

Bridging the Gap Between Theatre Practice and Islamic Studies: An Interdisciplinary Engagement

Jibril Imam Mohammed-Kabir^{[a],*}; Yusuf Danladi Mohammed^[b]

^[a] Lecturer I, PhD., Department Theatre Arts, Prince Abubakar Audu University, Anyigba, Kogi State, Nigeria.

^[b] Lecturer II, Department of Arabic and Islamic Studies, Prince Abubakar Audu University, Anyigba, Kogi State, Nigeria.

*Corresponding author.

Received 25 June 2022; accepted 15 July 2022

Published online 26 September 2022

Abstract

Theatre is seen as all-encompassing because it delves into every aspect of life as the case may be. On the other hand, Islamic studies deals also, with every aspect of life because it is religious based. To an extent, most Islamic scholars agreed that it a total way of life. But as agreeing as it seems with both disciplines, there exist disparities and misconceptions about theatre and drama by those with religious bigotry. They have misconstrued the discipline of theatre as misleading and misguiding. There is no denying the fact that some persons in any area of study may try to misbehave sometimes, but that may not be concluded as everybody in the particular field of study is wayward. This menace has contributed in painting the theatre discipline black, thus affecting the practice. It is against this backdrop that the study aims at constructing the bridge of understanding between both disciplines, engaging interdisciplinary paradigm. Hence, in order to achieve this, the study adopts the survey approach of quantitative research methodology to investigate how some Muslims have misconstrued theatre and the possible mediation into the challenge. The findings of the study reveal that people, especially Muslims misunderstood theatre because the character and behaviour most people in the discipline portray. The paper thus, concludes that there is need for theatre artists to re-mould the mode of dressing and general behaviour for societal acceptance. Hence, the study recommends that, Islam and Muslims have a very important role in this reconstruction bid between theatre and Islamic studies.

Key words: Interdisciplinary; Bridging; Understanding; Theatre practice; Islamic

Mohammed-Kabir, J. I., & Mohammed, Y. D. (2022). Bridging the Gap Between Theatre Practice and Islamic Studies: An Interdisciplinary Engagement. *Cross-Cultural Communication*, 18(3), 10-16. Available from: <http://www.cscanada.net/index.php/ccc/article/view/12648>
DOI: <http://dx.doi.org/10.3968/12648>

INTRODUCTION

Drama over the years, has been defined by Aristotle and other literary scholars as an imitation of life. While theatre on the other hand has been seen by theatre scholars like Joel Adedeji, Dapo Adelugba, Chris Nwamuo and many others, as spectacular performance before an audience or composite arts. The dialectics between the two disciplines (Islamic Studies and Theatre Arts) are as a result of misconceptions of the role drama and theatre play in the development of the society. Islamic studies as an area of study like other religious studies, without iota of prejudice, is saddled with the responsibility of correcting the society through faith based teachings. Hence, "In Islam every aspect of the life of the society is seen in the light of religion. Unlike the Western secular societies that had clearly divorced religion from social life, the relationship between Islam and life is almost impossible to separate" (Ayinde, p.35). Just like drama and theatre are encumbered with the role of mirroring the society and correcting the societal ills by way of performing this before an organized audience sitted in a place called the theatre.

This study noticed with dismay the level of criticism the area of theatre has received because of the misconceptions arising from the way some theatre artists or arts practitioners dress and even went as far as a male dressing like a female and female dressing like a male in

the name of popularity and celebrity which are all against the tenets of Islam as a whole. This is: "Because Islam and Arabic language are closely interwoven, there is an overwhelming presence of formal and technical norms and conventions drawn primarily from the Koran and Arabic creative tradition" (Kenneth Harrow, p.5). This may also be as a result of: "... the masks and rituals which were fundamentally the symbol of both mystical and political authority were banned. The Muslims outlawed the use of character representation and severely restricted unfettered intermingling of both sexes" (Ayinde, p.43). Though Owomoyela argues that, "The attacks on masks were aimed at the people's indigenous tradition, religion and political ethos" (Owomoyela, p.23).

That notwithstanding, drama as Kofoworola points out in Peter Emeka Aniago: "... provides an existing forum for dissecting societal ills and problems with the ultimate aim of finding solutions" (p.285). He further opines that: "... playwrights use drama as a medium of re-enacting some prevailing realities in the society in a bid to instigate public debates which are aimed at creating the fore for mind-rubbing, which in turn will generate robust awareness amongst the populace in order to trigger positive communal quests for solutions to varied societal maladies and anomalies" (p.285). The submission above in a nut-shell, tells us that drama is not just a mere instrument of entertainment but a weapon that conscientizes and sensitizes the masses on what they have to do and the need to call for positive change that in turn will benefit the society. Drama to Dryden in Nwabueze is that: "a play ought to be just and lively imagination of human nature, reproducing the passions and humours, and changes of fortune to which it is subject, for delight and instruction of mankind" (p.17). This means that a play must imitate and impersonate, and must deal with the actions of human beings, with the aim of instructing and entertaining a target audience. It is very important to point out here that drama uses imitation and impersonation to speak to the audience's mind. Thus, it is very relevant to note that there are two areas in dramatic presentation as noted by Joachim Fiebach,

Human behavior (presentation of the self) and social interrelationships (acting out roles) have been quite often understood in Western cultures, at least since the sixteenth century, as theatrically structured. Given the prevalent assumption that there was a rigid line of demarcation between society as the objective reality and theatre as a subjective, constructed, fictional representation (mimesis), the two realms were mostly compared and interrelated on a metaphorical level. (p.24)

As noted above this may have been construed by some religious 'fanatics', thereby, condemning the theatre and drama as a result of the above misconceptions, these really are the functions of theatre. Thus, "...Arabic replaced Greek as the official language of the trading community. Many prominent traders became Muslims. The emerged Islamic vision challenged the existing social order. It

called to question the legitimacy of traditional dramatic conventions" (Ayinde, p.36). Information and education are very vital to any religion. Islam is not left out of these functions. However, that does not mean that the third function of the theatre which is entertainment should be swept under the carpet. But the misunderstanding of this first function of the theatre has really created 'bad' name for the artist and his business. Whereas:

in great country like Nigeria we have only discovered drama, with its potentialities and drama has received a lot of praiseworthy and glorification from different ramifications, but it is crystal clear that one thing is left out and that is, including drama in Nigerian schools as a subject, this is because we have failed to recall that dramatic arts education is an important means of stimulating creativity and intellectuality in problem solving as great leaders of these great tomorrows. (Mohammed-Kabir and Idakwo, p.148)

This is to tell us that attention must and should be given to drama and theatre by all a sundry, especially the Islamic teachers and scholars on how the potentials of theatre and drama can be explored in the dissemination of the messages of the Qur'an and hadith, like our brothers in the church who have seized the opportunity to draw more members to the church through dramatic activities. A Muslim preacher may explore this means by acting out his theme of preaching to the people which may help in-depth understanding than mere hearing or listening to the preacher. Stories of the Qur'an can be acted out with little rehearsals and presented to the congregation at the venue where the preaching will take place.

CONCEPTUALISING ISLAMIC STUDIES AND THEATRE ARTS

Islamic studies refers to the academic study of Islam and generally to academic multidisciplinary and interdisciplinary "studies" programs or programs similar to others that focus on the history, texts and theologies of other religious traditions. In the opinion of Carole Hillenbrand, Islamic Studies "is a discipline that seeks to explain what the Islamic world has achieved in the past and what the future holds for it" (p.43). In this modern time, academic Islamic Studies is usually taught and studied alongside or often an extensive study of the Arabic language.

Beyond interdisciplinary and multidisciplinary response of Islamic Studies, the discipline is seen and saddled with the responsibility of recreating and remolding a decaying society. Hence, anybody who is said to be studying Islamic Studies is viewed as a responsible person in the society; that person is seen as someone who has the solution to the challenges bedeviling the society at heart. Therefore, like the theatre or drama that is out to mirror and correct the society, Islamic Studies is also viewed from that angle of mirroring and reshaping the

society from the problems bedeviling it. Thus, they could be viewed as having common responsibilities with areas of convergence and divergence in the society. Hence, the need for an interdisciplinary discourse of this magnitude to help in the amelioration of the avalanche of ills eating deep the flesh of the society. Hence:

Like most prophetic religions, Islam is not conducive to fine arts. Representation of living beings is prohibited not in the Qur'an but in the prophetic tradition. Thus, the centre of the Islamic artistic tradition lies in calligraphy, a distinguishing feature of this culture, in which the word as the medium of divine revelation plays such an important role. Representational art was found, however, in some early palaces and "at the doors of the bathhouses," according to later Persian poetry. After the 13th century a highly refined art of miniature developed, primarily in the non-Arab countries; it dwells, however, only rarely upon religious subjects. The typical expression of Muslim art is the arabesque, both in its geometric and in its vegetabilic form one leaf, one flower growing out of the other, without beginning and end and capable of almost innumerable variations only gradually detected by the eye which never lose their charm. An aversion to empty spaces distinguishes that art; neither the tile-covered walls of a mosque nor the rich imagery of a poem allows an unembellished area; and the decoration of a carpet can be extended almost without limit. (Encyclopædia Britannica online n.p.)

Corroborating this, Ayinde opines that, "The condemnation of cultural associations and their consideration as anti-Islamic were ways to stamp out the art forms and politics inherent in them. It is therefore not difficult to see why Islam had a great influence in the configuration of Afro-Arab theatrical traditions" (p.36). Technically, he asserts that, "...drama has not developed conventionally in Arabic genre due to a number of fundamental restrictions placed on the society by Islam" (Ayinde, p.35). Hence, the strict adherence to the teachings and practice of Islam has been a major bane to the understanding of drama and theatre.

Goethe cited in Encyclopedia states that the stories of *The Thousand and One Nights* have no goal in themselves shows his understanding of the character of Arabic belles-lettres, contrasting them with the Islamic religion, which aims at, "collecting and uniting people in order to achieve one high goal" (p.34). Poets, on the other hand, rove around without any ethical purpose, according to the Qur'an. For many pious Muslims, poetry was something suspect, opposed to the divine law, especially since it sang mostly of forbidden wine and of free love. The combination of music and poetry, as practiced in court circles and among the mystics, has always aroused the wrath of the lawyer divines who wielded so much authority in Islamic communities. This opposition may partly explain why Islamic poetry and fine arts took refuge in a kind of unreal world, using fixed images that could be correctly interpreted only by those who were knowledgeable in the art.

CONSTRUCTING THE BRIDGE OF UNDERSTANDING BETWEEN ISLAMIC STUDIES AND THEATRE ARTS

It may as well be understood that theatre does the work of showing the people the ills of the society and the way to get rid of the menace destroying such society. Just as Islam base it attacks on the ills of the society and proffering solutions to those menace through preaching which perhaps, may not suffice. Hence the adoption of:

the literary, performing, and visual arts of the vast populations of the Middle East and elsewhere that adopted the Islamic faith from the 7th century onward. These adherents of the faith have created such an immense variety of literatures, performing arts, visual arts, and music that it virtually defies any comprehensive definition. In the narrowest sense, the arts of the Islamic peoples might be said to include only those arising directly from the practice of Islam; more commonly, however, the term is extended to include all of the arts produced by Muslim peoples, whether connected with their religion or not. (Encyclopædia Britannica online n.p.)

Therefore, there is every need to incorporate the method of showing what the preachers is teaching which makes it easy, and more comprehension of the preaching via the above mentioned arts. This corroborates the Chinese Proverb that says, "Tell me and I will forget. Show me and I will remember. Involve me and I will understand." (Chinese Proverb). Thus, it is apparently clear that if the preacher tells the listeners they may forget, but once the preacher show what he is preaching, the listeners may remember than the one he told them. The most effective means is, when he is organising a lecture and he incorporates some of the listeners or target audience in the dramatic formation, they may understand his Islamic lecture better which validates 'involve me and I will understand'. This may also be geared towards the construction of the bridge of understanding between Islam and theatre and drama. Thus, according to Awam Menegbe,

... we have been told that the world is now a global village. If we are all villagers of the same world, it appears to be plausible to this writer that we should now, more than ever before, learn from one another to the benefit of all of us... (p.163)

We may have to engage ourselves in interdisciplinary and multidisciplinary discourses for the betterment of the society, because the world is said to be a global village now. In order to achieve this, one of the best things to do is to discard that which divides us and uphold that which unites us in various disciplines in this postmodern era. Through exercise, exposure, acting etcetera and consequently, it helps the people to grow healthy. It even has a therapeutically effect on the people that aid them in dealing with their health problems. Through participation in play, the listener's understanding of social situation is improved and this improvement aids the people in solving problems socially and religiously. As,

A major contribution to the development of modern prose in the Arabic language was made by a number of writers born between 1889 and 1902. One of them, the “humanist” Taha Hussein, became well known in the West as a literary critic who attacked the historical authenticity of pre-Islamic poetry and stressed the importance of Greek and Latin for the literatures of the modern Near East. He is also the author of a successful novel called *The Tree of Misery*, but his best creative writing is in his autobiographical notes, *al-Ayyām* (“The Days”), which describe in simple language the life of a blind Egyptian village boy. Taha Hussein’s generation became more and more absorbed by the problems of the middle classes (to which most of them belonged), and this led them to realism in fiction. Some turned to fierce social criticism, depicting in their writings the dark side of everyday life in Egypt and elsewhere. The leading writer of this group is Mahmud Taymur, who wrote short stories, a genre developed in Arabic by a Lebanese Christian who settled in the United States, the noted and versatile poet Khalil Gibran (Jibrān Khalīl Jibrān; died 1931). (Encyclopædia Britannica online)

It is on this note that the study tries to look at the concept of Islamtainment. This is where the connection between drama, theatre and Islam comes to the front line. The coinage is seen from the duty of Islam which is to ameliorate the ills of the society just like the theatre’s responsibility of mirroring the society and possibly correcting these ills. It is arguable that Islam can adopt the drama features while it tries to correct the society. These features are information, education and entertainment. Islamic studies has the potency of entertaining the audience while trying to educate and inform them. Because the theatre entertains its audience as it tries to educate and inform them.

It is from this angle that the researchers coined the concept Islamtainment. Islamtainment can help the preacher to educate and inform his listeners while entertaining them. He can expressly plant the Qur’anic and hadith’s messages to the people without much stress. Therefore, it is obviously apparent that Islam or its teaching can be passed on to the people through entertainment, and that is theatre and drama. Thus, the need to build the bridge of understanding between the theatre and Islam or Islamic Studies as an academic discipline.

At this point, most Islamic countries like Medieval period where theatre and drama were thrown out of the church, later discovered that the theatre has the potentials to permit more understanding of the message of the Bible to enter the minds of the people, are now reintroducing drama and theatre in their means of preaching thereby creating easy understanding of the messages of the Qur’an and hadith. Country like Turkey has gone far in the area of recreating some historical figures and events in films and television series that are enabling their people to understand Islam and its messages in details. Not only Turkey other Muslim countries are beginning to see the need to tell the story of Islam and Muslims through the medium of Film and videos which were formerly condemned in their entirety. This is conspicuously seen through the filmic medium of the Turkish series. According to Muslim News,

As fans expect new episodes of other recent Turkish series, they revisit this wonderful series ... one point that is hard to miss out in all of these series is the message of Islam vibrantly displayed. We can see a lot about the Islamic cultural tradition and history, which helps entrench these values more in our hearts due to the drama and entertainment effects. This enables us to appreciate the sacrifices of some of these great people of the past and how much they gave for the preservation of the Islamic heritage. (Muslim News, p.16)

It apparently clear that theatre and drama cannot be wholly separated from Islamic Studies or religion. Epigrammatically, the position above is explicit on the need for drama to be adopted in the teaching of Islamic themes and texts, in furtherance, the telling of the history of Islamic legends, Prophets and great people of the past. Drama and theatre help to disseminate the messages of Islam faster than that of verbally transmission of the messages. Drama and theatre will also go a long way to entrench the values of the Islamic teachings more in the hearts of the listeners, because it has the effects to do so. Therefore, it is arguable that the Turkish scholars have taken the bull by the horn through the filmic medium/method in preaching the tenets of Islam to the people, which is translated to be the electronic version of drama and theatre. If it is understood in this direction, the bridge of understanding would have been constructed. Hence, “An exposition of how drama fits within the context of cultural Islamization requires an account of the historical matrix which shows the synthesis of Islam and indigenous culture as well as the hybridity brought to the convergence by the harsh realities of colonialization” (Ayinde, p.33). Thus Islamic scholars and students elsewhere may have to see the reality of the effectiveness of the theatrical medium in disseminating the teachings of Islamic studies to the adherents and non-adherents of the religion than mere condemnation and castigation.

METHODOLOGY

The study’s area is Prince Abubakar Audu University, Anyigba, Kogi State, Nigeria. This is because the departments of Islamic Studies and Theatre Arts are domiciled in the Faculty of Arts and Humanities of the university. The population covers five (5) lectures each from both departments and five (5) students each from both departments. Bringing the sample population to twenty (20). Ten (10) lecturers and Ten (10) students are the respondents to the five (5) research questions that will be presented and analysed. This population was randomly selected to enable the researchers select their population. Hence, the data gotten from the population is presented and analysed as follow.

Analysis and Discussion of Findings

Question one: As a Muslim and Islamic Studies teachers, what are your perceptions about Theatre Arts and its practice?

Table 1

Questions	Frequency	Yes	No	Percentage		
1. Are you acquainted with the concept of Theatre arts?	100	80	20	Yes = 80%	No = 20%	Total =100%
2. Does it have anything to do with wayward?	100	99	1	Yes = 99%	No = 1%	Total =100%
3. Are you aware of the teachings of theatre discipline?	100	90	10	Yes = 90%	No = 10%	Total =100%

From Table 1, it is glaring from the responses of the respondents which comprise of both teachers and students of Islamic studies that most were acquainted with the concept of theatre arts. This is because 80 respondents representing 80% of the respondents say yes while 20 respondents representing 20% said No to the question. Question 2 in the table also got the following responses; 99 respondents representing 99% agreed that it has so many things to do with wayward and 1 respondent representing

1% objected the question. Question 3 also got the following responses. 90 respondents representing 90% are aware of the teachings of theatre discipline and 10 respondents representing 10% said they are not aware of the teachings of theatre discipline. This implies therefore, that both teachers and students of Islamic studies understand the essence and tenets of Islam and Islamic studies.

Question Two: Do you think there is any relationship between Theatre Arts and Islamic Studies?

Table 2

Questions	Frequency	Yes	No	Percentage		
4. Do you agree that both Islamic Studies and Theatre have related teaching?	100	50	50	Yes = 50%	No = 50%	Total =100%
5. Do you think there is teaching through Theatre Practice	100	80	20	Yes = 80%	No = 20%	Total =100%
6. Do you use the method of drama to teach students in Islamic Studies?	100	20	80	Yes = 20%	No = 80%	Total =100%

Question 4 also got the following responses. 50 respondents representing 50% agreed that they both have related teachings while 50 respondents representing 50% said they have no related teachings. On question 5, 80 respondents representing 80% said there is teaching through theatre practice, 20 respondents representing 20% disagreed that there is no teaching through theatre practice. As regards question 6, 20 respondents representing 20% comprising of teachers and students agreed that they use

method of drama to teaching Islamic studies while 80 respondents representing 80% disagreed that they don't use drama method to teach Islamic studies. From the analysis above it may be interpreted that both disciplines have some things in common that made teachers and students from both to agree and disagreed in some areas.

Question Three: To what extent do Islamic studies teachers encourage the students of the discipline to interact in Theatrical activities?

Table 3

Questions	Frequency	Yes	No	Percentage		
7. Do you encourage your students to embrace the activities of theatre arts?	100	60	40	Yes = 60%	No = 40%	Total =100%
8. Are there areas you think there is need for improvement in Theatre Practice?	100	90	10	Yes = 90%	No = 10%	Total =100%
9. What are these possible areas of improvement in Theatre Arts?	100	Explanation	Explanation	=====		

Responses to question 7 are, 60 respondents representing 60% said they encourage their students to embrace the activities of theatre arts, while 40 represents representing 40% disagreed that they do not encourage their students to embrace the activities of theatre arts. On the other hand, 90 respondents representing 90% accepted that there are areas to be improved on in theatre practice, while 10 respondents representing 10% disagreed that there are no areas that need improvement in theatre practice. On question 9, 100 respondents representing 100% explained their responses thus, there is need for improved consciousness that people

learn seriously from theatre practice. How they dress is how they will be addressed. Hence the need for those in the discipline of theatre to re-mould their characters if they really want people to embrace theatre arts and its activities. From the presentation here, it arguable that some Islamic teachers allow their students to interact with theatrical activities knowing fully well that there are things be learnt from theatre arts.

Question Four: To what extent do you encourage interdisciplinary interaction between Theatre Arts and Islamic Studies students in the faculty?

Table 4

Questions	Frequency	Yes	No	Percentage		
10. Is there interdisciplinary interaction between the students of Theatre and Islamic Studies	100	90	10	Yes = 90%	No = 10%	Total =100%
11. As teachers of theatre, do you find teaching Islamic Studies through theatre means as effective?	100	70	30	Yes = 70%	No = 30%	Total =100%
12. As Students of theatre arts, do you interact with students of Islamic Studies?	100	65	35	Yes = 65%	No = 35%	Total =100%

Question 10, 90 respondents representing 90% agreed that there is interdisciplinary interaction between theatre and Islamic studies students, while 10 respondents representing 10% also disagreed that there is no interdisciplinary interaction between them. 70 respondents representing 70% agreed that they find teaching Islamic Studies through theatre means as effective while 30 respondents representing 30% disagreed that they do not find teaching Islamic Studies through theatre means as effective. Question 12 got the following analysis. 65 respondents representing 65% agreed that they do interact with students of Islamic Studies, while 35 respondents representing 35% disagreed that theatre arts do not interact with students of Islamic Studies. Sequel to the analysis above, there is evidence that both teachers and students from both disciplines agreed that there is an interdisciplinary discourse between lecturers and students from both areas.

Question Five: Do you believe that Islamic Studies Students can learn through Theatrical performance?

Table 5

Questions	Frequency	Yes	No	Percentage
13. Do theatre arts students perform dramas that have Islamic teachings?	100	60	40	Yes = 60% No = 40% Total =100%
14. Do Islamic students engage in theatrical performance?	100	25	75	Yes = 25% No = 75% Total =100%
15. Is it possible to do appraisal of productions by Islamic Studies students?	100	35	65	Yes = 35% No = 65% Total =100%

Question 13 has 60 respondents representing 60% agreed that theatre arts students perform dramas that have Islamic teachings, while 40 respondents representing 40% also disagreed that theatre arts students do not perform dramas that have Islamic teachings. On question 14, 25 respondents representing 25% agreed that Islamic students engage in theatrical performance, while 75 respondents representing 75% disagreed that Islamic students do not engage in theatrical performance. Question 15 got the following analysis. 35 respondents representing 35% agreed that it possible to do appraisal of productions by Islamic Studies students, while 65 respondents representing 65% disagreed that it is not possible to do appraisal of productions by Islamic Studies students. From the foregoing analysis, it was revealed that there are plays written by Muslims in English and in Arabic languages. Hence, it can be interpreted that students of Islamic studies engage in the activities of theatre arts right from play reading to performance criticism depending of the understanding of the lecturers in charge.

RECOMMENDATIONS

From the discussions above, the researchers make the following recommendations:

Discrimination against theatre arts as a discipline should be discarded to enable the flow of interdisciplinary discourse. Because it is part of what the society needs to flourish in the face of modernism.

It should be noted that the person in a discipline like theatre arts or Islamic should be studied based of his character and not the discipline for objection and submissions about the discipline like theatre arts. Hence, the study recommends that, Islam and Muslims have a very important role in this reconstruction bid between theatre and Islamic studies.

People in the theatre arts should be considered as people who also have vital role to play in the making and reconstruction of the society. Hence, the way he dresses and walk for instance, may not be adjudged as part of the discipline of theatre arts. This should be viewed from the attitude of the person in the theatre study.

Muslims and Islamic should begin to redirect their minds towards adopting the elements of theatre like performance in their teaching and preaching process in Nigeria, as other Islamic countries like Egypt, Lebanon, Turkey and many others have retracted back to the means of theatre in retelling their history and the history of Islam through filmic medium.

CONCLUSION

It is pertinent from the foregoing that theatre arts and Islamic studies have a common front towards reshaping and correcting the society. Teachers, students and adherents in both disciplines may have no options than to burry sentiments and embrace the truth about the disciplines. It is obvious that in the age of interdisciplinary and multidisciplinary study like this, there is the need for scholars to begin to bridge the gap between any discipline to find a common frontline for the growth and development of the society. It is apparent from the finding of the study that there exist avalanche of stories and messages from the Qura'anic and sunnatic perceptions that can be put into dramatic, filmic or theatric form for a better understanding of such messages and stories. It is hoped that if the gap between theatre arts and Islamic studies is bridged, the society is heading for the betterment of it. The findings of the study reveal that people, especially Muslims misunderstood theatre because the character and behaviour most people in the discipline portray. The paper thus, concludes that there is need for theatre artists to re-mould the mode of dressing because you will be addressed the way you dress and amend general behaviour for societal acceptance.

REFERENCES

- Aniago, Peter Emeka. "Drama as a Means of Assessing Societal Quality Assurance: Critical Reading of Emeka Nwabueze's *A Parliament of Vulture* as Rebuttal to 'Gutter Politics'".

- Quality Assurance: Theatre Media and the Creative Enterprise.* (Ed.) G. A. Doki, Society of Nigerian Theatre Artist. Makurdi: Trinity Media, 2013.
- Ayinde, Abdullahi K. (2012). Arab history and Tewfik Al-Hakim's theatre: Accounting for paucity of dramaturgy. *ALISAN: Journal of the Nigeria Association of Teachers of Arabic Language and Literature (NATALL)*, 2(5), 33-39.
- Fiebach, J. (2004). Dimensions of theatricality in Africa. *African drama and performance* (J. Conteh-Morgan and T. Olaniyan, Eds.). USA: Bloomington.
- Harrow, K. (1991). *Faces of Islam in African literature*. London: Heinemann Ltd..
- Hillenbrand, C. (2021). What is Islamic studies? *The British academy*.
- "Islamic Arts." (2011). *Encyclopædia Britannica*. Encyclopædia Britannica Ultimate Reference Suite. Chicago: Encyclopædia Britannica.
- Menegbe, Awam D. (2005). Theatre in education in Great Britain as a paradigm for Nigeria. In A. D. Menegbe (Ed.), *The humanities and globalization the African perspective*. Makurdi: Aboki Publishers (2005) 163-174.
- Mohammed-Kabir, J. I., & Idakwo, S. (2015). Rejuvenating intellectuality through creative dramatics in Nigeria: The children's theatre option. *Voices: A Journal of English and Drama*, 1(2), 148-153. Department of English Drama, Kaduna State University.
- Muslim News Nigeria. (2021). Five Turkish Series Enthralling in Nigeria. *Muslim News Nigeria*, 3(5). www.muslimnews.com.ng.
- Nwabueze, E. (2011). *Studies in dramatic literature*. Enugu: Abic Books and Equipment Ltd.
- Owomoyela, O. (1993). *A history of twentieth century African literature*. South Africa: University of Nebraska Press.