly within the attention of the spectator. Costume according to Peju Shuaib (2014), represents "a style of dress, including garments, accessories, and hairstyle, especially as characteristics of a particular country, period or people"(5) a practice inherited from the theatrical performances in Greece.

Costume and Colour Defined

Costumes are attires worn by actors to project the idea of artistic works and primarily to add aesthetic value to such artistic endeavours. This implies that Costume helps promote artwork if creatively utilized. The Costume has become an integral part of the Nigerian theatre and film industry because of its ability to add aesthetic value while aiding role interpretation and understanding by the audience. Costume is an indispensable aspect of performative arts; be it films, theatre, music, dance, drama, carnival, etc. The role of Costume is central, and it covers historical, aesthetic, formative, transitive, and representation of events on stage and in film.

Most importantly, Costume plays the role of cultural identity and recreation. The use of Costume to achieve the aforementioned is seen in films, especially those from epic genres. Epic movies are such that portray dignified language, celebrating the greatness and events that are vested with grandeur. This genre extends beyond the usual or ordinary feats. Hence, epic movies are very particular about costume design (Owuamalam, 2007). The aesthetics of costume design is all-encompassing; it is not only considered in terms of what is beautiful to behold but extends to cover so many roles.

Anjolaoluwa Abiosun (2023) observed that Nollywood wardrobes in recent times have gone beyond conventional expectations to glamorous inventiveness. These cut across "traditional attires that showcased the beauty of Nigerian culture in epic films to contemporary attires that showcased the modernization of our society" (234star.com). Among her picks are, Kate Henshaw in *Blood Sisters*, Elvina Ibru in *Bling Lagosians*, Latif Adedimeji in *Anyinla*, Shola Shobowale in *King of Boys*, Nse Ikpe-Etim in *King of Boys*, Bimbo Ademoye in *Anikulapo*, Sharon Ooja in *Glamour Boys*, Osas Ighodaro in *Smart Money Woman*, and Adesua Etomi in *Wedding Party*.

In terms of Aesthetics, costumes exude beauty and create a perfect form and appearance. Costumes heighten the aesthetic values of the play, offering basic information and coordinating the entire interpretation (Lyndersay, 2007). This means that costumes set tone and style, indicate time and place, characterize individuals and groups, underline personal relationships, create symbolic art, meet the practical need of the character being played out and as well unite the

entire production. It is a known fact that costumes worn by people of a tribe reflect them, even as it preaches the aesthetics and artistic nature of that tribe. Colour holds much potential in expressing characters, relationships, ideas, and meaning within a story. It has the power to subconsciously provoke certain psychological reactions from its viewers and draw attention to a particular character or theme. In a production, colour plays a crucial role in highlighting character traits, social status, and differences. Understanding the power of colour as a costume designer opens up new opportunities for visual creativity in your ideas.

A designer must properly grasp the characters' personalities and their relationships. After analyzing the script, the Costume designer identifies key character traits and emotions. Creating a list of these words allows the researcher to pick out the appropriate colours representing such ideas. Identifying the relationships between characters is helpful, as these can also be subtly expressed through colour combinations. On this basis, this paper discusses costume in Ama Ata Aidoo's *Anowa* and wonders if a therapeutic approach could lighten the burden of *Anowa's* personality struggles and marital travails.

Anowa: A Background to Psychological Disillusionment

Anowa's parents are opposed to the marriage because she is an only daughter, and much care should be taken in choosing a husband for her. Unfortunately, she keeps turning down suitors seeking her hands in marriage. But her mind is fixed on Kofi Ako who has proved to be lazy and weak, and who does not appear to have a goal. By this act, *Anowa* sinned defying tribal conventions to marry a man of her choice, when she bluntly said, "this was to be my marriage and not yours". It means that she is not prepared to be that mere African woman who is designed to stay home, bear children and be led to tend her husband's farm. *Anowa* would not have it. But *Anowa's* decisions goes beyond cultural defiance to a more fundamental pain. Babs Ajayi (2003) states, "Slavery and colonialism troubled *Anowa* greatly and for her these are no issues to be forgotten in a hurry, not after so much humiliation, destruction, and displacement of millions of people. *Anowa* craved a shift from the abuse of human beings and the exploitation of people for material gains" (nigeriaword.com).

The boldness to disobey her parents, family and community is propelled by pride, but it also comes with a consequence. Customarily, they form the strong foundations would deny or support her acceptance back to her root if misfortune ever sets in and she comes back to seek help. Thus *Anowa* is about tradition and culture, and how marriage, even though a desire of the parents and their daughters remains an emotional bond, it attempts to establish a new pedestal of relationship between them. In fact, it changes how parents relate with their daughters, it elevates her status, and gives her more freedom to personal decisions. For instance, her manner of dressing changes to newer and better quality, and she acts with more confidence and womanly authority. The issue of Costume and colour have a more psychological significance because of the link to slavery which sparked off the conflict between Kofi and *Anowa* and

consequently their tragic end. These aspects have received more emphasis in the foreign productions of *Anowa* than those performed in African countries, e.g. Britain and Haiti (see figs. 1 & 5).

Many have failed to understand what triggers *Anowa's* strong motive to defy tradition. But being a play deeply reflecting Africa's dark past, efforts are usually made to explain *Anowa's* defiance. Charles Donelan (2012) puts it succinctly explained as *Anowa* was performed for the Haitian audience. *Anowa* is:

A Ghanaian woman with the bad luck to have been born into history, and in particular into 19th-century African history at the height of the slave trade. *Anowa* took the audience very close to the core dilemma of the slave trade as seen through African eyes. Recognizing that her husband is "dipping his hands with the strangers" — an African expression for working alongside and supplying the transatlantic slave trade — *Anowa* enters a harrowing, apparently decades-long period of existential doubt, a doubt compounded by the lack of children in her union with Kofi Ako. (Donelan, 2012)

Unfortunately, this aspect of history, which embodies harrowing past is usually subdued when performed on the African soil. Rather, the issues of obedience, culture and childlessness usually the preferred themes.

Theoretical Interpretation

This work reflects embodied cognition theories which argue that representations are based on modal, abstract content. In contrast, theories of embodied cognition (e.g., Barsalou, 1999, 2008; Glenberg, 1997; Niedenthal, Winkielman, Krauth-Gruber, & Ric, 2005) argue that cognitive representations are based on modal, perceptual content that is based on the brain's sensory systems for perception (e.g., vision, audition), action (e.g., movement, proprioception), and introspection (e.g., mental states, affect). As physical experiences become schematized into multimodal representations stored in memory, these physical experiences form an integral part of shaping cognitive representations of abstract concepts. Thus, physical experiences can trigger associated abstract concepts and mental stimulation through this symbolic meaning. This is revealed in the abstract Costume of *Anowa*. At the opening of Phase One, the audience sees *Anowa* with a single piece of material about two yards long and 45 inches wide wrapped round her body. This is not unusual of the domestic appearance of African women. Later in Phase One, she adds a similar piece of material to the original, having one tied around the lower half of her body and the other wrapped over her chest. This of course is recognizably Ghanaian but it is not a casual wear. In essence, it is done basically to acquaint the audience with the transformative effect of Costume on *Anowa*; relating it with the symbolic stature of her role as a heroine and a character of distinction in the production. This is a conscious design to invoke special attention each

time Anowa appears. This consciousness bestows more responsibilities on Anowa in terms of apparel management, carriage and comportment.

Anowa's Costume also has a historical, cultural, and moral significance with a strong link to origin and upbringing. (Liljenquist, Zhong, & Galinsky, 2010), assert that adopting an expansive body posture of which Costume is a factor, affects one's sense of power and associated action tendencies—more so than being in a powerful role (Huang, Galinsky, Gruenfeld & Guillory, 2011). Without doubt, the Ghanaian traditional ceremonial attires, particularly for the elite comes with full gear knotted onto the shoulder (fig.2). It is argued that just like physical experiences, the experience of wearing clothes triggers associated abstract concepts and their symbolic meanings. For Anowa, it means a transition to new status. In particular, we posit that wearing clothe causes people to “embody” the clothing and the symbolic meaning being projected. Consequently, when a piece of clothing is worn, it exerts an influence on the wearer's psychological processes by activating associated abstract concepts through its symbolic connotations. This study refers to that feeling as ‘the transmutation aura’. It is a sensation, a moment of temporary elation, excitement or ecstasy or otherwise, that occurs when a costume along with its associated ornaments are put on a character, automatically and dramatically alter existing status of that character. It occurs at moments of wedding, coronation, ordination, induction, convocation etc. or when a hangman pronounces a death sentence. At this moment, the symbolic meaning of the black hood over the condemned is akin to the white or red cape of the wedded, ordained or coronated.

Although embodied cognition and enclothed cognition operate in similar ways, there is an important difference. In embodied cognition, the link between a physical experience and its symbolic meaning is automatic and direct. In enclothed cognition, the link between a physical experience and its symbolic meaning is indirect, as it is the clothes that carry the symbolic meaning. In other words, the symbolic meaning is not automatically embodied because it stems from the clothes—so it is not realized until one physically adorns the apparels. The aesthetics of Costume according to this theory established character relationships in drama. This relationship can aesthetically suggest the play through costume colours, making the material textures and motif a symbolic aid of interpretation (see figures 4 & 5). This is relevant to the embodied cognition theory because it will aid the audience's interpretation of the play to societal influence. The emotional state of the audience is crucial to their purgation muse after the production. The performance of *Anowa* depicts colours through lighting, scenery, and costume aesthetics. The heroine's Costume is a complex anecdote of royalty, slavery, and the celebration of purity. All of these play a significant role in the mental interpretation of the audience, but nonetheless, environmentally determined also (see figs. 1-5). This distinction between embodied cognition and enclothed cognition indicates that enclothed cognition involves the occurrence of two independent factors. These factors are the symbolic meaning of the clothes and the physical experience of wearing the clothes. This way, a character's costume helps to tell the story between the oppressor and oppressed, the victor and the vanquished, the sane and the

schizophrenic, the rich and the poor, the married and the spinster or the king and the subjects.

Fig 1. Anowa: The Haitien Perspective by David Bazemore (2012).



Fig 2. Anowa: Courtesy: Almasi Collaborative Arts Zimbabwe (2017).



Anowa's psychological wars compare to a patient undergoing chromotherapy whose whole being is under the colourful rays of the analyser. While Anowa maybe undergoing cultural and marital challenges, her case is not a medically certified one for medical therapy. However, the production approach of Anowa attempted to evoke a therapy through colour when she is immerse in a pool of cool colours. However, special dialogues were not adapted to accompany this situation. Even though, a chromo therapist uses colours and light to cure various disorders by applying these at acupoints and other body parts, Anowa's case contrasts these established disorders.

The lighting performance contrasted the most common tools used for colour application. These are candles, wands, coloured fabrics, coloured glasses, lenses, and gemstones, and carefully selected to use the positive effects. Color healing is relevant to the lighting effect of the performance. Lighting must conduct itself as a good facilitator in depicting the actors' inner mind and mental state at the point that the audience would relate with. State lighting for therapy must connect with the entire human system of the physical body, the emotional, mental, and spiritual aspects. The lighting for Anowa as ACU fell short of these conscious minute details capable of creating an expected psychological space for Anowa's emotional peace.

Despite the arguments against chromo therapy as a pseudo-science, the result of its practice in hospitals and therapy clinics around the world justifies its existence and practice. While its ability to balance the energy in the human body may be a claim, the reactions in the behaviour of the perceiver of certain colours clearly indicate a consciousness of approval or rejection. In the case of a costume, the preference for a particular colour of costume over another obviously indicates a psychological connection between the individual and a chosen colour. Costumes rarely offer therapy, however, certain textures are recommended for physical therapy. Emphasis is on clean, loose, and soft fabrics that offer freedom and comfort to the wearer. From theatrical perspective, as in fig.1, costume easily created genealogical link between the hero that is airborne and the commoner on the streets. This connection is well established through design patterns of the fabric and colour scheme. At this point, the delicate roots of humanity veers to and from the estuary of existence is subtly but symbolically painted.

Synopsis of Ama Ata Aido's *Anowa*.

This is a Ghanaian play that reflects the concept of African tradition against Western influence. In Africa, it is expedient for a grown-up lady to listen to the advice of her parent in choosing a spouse in order not to make mistakes in marriage. This finds expression in *Anowa*; the daughter of Badua and Osam. Badua her mother is worried because *Anowa* is yet to get married while Osam is not bothered. He rather opines that *Anowa* should be trained in the ethics of priesthood because her character reflects it. In most cases; *Anowa* counsels with spirits as a goddess. Badua in her view negates this, she suggested that she wants *Anowa* to be a "human woman, marry a man, bear children as men and women of the clan, and sit on her chair when she is gone as captainship in the army. (p. 13).

Anowa informs her parent that she has accepted to marry Kofi Ako; the farmer because he has sought her hand in marriage. Badua frowned at this, she said, she never counted Kofi Ako as one of her sons-in-law. He is just a cassava man in Yebi; someone who is not fit enough to be a man. *Anowa* remains resolute in her decision, she waves off the view of her parent, telling them that Kofi Ako is not a fool but a hard-working man. Osam is of the view that *Anowa* has the consent of her brothers, sisters, and uncle before accepting the hand of Kofi Ako in marriage. Above all, despite her parents' warnings and several appeals not to

marry Kofi Ako, Anowa eventually absconds from her home and elopes with Kofi Ako.

Anowa and Kofi Ako travel through the High Way to settle down as husband and wife. It is expedient to state that both negate their parents' views. Anowa later informs her proposed husband that she has yet to see the signs of pregnancy, while her husband stated that it is too early to be worried about that issue. Anowa rightly epitomized the attributes of an African Woman, in most cases, she suggested to her husband to marry another woman, as is evident in Africa. Polygamy is mandatory and it will reflect the home to be filled with infants while the head of the home will be accorded the dignity of the head of the family. As the play unfolds, Kofi Ako becomes prosperous in his farming business. He builds houses and buys slaves who help him carry out his farmer assignment. Anowa is looked upon as the Queen of the home. The news reached the people of Yebi, and they sing their praises but Anowa is not happy because she is yet to be called a woman. She is looked upon as a barren woman in Yebi. She refers to herself as a wayfarer; someone who is to pave the way for the harmonious existence of the people.

In phase three of this play, Anowa is reminiscent of the vision he had in her past life. She said she saw an entourage of slaves owned by Nana, the priest. At this point, Anowa made some revelations on her character trait as a woman, someone who should be apprenticed as a priest. As she reflects on her past life, the slaves in the person of Boy and Girl enter the stage to appraise her as a prosperous being. The girl thinks that Anowa should dress as a Queen instead of appearing in rags. She should be rightly adorned with beads and jewelry (fig. 4). Kofi Ako also castigates the attitude of Anowa as a wife. He believes it is wrong for her to always pace around the neighbourhood in a tattered dress. Anowa above all also raised the need for her husband to marry the second wife while Flatterer frowned at it. She vehemently told Kofi Ako to seek the advice of Nana the priest on how the two of them could have a child of their own instead of raising slaves and adopted children.

Kofi Ako: Are you referring to the fact that we have not had children?

Anowa: An adopted child is always an adopted child and a slave child is a slave...perhaps I am the barren one. But you deserve a son, so Kofi, I shall get you a wife. One of the plump mulatto women in Oguua. (p. 54).

Kofi Ako eventually sends Anowa back to her parent in Yebi with the assistance of slaves who helps to carry her belongings because Anowa is bent on the need for him to marry another woman. As the play concludes; Anowa accuses Kofi Ako that he had used his manhood for a money ritual because he had not slept with her on the same bed ever since they are married.

Anowa: Kofi, are you dead? (pause) Kofi, is your manhood gone? I mean, you are like a woman (pause) Kofi, there is no hope anymore, is there (pause) Kofi...tell me, is that why I must leave you? That you have exhausted your masculinity acquiring slaves and wealth (p. 61).

The mood in this scene was hostile, reflective and deterministic. The pool of light dropped from the bright amber of agitation to a blue-black shade of dusk on both characters.

Effects of Colour on Anowa

Colour is an integral part of our lives and reflects its beauty from the clothes we wear to the food that we eat. Colour is evidence in the style of dress, including garments, accessories and hairstyle, especially as characteristics of a particular country, period or history as evidenced in the theatrical performances in classical Greece. Colour functions not only as a disguise but also as an aid to the aesthetics in play production. It enhances the identity of an individual in play performance and life settings. Various colour theory models in production aim to explain the ambiance and character of dramatic characters. Theatre practitioners use the following colour; Red Green Blue (RGB) model, also used in electronic systems that transmit light such as computers and televisions, just as Red Yellow Blue (RYB) model is the colour system traditionally used in art. All have been around for centuries and are the model often taught in school. However, more recent experimentation has shown that the true primary colours are magenta, yellow and cyan. Thus Magenta Cyan Yellow model assumed a more modern approach to painting, and in fact, is the model used by printers. The objective of the primary colour is to reflect the character trait of actors in line with the ambient scenery. Royalty is represented with red and blue combined, which is also known as magenta.

This is evident in Anowa and Kofi Ako's characters as both abscond from their parents to settle down as husband and wife in another town. Despite their affluence, it is expedient to state that they both appear as peasants. Kofi Ako's role reflects a wealthy character but most of the time, his role is seen as an errand being. His thoughts and emotions are tinged with colour, each having its own perceived attributes and qualities. Anowa later informs her proposed husband that she is yet to see the signs of pregnancy while her husband stated that it is too early to be worried about that issue. Anowa rightly epitomized the attributes of an African Woman, in most cases, she suggested to her husband to marry another woman, as is obvious in Africa. Polygamous is mandatory and it will reflect the home to be filled with infants while the head of the home will be adored as the breadwinner.

Fig. 3: Anowa (a mismatch)

Fig. 3: An experimental performance at Ajayi Crowther University with a Southwest-Nigerian costume perspective.



Fig. 4: (the Ideal)

fig.4: Royal Kente. Courtesy: facebook.com. Retrieved 30 September 2023.



Colours are known to influence the behaviour and brain of people. Azeem and Raza (2005, p.9) posit that "Colour therapy has been used in Egypt, India, and China for centuries. Colours can heal disorders generated by stress. Every

colour has a different effect on the human mind." Ordinarily, colours appears astonishingly different under stage light than they are in real life. So stage lighting becomes tremendously complimentary to costumes. The creative use of lighting and scenery in Anowa serve as crucial points in telling a story. In the view of Effiong Johnson (2004, p. 193) "Lighting must conduct itself as a good facilitator through choice lamps, determined lighting angles...The background depiction must truly be the visual interpretation of the dramatic story". For an effective execution, the scenographer and the lighting designer's art must agree. The use of Lighting and Set Design is effective in this play fell short of their therapeutic expectations, even though the dramatist believed the sense of sight is a crucial factor that aids understanding of the story by the audience. The set was rightly divided into various scenes according to the action in the drama. Upstage is the Courtyard of Maami Badua and Papa Osama's cottage. Design with different household utensils. The centre stage is left open for the action to take place. Phase two of the action; is rightly enacted at the apron of the stage. Phase Three witnessed the use of props for adornment. The picture of Kofi Ako is rightly mapped out and hung at the rear of the stage. His abode is designed at the upstage right. This arrangement partially justifies material provisions but fell short of colour therapy. This age-old practice misaligned in the attempts to aid visual effects and bodily depiction compose the mental, spiritual, and physical state of a character.

When costume and make-Up are clearly applied as the play requires, they provide a clear depiction of the character's mission on stage. The visual strength of the costumes and make-up in the ACU performance provided the audience with aesthetic colour combinations. It is expedient to state that Costumes are worn by actors for several reasons; namely to cover nakedness, to provide warmth for the body, to show the status of the character played, to distinguish sexes, to identify cultures and to depict the period of production. Anowa being the protagonist of the play refused to wear costumes that depict her as such, rather she put on a wrapper tied around her waist, with a tattered top that does not represent royalty. This is one of the catalysts that send her back to her parent's house in Yebi because as a Queen, she ought to put on jewelry and make-up to adorn her prestige. Kofi Ako was not pleased with her. He ordered slaves to help her pack her belonging back to her people in Yebi. Also, Ama Ata Aido the playwright experiments with how colours and fabrics work within the settings. The character of Sam and Kofi Ako alternate with bright colours that tend to reflect the light that shines on them around their space, thus intensifying its effect. This particularly reveals colour as a crucial element of performance aesthetics rather than therapeutic.

Anowa: A Therapeutic Experimentation of Costume and Colour

The performance attempted a therapeutic approach considering Anowa's emotional struggles. It capitalized on Anowa's cultural needs and realities, rather than royal fantasies. This pretentious low life portrayal offended Kofi whose latent gene has historical links to wealth through slave trading awakes with his prosperity in farming. The expected costume for the couple's class remained subdued because they are compelled to appear as peasants.

Costume design being the creation of clothing for the overall appearance of a character. Often, it is personalized to assist the audience to further understand the nature and personalities of dramatic characters. In Anowa, it functioned not only as a disguise to the couple but also as an aid to effectively assume the identity of the characters being portrayed. It enhanced their identities as individuals beyond the play performance to recognizable people in a true life setting. However, their personality and status, occupation and lifestyle in their social environment was compromised through the denial of their actual status. Costume depicts the social and societal hierarchy of an individual, thereby making social and class distinctions possible and meaningful. Costume as an instrument to communicate an actor's mood was explored in Anowa accompanied with the aid colour. Theoretically, the basic principle of costume was achieved, that is, to denote status, provide protection or modesty, as well as enhance visual interest to a character.

However, the experiment to elevate costume to a therapeutic function in Anowa was at cross purpose with Anowa's desires and lack of ambiance for personal reflection. For therapy to succeed, the character must have personal moments to tell their stories, set goals and solve problems, express feelings, and eventually achieve catharsis. The depth and breadth of inner experience was actively explored with considerable improvement in character relationship particularly points of crisis. But such therapeutic elements such as emotional temperament and psychological projection for empathy, while distancing, witnessing, and improvisation that help people with emotional trauma to make meaningful changes were lacking. This is so because Anowa was perfectly structured as a well-made play rather than for psychotherapeutic correction.

In the process of dramaturgy, attempts were made to disguise Anowa and weaken her ethnic identity through half-mask. This theoretical exploration was too weak because the play was too domestically rooted. In drama therapy, masks are usually explored from a more aesthetic and non-psychological perspective; participants learn to prepare them, try them out, play with them in various roles, and finally talk about how they felt doing all this. In psychodrama, participants may start out doing the same, but, at one point, or another, the psycho-dramatist will start asking highly personal, individual questions of the participants about their masks and the 'persona' they put on in their daily lives. Psycho-dramatists would also take the opportunity to explore some of the interpersonal aspects of such a group masquerade, asking the participants to explore for whom they put on their masks, how they want other people to see them, and how they feel toward one another, leading the group into a sociometric exploration. Thus, while in psychodrama questions are often asked in a direct, confrontative but hopefully sensitive manner, drama therapy lets the participants deal with the same issues more subtly and indirectly, leaving much of the actual individual processing to the participants themselves. These gaps could not be created in Anowa as a well-made play.



Figs: 5 & 6 Courtesy: African Theatre Ensemble

Scenery aided the understanding of the story. The set is divided into various scenes according to the action in the drama. Upstage is the Courtyard of Maami Badua and Papa Osama's cottage. Design with different household utensils. The centre stage is left open for the action to take place. Phase Two of the action is

enacted at the apron of the stage. Phase Three displays the use of props for adornment. The picture of Kofi Ako is prominently mapped out and hung at the rear of the stage while abode is occupies the upstage right.

Drama therapy is purposely designed for the benefit of individuals, families, and communities struggling with transition, loss, social stigmatization, isolation, and conflict. It is an effective option for treating and preventing anxiety, depression, and addiction, among other conditions. Drama therapy promotes positive changes in mood, insight, and empathy, and it can facilitate healthy relationships. Anowa was not specifically written for this purpose. Even though, the playwright infuses some oral African theatre techniques with the use of actors' audience interaction, the feel delivered African cultural values than emotional therapy. This device gives the audience an in-depth understanding as the drama unfolds its action. For instance, idioms such as, "The Mouth-That-Eats-Salt-And-Pepper" guided the entire action.

The characters of Old Man and Woman entertain the audience by the use of riddles; the proverbial story of Asaase Efua; the earth goddess gives according to the demand of man in prayer and supplication. This is revealed in the kind of prayer Osam and Badua offered before the goddess of Efua answered their prayer by giving them Anowa as their only child. Giving is simple but listening to the gods' dictates is another. Before the birth of Anowa; the Old Man reveals that Anowa is going to negate the view of her parents and this may end in her doom.

Old Woman: That Anowa is something else! Like all the beautiful maidens in the tales, she has refused to marry any of the sturdy men who have asked for her hand in marriage. No one knows what is wrong with her.

Old Man: A child of several incarnations, she listens to her tales, laughs at her jokes, and follows her advice (p. 7).
This is the revelation by these two characters; The Mouth-That-Eats-Salt-And-Pepper rightly forecast that Anowa will make a wrong choice in marriage.

Conclusion

The effect of Colour and Costume in Amata Aido's Anowa posits that the colour and costumes of characters are crucial to the audience's feeling and interpretation of the play, however, it had noticeable flaws from a therapeutic perspective.

The experimental performance of Anowa at ACU in search of therapy through colour did not achieve the required result because for the following reasons:

- i. Anowa was not purpose written as a psychodrama, thus every effort made at using costume and colour to alter the temperament of Anowa as an emotionally traumatized heroine failed.
- ii. A post performance interview of some audience members revealed that Anowa's purple costume did not convey any extraordinary

meaning other than a preferred choice for a woman, and a perfect fit for the occasion.

- iii. The setting also lacked the resplendence expected of the ambience capable of arresting the emotionally disturbed as evidenced in other studies. The apparent failure to capture an elitist background in setting and costume rubbed the performance of power and glamour expected of the elite.
- iv. Experimental production at ACU fell below the volume capable of elucidating power and influence, and psychological succour, which in effect would elevate and sustain the fantasy and pleasure of being celebrated.

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