



## Weaved Worlds: An Intertextual Reading of Olumide Oki's *Journey to Jungle and Bloodthers*

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**ABSTRACT:** Every dramatic text is written from an ideal creative world that exists exclusively in the mind of the playwright. This world contains a constellation of ideas that cannot be trapped in its entirety as a single thought on the pages of a dramatic text. However, in some cases, playwrights in order to exhaust the communication of their ideas, duplicate their thoughts in multiple texts yet sustaining a singular line of thought. In "Journey to Jungle" and "Bloodthers" Olumide Oki creates deliberate points of intersection between the two texts to amplify thoughts, communicate meaning, and place emphasis by connecting the worlds of the two plays. Thus, making the first a foundation for the other, and then, the latter, a continuation of the first. This study engages Julia Kristeva's concept of 'Intertextuality' as theoretical framework. It is a descriptive study that x-rays the interplay of intertextuality between the two texts considering the similitude of elements contained in both plays. It engages a content analysis of the two texts to establish the elements of connection. The study identifies and documents the singularity in opinion of the two texts from the characterization to thematic preoccupation. It also identifies that while "Journey to Jungle" establishes the primary thought, "Bloodthers" not only followed the same plotline but amplifies the thematic preoccupation of the previous and unties the cliff hangers left in "Journey to Jungle". Hence, with the phenomenal linkage of texts, the playwright uncovers the possibility of sustained communication between two dramatic texts while still paying attention to originality.

**KEYWORDS:** Intertextuality, playwright, technique, plot, communication

### I. INTRODUCTION

Playwriting is an art of communication where an author crystalizes his thoughts on the pages of a dramatic text to document ideas and communicate with an audience. It is "the act of putting words together to form dialogue existing in its logic and reality" (Yerima 9). The act of

playwriting is a creative but intentional message communication endeavour that allows the playwright to creatively craft his intended message(s) as a story to be read and then performed. This process may begin as simple as scribbling an idea on paper or writing out a story from a muse, a dream, an image or any other form of inspiration which may as well include a personal experience. Significantly, playwrights do not just create stories out of the blues to entertain an audience, their works are masterpieces that evolve from a tedious but intentional gestation process. Thus, the playwright empowers the spoken texts and dialogues to carry his intents and communicate subtextual messages. That is, beyond the need to create a dramatic piece, playwrights are also very deliberate with what and how they communicate. This could vary from the kind of language to the creation of dialogues, diction, spectacle, use of rhymes and music, thematic structures, and many others that forms the playwright's distinct style of communication.

The mind of the playwright is an ocean of ideas that cannot be contained in a single piece. For most playwrights, beyond the need to say something, their message communication is based on their ideological stance; an inexhaustible reality that exists in their mind's eyes (Yerima 69, Mbachaga 44). For some others like the playwright understudy, due to the inability to exhaust the communication of his ideas on a singular dramatic piece, and due to the need to communicate a wholesome idea, emphasizes the need for a continuation by connecting the worlds of two or more plays to make a singular sense. The need for this duo/trilogy may differ from case to case but similar to all cases is the uniformity of idea, context and thematic preoccupation. Although the stories may bear different titles but, they certainly will be treading the same line of thought to tell the same story.

This study identifies and documents the singularity in opinion of the two texts understudy from the characterization to thematic preoccupation, and the factors responsible for the duology. It also



identifies that while Journey to Jungle establishes the primary thought, Bloodthirsters not only followed the same plotline but amplifies the thematic preoccupation of the previous and unties the cliff hangers left in Journey to Jungle. Hence, with the

## II. INTERTEXTUALITY: A CONCEPTUAL CLARIFICATION

Intertextuality from the word 'inter-text' connotes the connection of two or more texts. The Penguin English dictionary defines it in connection to literary criticism as "reference made in one text to a different text, whether overtly or by the choice of similar subject matter, style, etc." (735). It is a case where a text links with another text or texts to make its meaning. In the words of Roland Barthes, he mentions that "texts can only be understood in relation to other texts" (Auslander 46). In the same vein, Allen explains the concept further as he posits thus:

Texts, whether they be literary or non-literary, are viewed by modern theorists as lacking in any kind of independent meaning. They are what theorists now call intertextual. The act of reading, theorists claim, plunges us into a network of textual relations. To interpret a text, discover its meaning, or meanings, is to trace those relations. Reading thus becomes a process of moving between texts. Meaning becomes something which exists between a text and all the other texts to which it refers and relates, moving out from

## III. METHODOLOGY AND THEORETICAL FRAMEWORK

This is a descriptive study that engages in a content analysis of the two texts under study and conducts a cross-examination of the texts to investigate the points of connection littered across the texts and display the dramatic elements embedded in the two plays ranging from the plot; character; theme; diction; setting and music, together with the elements of intersection exhibited by the thematic preoccupation; the story; as well as the character and characterization.

The study engages Julia Kristeva's concept of 'Intertextuality' as theoretical framework. The concept of intertextuality explains the possibilities of multiple texts connecting to each other to make

phenomenal linkage of texts, the playwright uncovers the possibility of sustained communication between two dramatic texts while still paying attention to originality and the continuation of the same message.

the independent text into a network of textual relations. (1)

At several times in history, playwrights have had to create duologies and trilogies -two or three plays connected to each other, to make a complete thought or to place emphasis on a subject matter; Euripides' Hecuba (415 BC), Trojan Women (BC) and Helen (BC); and Aeschylus' Oresteia (BC), The Libation Bearer (BC) and The Eumenides (BC) are classic examples. Allen clarifies that "a text is a 'permutation of texts, an intertextuality in the space of a given text', in which 'several audiences, taken from other texts, intersect and neutralize one another'... In this sense, the text is not an individual, isolated object but, rather, a compilation of cultural textuality" (36). In contemporary times, especially in the case of the texts under study, the essence and drive for the use of intertextuality in playwriting has not changed. However, this study shall uncover Olumide Oki's deliberate but creative use of the concept.

statements, place emphasis and provoke robust comprehension of a dramatic story. In an attempt to buttress Kristeva's conception, Auslander exposes that "intertextuality draws attention to the fact that every text is 'constructed as a mosaic of quotations'...It is a 'field of transpositions of various signifying systems (an inter-textuality)'..., an intersection of textual surfaces rather than a point (a fixed meaning)" (112). Hence, intertextuality seeks to connect multiple texts to make a singular meaning than basing meaning on the communication of a singular text. This study shall carefully engage this concept in the investigation and establishment of the texts under study as intertexts.



#### IV. PRÉCIS OF THE PLAY TEXTS

##### a. *Journey to Jungle*

The play revolves around Omo Ileri, the younger of his father's two sons. He had started to nurse some emotional attachments and special desire for an alien culture which was brought to Awon-Eni-Oluwa Kingdom. Despite being from a different culture and background, based on attraction, he decided to join himself to the alien culture. Soon, he began to unconsciously ape and display the nuances of this alien culture and became desperate to do everything possible to fuel his desire for freedom and fully embrace the alien culture. Being deceived, he was required to bring along with him a huge amount of money, to enjoy the language of the street. This lust for freedom propels him to place a demand on his portion of wealth from his father's inheritance. Reluctantly, the father releases to him his portion after several persuasions and Omo Ileri defiantly journeys away from his father's presence and culture into another that was alien to him. He celebrated his newfound freedom and satisfied all his lusts until the money was gone and was rejected by the culture he had highly regarded. He soon realizes his folly, repents and returns back to his father in regrets. His father, who had yearned to see him return celebrated his homecoming and restores him to the place of wealth.

##### b. *Bloodthers*

The play is a sequel to *Journey to Jungle*. It exposes the several happenings back at home while Omo Ileri was away practicing rebellion. The story centres around the elder brother, Omo Majemu, and exposes his disposition to Ileri's disobedience. After his self-recognition, Ileri returns home and earns his father's sympathy but, Majemu develops hatred and indifference to the father's display of compassion. In his opinion, Ileri is being pampered for not suffering the consequences of his disobedience, and that the father was being partial for celebrating a rebel instead of an obedient son like him, hence, he demands justice for himself. However, on the other side of Awon-Eni-Oluwa kingdom, a mirror strategy of deception is being devised to deceive more people like in the case of Omo Ileri. Majemu falls victim of their sympathy and was stirred up against him father to place a demand on what belongs to him but, this time, it was justice. He leaves his father's roof under the guise of fulfilling his own call but was burning with hatred and was sought to distance himself

from the perimeters of his partial father. Burning with pain, he forms a group of rebels like himself to stage a rebellion and recreate the Awon-Eni-Oluwa kingdom by the underplaying the sacrosanctity of the kingdom. Unfortunately, he soon falls victim of an attack while trying to ape the liberation power of the Awon-Eni-Oluwa. He soon realizes his folly and the yearns for redemption. He retraces his steps back to his father, who had earnestly awaited his return.

#### V. JOURNEY TO JUNGLE AND BLOODTHERS: AN INTERTEXTUAL READING

##### a. Summary of the Plot

###### *Journey to Jungle*

Omo Papa, the vehicle of an alien culture is seen professing his love to Atanni, his bride in an Indian culture. Omo Ileri, an heir of the Awon-Eni-Oluwa kingdom sees this display of affection and colourful Indian attire and falls in love with the parade. He is dragged by his brother, Omo Majemu, who thinks it to be an abomination to be attracted to the alien culture outside of that of Awon-Eni-Oluwa and attempts to save him from the gradual slip into backsliding. However, Ileri in beautiful admiration seems to have gotten attracted to the new culture and puts it at polar ends with that of Awon-Eni-Oluwa with total disgust of the latter. His brother warns him ferociously but he seems to have made up his mind. Simultaneously, Omo Papa, like the honourable King Solomon is in a conversation with his ladies while making constant reference to his numerous girlfriends. He did this intentionally to give a background to his promiscuous nature. Ileri has kept close connections with Omo Papa and has been engaging in secret conversations with him concerning the desire to associate with the alien culture and also have access to ladies and riches.

Omo Ileri still wallowing in the fantasy of what he saw and his conversations with Omo Papa began to unconsciously introduce fragments of the alien Indian culture into the indigenous Yoruba one. His father notices this misalignment and cautions that he retracts the strange introductions. Ileri flares up and engages his father in a conversation about the need for liberty and freedom of expression. He emphasizes the need to explore newer things



beyond the horizon and perimeters of the archaic Awon-Eni-Oluwa kingdom. He places a demand on his share of his father's inheritance and requests to take on his journey in search for a greener pasture. Apparently, his request was an abomination but, he was hellbent on this request and did not bother to consider repercussions, if any. He storms out of his father's house but encounters a woman, Mama Iranologo, who tries to advise him against his decision. Unfortunately, as Ileri's mind could no longer be changed, he pays no attention to her and walks hastily into his desire leading to his ultimate detachment from the kingdom.

Omo Papa celebrate Ileri's entrance into the new kingdom and the saliently too, celebrates the inheritance he had brought as a basic factor for communication and access in the new kingdom. While Omo Papa teaches Ileri the art of extravagant spending as a basis for the new life, Ileri's father back at home teaches the league of youths under his tutelage the need for wisdom and control. As his father is expectant to receive him back home but, Ileri sinks more into the alien culture and is being deceived into spending all that he had. In exertion of his liberty, he spent lavishly on women and tried several new things. However, soon, his money bag became empty and Omo Papa, his newfound friend turned his back on him. He was guilt-tripped for folly, reported for due punishment and forced into hard labour. He had to depend on a pig farm for survival, and there he remembered his place at the Awon-Eni-Oluwa kingdom and decides to take a journey back home. Broken, Ileri returns home to the loving embrace of his father, who had been earnestly expecting his return.

### *Bloodthers*

While Omo Ileri was away, Omo Majemu, his elder brother had an encrypted dream about the two lamps flickering inconsistently. He narrates the dream to his father, who confirms to have had the same dream but was quick to link it to the absence of his son, Omo Ileri. Majemu is surprised and suspects that Ileri's absence has suddenly affected his father's sense of judgement. Instead, he chooses to report him to the youth leader. Surprisingly, he had also seen something similar to Majemu's dream and advised him to be extra careful.

Simultaneously, Ileri repents and returns home to the warm embrace of his father. He sincerely apologizes and is welcomed by his father but, Omo Majemu rebukes his father for being too quick to

extend his forgiveness to him. He suddenly grew bitter and cold at Ileri's return and the grand welcome party organized to celebrate his return. He was surprised his father could restore Ileri back to the place of honour together with himself and not request he pays penance for his sins. He feels cheated that the father is being partial in his judgement. Hence, he becomes thirsty for another judgement other than the one the father has given. Having lost Omo Ileri, Omo Papa and his ladies are lost in thoughts about how they could penetrate again into the Awon-Eni-Oluwa kingdom. They resolve into using Majemu's desire for vengeance as a bait. Majemu, now disinterested in the father's wise teachings and ostracizes himself to find solace elsewhere. Recognizing this loophole, Omo Papa and the ladies now disguised as citizens of the Awon-Eni-Oluwa kingdom using the mirror strategy, engages sympathy as a tool to court Majemu's attention and by identifying with his predicament. Omo Papa stuffs him with a seemingly good idea on how to get his desired justice which is to cut away from his father to be on his own, teaching others a new ideal different from his father's.

Majemu deviates from the original masterpiece of his father's teachings and begins to dilute the content to accommodate several new but alien patterns. He continues in this pattern and attracts people of like minds. However, soon, his power is being tested with the need to perform healing for a mad man. He tried all he knew but instead of the mad fellow to be healed he becomes the victim, and for his own healing, he had to be referred back to his father. By divine intervention, Majemu is restored to life and he acknowledges his folly to have gone to set up his own circle when he had not been prepared for such, especially when he had the wrong motives.

### **b. Dramatic Infusion**

This basically refers to the deliberate re-introduction of original words or texts from an already existing dramatic work into a newer one to place emphasis, establish a connection, buttress points or for the sake of flashbacks. Oki's *Bloodthers* which is a sequel to *Journey to Jungle*, engaged in a deliberate use of dramatic infusion on several instances. However, this interconnection of the content of the texts to provide a context for the becomes one of the obvious roots for intertextuality. These shall be highlighted below:





### Dialogues

The following are instances where dialogues were imported from *Journey to Jungle* into *Bloodthers* to create a context, sustain a preexisting flow, place emphasis, and create flashbacks:

**Narrator:** Self-pleasing is the very essence of sin and self-pleasing is expensive. He who is bent on pleasing himself is doomed to pay a terrible price..." (*Bloodthers* scene 8, *Journey to Jungle* Happening 34)

The playwright imports some of the Narrator's lines from *Journey to Jungle* into *Bloodthers* to serve the same purpose of caution. He imports those lines after to create a background for Ileri's repentance and determination to return to his father.

**Ileri:** Even my father's servants do not live in penury and abject poverty as I do now. They live fine and enjoy all that life has to offer..." (*Bloodthers* scene 9, *Journey to Jungle* Happening 35)

There was a strategic use of flashback to jog the memory of the audience and replay the actions that led to departure of Ileri's from Awon-Eni-Oluwa kingdom. Although now back in repentance, the playwright deliberately replays the flashes to give value to Ileri's repentance and plea for forgiveness.

**Ileri:** Not again, Father. Not again! Every time I attempt to be creative, you continue to impose restrictions upon me, all under the guise that our culture in this kingdom is different and that we have to maintain its heritage. Not once have you allowed me to explore my own desires. Father, I am exhausted. I am uninterested. This approach is monotonous, Father. I need to breathe. Ha! (*Bloodthers* Scene 12, *Journey to Jungle* Happening 4)

He was once lost but now he has regained his consciousness and back to his father, his first love. At another instance, the playwright repeats the same call to action as used in *Journey to Jungle* to register as the signature tune of the proteges of Father when the session of wisdom is about to begin. Thus, since the session as featured in *Journey to Jungle* was going to be repeated in *Bloodthers*, the signature tune had to remain the same.

**Leader:** Epe Láú!

**All:** Láú

**Leader:** Epe Láú láú!

**All:** Láú láú

**Leader:** With grace, learning under our boss, and our father... (*Bloodthers* Scene 16, *Journey to Jungle* Happening 6)

Again, flashback was used to strengthen Ileri's commitment to the wisdom sessions ever since he returned from the faraway country. Seeing that his brother, Majemu is becoming disinterested in the sessions, Ileri remembers the time he was also holding such perspectives about the sessions which led to his gradual departure from the kingdom. This flashback was to stir him up and advise his brother against the path he is about to tread.

**Omo Ìlerí:** Omo Pápá, I am so sure that my father will be with his servants, and all members of our household now talking about another boring session. Though, I always enjoy the sessions too but at this moment, I need to get to where it is happening. Enough of the boring evening sessions with my father where we just sit and sing "speak to me oh father." I am tired. (*Bloodthers* Scene 21, *Journey to Jungle* Happening 9)

Also, there are cases of repeated lines where lines are re-used in similar patterns in the different plays. Below is an illustration:

**Baba Nla:** There is no time to check time in the house of time because now is the time. (*Bloodthers* Scene 45).

**Omo Pápá:** ...there is no time to check time in the house of time because now is the time. (Happening 13).

### Stage Directions

Since some of the scenes contained in *Journey to Jungle* are repeated in *Bloodthers*. A significant example of that repetition is the scenario of Ileri's repentance and decision to return home to his father.

Omo Ileri appears disheveled and battered, his appearance marked by wear and tear. He toils on a pig farm, relying on it even for his meals. Flashes of his father's love, moments of departure from home, and memories of extravagant spending repeatedly flicker through his troubled



mind. (*Bloodthers* Scene 7, *Journey to Jungle* Happening 33)

He dusts himself off and walks along various paths in the village. After a while, he reaches the riverbank, enters a canoe, and paddles himself... (*Bloodthers* Scene 9, *Journey to Jungle* Happening 35)

Father welcomes Omo Ìlérí and Omo Májèmú into his room. Omo Májèmú prostrates to greet his father, while Omo Ìlérí imitates an Indian cultural greeting to honor his father. (*Bloodthers* Scene 12, *Journey to Jungle* Happening 4)

### Music

*Journey to Jungle* and *Bloodthers* display a perfect use of songs. Each play engaged songs that are peculiar to the thematic preoccupation and occurrences. However, in *Bloodthers*, there were repetition of songs. These shall be carefully examined below:

Come now, come now, my son I'm waiting

Come now, come now, your father is waiting

Come now, come now, my son I'm waiting

Come now, come now, your father is waiting (*Bloodthers* Scene 4, 6, 39, 44 & 55, *Journey to Jungle* Happening 26)

At the inception, Ileri was still away in the distant land and his father was still longing to receive him. the interplay of affection continued until Ileri finally retraced his steps back home. The song became a signature tune to symbolize and emphasize the disposition of God to repentance and a call to souls to yield to salvation and return home.

No, no, that is not our way.

That is not our own culture,

No, no, that is not our way,

Now son, prostate (*Bloodthers* scene 12, *Journey to Jungle* Happening 4)

...

Baami mo mi lo, baami mo mi lo

Baami mo mi lo, baami mo mi lo

Father, I am going. (*Bloodthers* Scene 17, *Journey to Jungle* Happening 16 & 17)

The above songs were reintroduced as a flashback in *Bloodthers* to Ileri's misdeed when he unconsciously danced to the tune of the alien culture, demanded his portion of his father's inheritance, and fell for the deceit despite his father's warnings.

Conversely, the following songs initially contained in *Journey to Jungle* were used in newer contexts but for the sake of achieving the same objectives. The songs and the scenarios shall be highlighted below:

Láú Èrẹ̀bẹ̀, Èrẹ̀bẹ̀ Láú,

Láú Èrẹ̀bẹ̀, Èrẹ̀bẹ̀ Láú

Awa ti gbo ijinle, ijinle ti Baba so o,

Láú Èrẹ̀bẹ̀, Èrẹ̀bẹ̀ Láú. (*Bloodthers* scene 16, *Journey to Jungle* Happening 6)

...

Speak to me oh father, Speak to me today.

Speak to me oh father, Speak to me father.

Oh! I wait now on thee, just to hear from you now.

Speak to me oh father, speak to me father. (*Bloodthers* scene 41, *Journey to Jungle* Happening 10)

'Lau Erebe' and 'Speak to me father', the signature tunes for the proteges learning under the wisdom sessions of the father was sung again at another instance when the session was to hold and father was to speak. However, this time, Omo Ileri was on seat but Majemu was absent. The table had turned - Ileri that was once astray had returned to sit and learn devoutly under the feet of the father, while Majemu that always sat responsibly had become a truant since he fell victim of the mirror strategy deceit.

Bi won se ma unlo ni yen,

lati lo gba moran ota ni.

Bi won se ma unlo ni yen,

Ofe lo gbamoran ota ni. (*Bloodthers* Scene 30, *Journey to Jungle* Happening 5)

The above song served a dual purpose and can be tagged a song of gradual disconnection. Following Ileri's departure in *Journey to Jungle*, the song was sung to communicate his gradual disconnection from the culture and tradition of the Awon-Eni-Oluwa kingdom, and his affiliation with Omo Papa.



Similarly, the same song was used to send a signal of gradual departure during Majemu's turn while he was having consultations with Omo Papa (OgoOluwa).

Dramatic infusion is a significant element used in the plays understudy, and the instances where these dramatic infusions were made contribute greatly to the act of intertextuality hence, creating a seamless linkage of the two texts to create a smooth, unified and meaningful story.

### c. Thematic Preoccupation

Both texts follow a similar thematic underpinning since the messages were the same although told with little distinctions however, both stories bear themes that are central to the entire essence of the duology. These themes shall be highlighted below:

Freewill and Consequences: *Journey to Jungle* and *Bloodthers* display the possibility of man demonstrating his freewill and the inevitability of consequences. When the will is corrupt, the implication is that the consequences will also be destructive. Omo Ileri demanded from his father his part of the inheritance and chose to depart from the Awon-Eni-Oluwa kingdom to a far country where he squandered it before realizing he had been playing foolish all the while (*Journey to Jungle* Happenings 4, 12 & 14). All attempts to stop him failed but since he was meant to be a rational being capable of making his own decisions, he was left to learn experientially. In the same manner, Omo Majemu in the pursuit of judgement sought to also ostracize himself from his father and establish his own kingdom. He left but realized too soon that he was not yet ready for the independence and was only being foolish to have allowed himself take such a decision when he was still hurting (*Bloodthers* Scenes 39, 54 & 55).

Unconditional Love: Love is a major highlight of the two plays. The undiluted love of the father towards his sons. The father displayed an act of unconditional love for his sons and even those around him teaching them to deny the anomalies of the world but to use his wise teachings as a compass for their lives. Omo Ileri chose to breakaway and was hellbent on receiving his part of the inheritance. Although the father loved him so much and cared too not to release the inheritance but, released the inheritance to him to satisfy his request and watched him from afar, as long as his eyes could monitor him to see how he would spend it and with the hope that he would return home soon. The father at several points mourned for him

and longed to see him return until he did. (*Journey to Jungle* Happenings 24, 26, 35 & 36). At the opening of *Bloodthers*, the Father was still wallowing in grief for his lost son and pacified by Majemu, who was soon going to be lost. Ileri returns home and is welcomed by his father in a display of love and celebration music but Majemu feels cheated and bitter about the turnout of events. He departs in bitterness but was soon returned to his father after he had encountered his own doom. The father stands in the gap for him in prayers and he becomes revived. What joy to a father whose sons were once lost but now back with him! (*Bloodthers* Scenes 4, 6, 13, 15, 39 & 53).

Repentance: Repentance precedes forgiveness. At different points Ileri and Majemu both had their moments of foolishness and were shortsighted clouded by the desire to leave their father. Ileri took his journey to a far country but soon realizes his folly, repents and returns home. Majemu took his own journey to another part of the kingdom but faraway from the perimeters of his father's watch. He was rushed back to his father when he met his doom. He came to his senses after he was liberated from the attack. (*Journey to Jungle* Happening 35, *Bloodthers* Scenes 52-55).

Forgiveness and Restoration: Following their repentance, Ileri and Majemu were both forgiven by their father and restored to their place of honour and dignity (*Journey to Jungle* Happening 36, *Bloodthers* Scene 53). The father, who is love personified, embraces his sons on arrival, having forgiven them even before they returned, and restores them to the place they were originally with him even with more honour.

Deceit: Omo Ileri and Omo Majemu were both doing well under their father's roof in Awon-Eni-Oluwa kingdom until they fell for the deceit of Omo Papa and OgoOluwa (Omo Papa under another guise). This is to place emphasis that the devil constantly roams about with various strategies seeking for his next victim and pays no attention to the gender, status or class of such. Omo Papa deceived Omo Ileri using affluence, wealth, ladies and worldly pleasures as a bait to get through to him. In Majemu's case, the same deceiver under the guise of OgoOluwa wins Majemu's attention by offering him sympathy and corrupt ideas on getting justice leading to his downfall (*Journey to Jungle* Happenings 11 & 13, *Bloodthers* Scenes 29, 32, 34 & 38).



#### d. Story

Primarily, *Journey to Jungle* was centred on the biblical story of the prodigal son while *Bloodthers* is targeted at highlighting the life of his elder brother back at home. The two texts aimed at the same themes but using the different channels -a young boy lured away from his father's love into a life of bitter-enjoyment but soon realizes he had been deceived and stripped of all he had. He thinks of his father and though in shame yet, retraces his steps back home. *Bloodthers* pictures the life an elder brother, who was truly dissatisfied with his younger brother's decision to journey away but was also bitter the moment he returned and was celebrated. By comparing himself to the lost chap, he was not expecting any significant celebration or honour for him. Feeling cheated and unrecognized for his dedication to his father, who chooses to celebrate an ungrateful son, he decides to desert his father in that anger and pitch his tent elsewhere where he also encountered his doom and was returned to his father for salvation.

#### e. Character and Characterization

The characters retained their characterization only for a few that experienced metamorphosis as the story demanded. Asides Ileri, who repented from his sins and returned home to his father; Majemu, who detached himself from the Awon-Eni-Oluwa kingdom due to the unresolved differences and ridiculous demand for justice; and Omo Papa, who transformed into OgoOluwa, a strategy of deceit, every other character remained the same and retained their characterizations. There were also few additions to the characters but importantly, the characters experienced very little or no change and stayed faithful to their characterization.

### VI. DISCUSSION

For playwrights, the concept of Intertextuality has proved beneficial to the creation and linkage of multiple texts while retaining the original essence of the texts. In the texts understudy, Oki engages a deliberate use of plots; dramatic infusion; thematic preoccupation; story; character and characterization to connect the worlds of the two texts which can originally stand on their own into a unified story. These elements served as the playwright's tools for interconnecting the texts.

Using a simple plot, the two well-made stories had the capacity to stand on their own and make meaning as independent stories. The use of dramatic infusion as contained in *Journey to Jungle* into *Bloodthers* which featured dialogues, music,

stage directions help reintroduce the background that had already been laid in *Journey to Jungle* to serve as an entry point into *Bloodthers*. Besides the creation of flashbacks, the songs also helped in replaying the events that had already happened in the previous story to help a present discussion or even place emphasis. With these additions, the story remained the same and retained its overall themes. The characters as featured in *Journey to Jungle* also remained the same and continued with their character's arc in *Bloodthers*.

Although, the texts were brilliantly connected, the playwright also sought to pass salient messages in the two which were -greed and jealousy respectively. However, he was able to successfully unite the plots through a creative use of intertextuality.

### VII. CONCLUSION

Playwriting is a creative endeavour and admittedly for playwrights, there is always a need to write more beyond the pages of a single dramatic letter. However, for writers that desire to write beyond a singular text into duologies, trilogies or more, and still retain the context and thematic flow of the texts, the concept of intertextuality gives this possibility, and Olumide Oki in the example of the texts understudy has successfully engaged intertextuality to connect the worlds of *Journey to Jungle* and *Bloodthers* and has also provided recommendations on the tools that may be engaged in the linkage of texts.

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