

TERROR THRILLERS AND TRADITION: A POSTCOLONIAL READING OF SELECTED AFRICAN CINEMA

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Abstract

*Nigeria, Kenya and Somalia are few of the countries in Africa faced with terrorism and militancy. The rise and expansion of terrorist groups such as Al-Shabaab, Boko Haram, the Niger-Delta Volunteer Force, the Islamic State West Africa Province (ISWAP) and recently, the Avengers, has risen to vent terror on the peoples of Nigeria, Kenya and Somalia. Whilst each of these countries has its own distinct challenges that led to the formation of such terrorist groups, the emergence of terrorism in Nigeria remains complex. One of the ways an explicit explanation has been given to these complexes in Nigeria is through thriller fiction. Nollywood as well as other film industries in Africa has produced several thriller fictions that attempt to explicate the reasons behind militancy and terrorism in Africa. *October 1* and *Eye in the Sky* are two examples of African cinema that have attempted to film the recent rise of terrorism in Nigeria and Kenya. Within the lens of *October 1*, terrorism in Nigeria, and by extension Africa, is rooted on ethnic and religious divide fuelled by external contact with other cultures; in this case, the culture of imperial England. This study, using the premise of postcolonial reading, examined Kunle Afolayan's award winning terror thriller, *October 1* and attempted to bring out the power-cultural interplay that bred terrorism in Nigeria. The study found out that the ideology of Boko Haram ("Western education is a sin") terrorist group, as bad as it seems, is a postcolonial stance against [neo]colonialism. However, the ideology lost its steam because it failed to reassert the Nigerian humanity or show any humanist tendencies to reclaiming the African glorious past.*

Keywords: Terror thriller, Traditionality, African cinema, Postcoloniality, Terrorism

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Introduction

One of the indelible footprints of imperial England in Africa is the resentment and hate colonial policies generated amongst the indigenous peoples of Africa. The spate of terrorism in Africa today can be traced to colonial continuities in the continent as well as the failures of successive governments in Africa to evolve beyond the colonial spirit. At least, this was alluded to by Inspector Danladi Waziri (October 1) "... Six years of Thatcher is enough to breed resentment in any man." Terrorism is one of the biggest developmental challenges facing Africa as terrorist groups such as Boko Haram, ISWAP and Al Shaabab are expanding their operations across different African borders. As a continental challenge, terrorism thrives on instilling fear on people and the society in general. It affects the way people and nations relate with themselves. In Nigeria, the emergent rise of militancy and terrorism is borne out of several factors ranging from social insecurity, ecological/environmental insecurity to the general rote in religious practices. These factors, for example, are hitherto expressed in armed conflicts in the Niger Delta, Boko Haram insurgency in North-east Nigeria, and recently, the agitations of the Indigenous Peoples of Biafra (Omoera & Ake, 2016). To curb the diffusion of militancy and terrorism, there has been an outcry for the institutionalization of community oriented policing since many indigenous communities have a working security formation of apprehending terror. However, this has its own internal contradiction. For example, the introduction of state or conventional police system in a trado-religious stiffened country like Nigeria brings about two questions which in themselves breed conflict in the face of terror; would a fetish people allow the conventional police system to arrest or touch a 'taboo' figure [a revered high priest, king, etc] even when the actions of such taboo figure express the desire of that society against the will of the state? What role does tradition play in veiling or unveiling terror? These are some of the questions that beset the reading of Kunle Afolayan's thriller, *October 1*.

Thriller is a broad genre of literature, film and television with numerous subgenres. It thrives on suspense, mystery, terror and/or adventure, anticipation and anxiety. The cover-up of important information from the viewer is a common element in thriller. According to Bennet (2010, p.5), "a thriller is usually made of a villain-driven plot whereby the villain presents obstacles that the protagonist must overcome". Though thrillers differ in subgenres, Patterson (2006, p. 7) notes that:

Thrillers provide such a rich literary feast.
There are all kinds [of thriller]; the legal thriller,
spy thriller, action-adventure thriller, medical

thriller, police thriller, romantic thriller, religious thriller, political thriller, high-tech thriller, and military thriller. The list goes on and on, with new variations constantly being invented. In fact, this openness to expansion is one of the genre's most enduring characteristics. But what gives the variety of thrillers a common ground is the intensity of emotions they create, particularly those apprehension and exhilaration, of excitement and breathlessness, all designed to generate that all-important thrill. By definition, if a thriller does not thrill, it is not doing its job.

Patterson's (2006) categorization is further broken down by Indick (2004, p.70) to include action thriller, comedy thriller, conspiracy thriller, crime thriller, erotic thriller, horror thriller, and psychological thriller. Whilst terror thriller seems not to appear on the list, it exists under the mixed subgenre of psychological, horror and investigative-crime thrillers. Unlike many thrillers, *October 1* cannot be categorized into one single genre. It is a hybrid of other subgenres. It thrives on terror, anxiety and suspense. Each subgenre has certain common methods especially in the plotting of the thriller story. In terror and psychological thrillers, the common method includes plot twists, psychology, obsession and mind games, serial killers, stalking, and deathtraps. These methods are even more common in traditional thriller (Ihidero, 2015, p.2).

Recently, Nigerian movie industry otherwise known as Nollywood has witnessed the production of historio-epic traditional thrillers that bear significant meaning to the Nigerian state. The production of Biyi Bandele's *Half of a Yellow Sun*, an adaptation of Chimamanda Adichie's novel of the same title, is one of the examples of historical thrillers. Others that bear traditional or epic significance include Lancelot Oduwa Imasuen's *Invasion 1897* which recalls the fall of Benin Empire and the exile of Oba Ovoranmwen and Don Pedro Obaseki's *Igodo*. However, one of the terror thrillers that show the contradiction of postcolonial Nigerian state is Kunle Afolayan's *October 1*. The thriller raises burning questions that confront the Nigerian state in the light of terrorism, traditional or religious nationalism, dis/unity, gender imbalance, demonization of Western education and its attendant Boko Haram tendencies, ethnicity, taboo culture, colonial 'credibility' and the British demonization of the Nigerian mind. Like many terror thrillers of Nollywood, *October 1* depicts the contraption of traditionality against postcoloniality. It shows the mystification of European contact with Nigeria

and the attendant contradiction which such contact creates. With this contact still haunting and militating against the unity and peace of Nigeria, the film submits itself as a mirror for Nigeria to examine its historical contradictions and to make a way out of the plethora of ethnic, cultural, religious and socio-political crises that inspire terrorism.

Nigeria is not alone in this dilemma. In Africa, Kenya is another independent country faced with terrorism. The situation in Kenya is similar to that of Nigeria in that religious and ethnic divide is prevalent (Wekpe & Ihidero, 2013, p.5). Recently, a thriller, *Eye in the Sky* (2015) has been shot in Nairobi, Kenya. *Eye in the Sky*, produced by Guy Hibbert, dramatizes the circumstances leading to a drone attack on an Al-Shabaab safe house where militants are preparing for suicide bombings of civilian targets (Kelley, 2016.). The thriller, as Kelley (2016) notes, derives its power from "a seemingly realistic portrayal of an agonizing decision-making process involving military officers and politicians in the UK and the US". The interesting signification about this is that the destiny of the Kenyan people as represented by the bread-selling innocent girl lies in the decision taken by the diplomats and military officers from UK and US. The thriller addresses moral questions from the Euro-American perspective and leaves out the complexities orchestrated by Africa's colonial and postcolonial experiences; experiences that nourish the rise of terrorism in the continent.

Eye in the Sky is not narrated from a Kenyan point of view or national experience as Kunle Afolayan narrates the Nigerian experience in *October 1*. As a result, the attendant rise of terrorism in Kenya is not addressed vis-à-vis the diversity or complexities in Kenya. This in itself implicates postcolonial reading. To begin with, the theory of postcolonialism is a contested terrain manifesting claims of nationalism and internationalism. It is a concept that means different things to the colonizer and the colonized and as such brings about polemics and bickering from the centre and periphery divide. As a detour, it is pertinent to take a cursory look into postcolonial reading and its implication for this study.

Conceptual Explanations: Postcolonial Reading

Postcolonial reading is a way of reading and rereading texts of both colonial and postcolonial cultures to draw deliberate attention to the profound and inescapable effects of colonization on literary production; anthropological accounts; historical records; administrative and scientific writing (Ashcroft, Griffiths & Tiffin, 2000, p.173). It is a form of deconstructive reading most usually applied to works emanating from the colonizers (but may be applied to works by the colonized) which

demonstrates the extent to which the text contradicts its underlying assumptions (civilization, justice, aesthetics, sensibility, race) and reveals its (often unwitting) colonialist ideologies and processes (Ashcroft, Griffith & Tiffin, 2000, p. 173). The notion of a postcolonial reading stresses on colonial relations between colonial powers and the colonized, and the historical and contemporary effects of these relations on literary production and representation.

As Barry (2002, p.195) affirms, postcolonial filmmakers "evoke or create a precolonial version of their own nation, rejecting the modern and the contemporary, which is tainted with the colonial status of their countries". This representation is richly explored in *October 1* - a film that is titled after Nigeria's Independence date. Kunle Afolayan's plot and dramatic characters are representations of the traditional purity of pre-colonial Nigeria and the interference of Europeans. Childs and Fowlers (2006, p.183) infer that postcolonial reading involves both the rereading and rewriting of individual texts. They further note that postcolonial reading stresses on colonial relations, historical and contemporary effects of these relations on literary production and representation.

The term "postcolonial" reading is mostly misconstrued with "post-colonial" even though they bear similarities at certain points and dissimilarities at other points. The term postcolonial is not simply a historical moment or moments after colonization as post-colonial suggests, but as moments and activities produced when colonial oppressions were understood and strategies for resisting them were demonstrably articulated. The term "postcolonial" reading, in this study, is preferred over "post-colonial" because it draws attention to the continuities, collisions, and dissonances within the histories of people, rather than moments after official colonization. The apprehension of authority and processes of resistance through cultural nationalism and resistance to neocolonial regressions provide the breadth of historical contexts through which the term "postcolonial" is used (Amkpa, 2004). As Ashcroft, Griffith and Tiffin (1995, p.264) affirm, postcolonial reading of a text, arguably, resides in its discursive features, an abstraction into which all historical specificity may be subsumed. Film is one aspect of the performative arts with which history is stored. Hence, the production of films that bear British-Nigerian connection is a significant historical material that requires solemn attention and postcolonial reading. *Eye in the Sky* is another thriller that calls for critical attention; however, it fails to examine Kenyan history vis-à-vis the rise of terrorism in Kenya. Though set in Eastleigh, Nairobi Kenya, the thriller addresses the morality of techno-war over the remote causes of terrorism itself in Kenya.

Kunle Afolayan's October 1 and Postcoloniality

The film, set in colonial Nigeria, displays the sponging politics betwixt colonial Britain and Nigeria. It narrates the story of Danladi Waziri played by Sadiq Daba, a police officer of the Hausa stock who is posted to a remote town of Akote in Western Nigeria to investigate the frequent female rape and subsequent murder cases in the community, and have the mystery solved before the Nigerian flag is hoisted on October 1st, Nigeria's Independence Day. film opens with images of a young lady being raped by a seemingly unknown man. Inspector Danladi Waziri (Sadiq Daba) is summoned by the British colonial authority to investigate the killings of young virgin girls in Akote. The film flashes back as Inspector Waziri narrate his story. On his arrival in the town of Akote, he is received by Sergeant Afonja (Kayode Aderupoko), a native of Akote. On arriving the village square, Danladi notices the villagers celebrating a horse-rider, who Afonja reveals is Prince Aderopo (Demola Adedoyin), the heir apparent of Akote who just returned from the city as the first university graduate in the community. Danladi observes physical and circumstantial similarities in the deceased virgins, and deduces it must be serial killing. Inspector Danladi and Sergeant Afonja continue in their investigations; the officers interrogate Agbekoya (Kunle Afolayan), the owner of the farm where the last virgin was raped and killed. Agbekoya denies any knowledge of the events that led to the killing and he is subsequently freed by inspector Danladi Waziri due to the perceived language barrier between them.

Prince Aderopo visits the village bar, where he meets his childhood friends, Banji (Femi Adebayo) and Tawa (Kehinde Bankole); the trio discusses the coming independence and their pasts. One of the guards assigned to protect Aderopo deserts his post to spend some time with his lover. Afonja and Danladi consult the traditional priest, Baba Ifa (Ifayemi Elebuibon) over the killings; he replies their questions proverbially and says that the killer will continue to kill until he is satisfied. The following day, the dead body of the lover to the guard who deserted his post is discovered. In reaction, Inspector Danladi orders the arrest of Baba Ifa who he suspects to be the ritual murderer. Sergeant Afonja, a Yoruba native, sees his order as taboo and as insult to the Yoruba people by the Hausa speaking tribe which Inspector Danladi represents. He out-rightly refuses to carry out the order. He is suspended from his job and replaced by his deputy, Corporal Omolodun (Fabian Adeoye Lojede), another native of Akote. Corporal Omolodun is eventually killed by the serial killer after he tried to trail him along the bush-path. An Igbo farmer, Okafor (Kanayo O. Kanayo) along with his tribesmen, in the course of searching for the serial killer captures Usman Dangari, a travelling Northerner of the Hausa speaking stock claiming that he is

responsible for the death of his daughter. The accused man is taken into custody by the police, but still maintains his innocence. Danladi informs his superiors that he will be closing the case, since he has found the suspected serial killer. As he is about to transfer his fellow Northerner away from Akote, Okafor throws a machete at Dangari and kills him. Even at point of death Dangari still maintains his innocence. Okafor, who repeatedly affirms his actions as doing what a real [Igbo] man would do, is taken into custody. At dusk, the rank and file gathers to celebrate the death of the presumed serial killer and the transfer of Inspector Danladi Waziri who is persuaded into drinking against his will. On his way out he hears someone whistle a tune he was earlier told by Dangari to be from the killer. The killer approaches him but he is too drunk to identify the face, and is assaulted by the killer. He is made to go through traditional therapy and in the course of his recovery he recollects, roughly, the face of the serial killer. The next morning, he goes to the market square to observe the body language of Prince Aderopo, his new suspect.

Danladi visits Tawa, Prince Aderopo's lover and questions her about her relationship with the Prince. From the conversation, Inspector Danladi discovers that Aderopo and Agbekoya are both recipients of a scholarship from Reverend Father Dowling (Colin David Reese). Danladi confronts Agbekoya, and through verbal provocation Agbekoya reveals that they were constantly molested by the Reverend Father in Lagos. At the celebration on the eve of Independence, Prince Aderopo invites Tawa to their childhood hideout with the intention of raping and killing her as her last victim before leaving for London. Inspector Danladi and Sergeant Afonja try to trail them, but were unsuccessful.

With the help of Agbekoya they locate the hideout. Aderopo is about to make Tawa his sixth victim, representing the end of the six years of violation he had received from Reverend Dowling. Tawa is saved. The film shifts back to the present day, as Danladi concludes his account to the British officers. The officers are against his desire to speak the truth on the identity of the real killer instructing him not to tell anyone about it. He reluctantly succumbs to the pressure for the sake of a peaceful independence. Even though the story zigzags through different scenarios, the motive of the colonial authority cannot be overlooked mainly because they contribute to the demonization of Aderopo, the serial killer and the alienation of Agbekoya. Within the lines of the story, there are several significant subplots that implicate postcoloniality; firstly, ethnicity, tradition, religion, gender and the European prejudice in covering up her crimes in Africa vis-à-vis the demonization of the African mind. Or what could have been the crime of Agbekoya and Aderopo, Akote's finest brains, to warrant the beastly abuse from Reverend Father Dowling? Is Western education indeed a

sin as expressed by the protests of Aderopo and Agbekoya? Or, what good has Western education brought for Akote, and in this case, postcolonial Nigeria? To provide answers to these questions and many more, it is imperative to treat the postcolonial bodies [dramatic characters] of Aderopo, Agbekoya, Tawa, Reverend Father Dowling, and Mr Winterbottom as texts. The lives of these characters are intertwined. Aderopo and Agbekoya are victims of the education Reverend Dowling and Winterbottom stand for; the same way Tawa, Corporal Omolodun and Usman Dangari as well as the raped and slain five Akote virgins are the victims of Dowling. As minor as the appearance of Reverend Father Dowling in the film, his actions are responsible for the tragedy that befalls Akote. His actions as well as the naiveté of Akote's traditions re/construct the identity of Aderopo and Agbekoya which bears much significance to the terror Nigeria as well as the whole of Africa is faced with.

Of Terror, Re-presentation, and the Liminal Space of Tradition in October 1

Ethnic proclivity and terror are two of the many pivots on which many Nollywood terror thrillers are anchored. Within the lens of Nollywood, terror is borne out of the liminal space between tradition and modernity; influenced usually by colonial politics. This is evident in Nigerian-styled thrillers such as Jeta Amata's *Black November*, Lancelot Oduwa Imasuen's *Invasion 1897* and Kunle Afolayan's *October 1* itself. The representation of terror in *October 1* carries a tripartite fear-evoking, fear-inducing tincture each waiting to unleash itself on the postcolonial body. Firstly, Akote, like many cosmopolitan cities in Nigeria, is saturated with fear evolving from ethnic extremism, religious fanaticism and social radicalism; secondly, it conveys the pressures of emerging cosmopolitan town-cities and the various [post]colonial contradictions within which dystopia is bred. This is represented in the collision of modernity and traditionalism which more than anything else *October 1* represents. Within the plot structure of *October 1*, three characters represent a text for understanding terror; Aderopo, Agbekoya, and Reverend Dowling. The characterization of these three is constructed in a way that the action of one influences the in/action of the other. The fluidity of the characters of Aderopo and Agbekoya from what they were to what they later became is caused by the 'holy' pedophilia and 'holy' molestation unleashed on them by Reverend Father Dowling (Omoera, 2019). A cross-examination of the temperament of Aderopo shows that his psychogenical mystification is caused by many experiences stemming from the credulity of Akote's tradition that gives Reverend Father Dowling the space to abuse traditional purity; and more so, the

savoir faire of colonial authority to mindfully supplant traditionality.

The traumatic experience of Aderopo is the "accidence of colonial encounters and postcolonial contests over identity, power, and culture" (Amkpa 2004, p. xiii). This is given vent in the dislodgment of the initial [traditional] identity of Aderopo and the subsequent supplanting of colonial modernity. The characterization of Aderopo displays the continuous contestation between traditionality and modernity. At the heart or liminal space of this contestation is where terror is imagined before they are unleashed on society. *October 1* describes the telling contestation in two cultural sceneries separated by geography, but bound by history in a common web of colonial relations spun by the imperatives of European modernity. As Amkpa (2004, p. xiii) notes, colonial experience not only hybridized the process of national self-definition, but also provided black Africa with the language, imagery, and frame of reference to narrate or re-present the dynamics of internal conflicts over culture and national destiny happening within her own societies. Conflicts over ethnicity, race and religion prepare the ground for the emergence of terror which only Aderopo is made to unleash.

Furthermore, the radical decision taken by Agbekoya to stop his children from attending Western schools and his total refusal to speak English language is similar to the proclamation of the *Jamat Ahl as-Sunnah lid-Da'wah wa'l-Jihad* (Group of the people of Sunnah for preaching and Jihad) popularly known as Boko Haram. His refusal to continue or send his children to school is a postcolonial stance to maintain traditionality against privileged Westernity. This kind of stance has several implications on the expansion and development of terrorist networks such as that of Boko Haram insurgents, who now refer themselves as *Waliyat Gharb Ifriqiyyah* (Islamic State West Africa Province ISWAP). The point of departure however is the fact that whilst Agbekoya's postcolonial stance is an attempt towards maintaining traditionality, the other fails to recognize either traditionality or Westernity. The ideological nucleus of the terrorist group is formed around the theorization that: "western education is sin". To express this ideology, the terrorist group becomes pedophilic, philistine, arsonist and adopts kidnapping as strategies for asserting themselves. All these are implicitly portrayed in Kunle Afolayan's dramatic characters in *October 1*.

Whilst Aderopo re/presents the bodily manifestation of terror, Agbekoya represents the salient mental cum intellectual radicals that would rather cling to the shock in their heads with the solitary intention of brewing calculated terror. The conversation between Agbekoya and Inspector Danladi Waziri reveals the boko haramish intelligence of Agbekoya.

Insp. Danladi Waziri: ... Do not pretend you do not speak English. I know you finished top of your class in Standard Six before you departed for Lagos... Primary education is free in the Western region; why don't you allow your son to go to school?

Agbekoya: Western education is bad! (October 1).

Even though Agbekoya does not, or, could not voice his traumatic experience with Rev. Father Dowling, his silence is combustible. His combustibility is expressed in the compulsive strangulation of Reverend Dowling on the eve of his bishopric apotheosis and in the impulsive assault on the probing Inspector Danladi Waziri. These actions place him on the same psychological pedestal as Aderopo even though Aderopo cannot control his anger. Furthermore, the nonstop liturgical sessions Dowling's phallus had in the anuses of Agbekoya and Aderopo every Thursday night cannot be overlooked. It is not only a derisive mockery that brings the Greek phallic rites to mind but an emasculation of the best African brains by British hateful comedic bestiality. His weekly call for 'prayers' with the boys to satisfy his sodomic pleasures causes some form of psychological trauma. Agbekoya narrates his experience to Inspector Danladi Waziri thus;

I was fourteen. 'Ropo was twelve when we left for Lagos. During the day time we attended school. But on Thursday night Father [Dowling] will beckon.

Rev. Fr. Dowling: 'Koya, it's time for the evening prayers.

Agbekoya: The man will do unspeakable things to me in that room; things I could not understand. Things that destroyed my soul... afterwards... then, it will be 'Ropo's turn.

Rev. Fr. Dowling: Aderopo, it's time for evening prayers...Aderopo, you don't want to annoy Father now.

Agbekoya: That man violated me every Thursday for five months. I couldn't take it anymore.... One day, I stole some of his money and came back to Akote here.

Insp. Danladi Waziri: And you said nothing?

Agbekoya: How could I speak of the unspeakable?... I only told my father that education was not meant for me and he accepted.

Insp. Danladi Waziri: What of Prince Aderopo?

Agbekoya: I pleaded with 'Ropo to come with me but he desired

education more than I did. I have five months of Rev. Dowling, 'Ropo had six years (October 1; emphasis is mine).

Agbekoya's revelatory narration echoes Waziri's initial statements; "six years of Thatcher is enough to cause resentment in any man". Agbekoya and Inspector Danladi Waziri's testimonies about Dowling and Thatcher show that timing has a lot to do with the maturation of terrorists. Agbekoya's resentment for Western education is conditioned on the five month molestation in the hand of Reverend Dowling; hence, he is able to manage his anger. His quick-temperedness, quick hands and combustibility make him a threat to the communality of the Akote people. This is even made worse by the fact that he is isolated from the yearnings of Akote people; a trait the Boko Haram terrorist group shares. Apart from his abstraction from Akote's desires, he is become xenophobic whose hands could sniff life from every stranger. His characterization is the result of his five months' stay with Rev. Fr. Dowling. If this is what the five months' stay with Dowling begets, what about the six years Aderopo has with Rev. Fr. Dowling? The homicidal emergence of Aderopo affirms the bestiality of imported religion apart the Dowling-styled Western education. The resentments of Aderopo and Agbekoya hinge on this.

Insp. Waziri: How did you feel when you came back?

Agbekoya: Angry! I was angry at my father... my teachers and the entire village

Insp. Waziri: But they meant well, they never knew Fr. Dowling was a monster.

Agbekoya: I was a child and they released me to a stranger to take me away (October 1).

The timing of Aderopo's six year rape and Agbekoya's five months' experience under Reverend Dowling intensified their depression and made them uncontrollable. The traumatization of Akote's brightest boys confirms the beastly nature of Dowling; which symbolically, could pass for the traumatization of postcolonial Nigeria which Soyinka (2004) infers needs healing. By implication, post-imperial England remains at the centre of Nigeria's healing, development and, or, destiny even though the two nations may not be best of friends and that Nigeria will not kowtow to England. This claim captures the titling of Eye in the Sky where the destiny of Kenya, in the face of a terrorist attack, lies in the decision made by the post-imperial England and United States. In October 1, the offices of crowned prince Aderopo and Reverend Father Dowling represent the conflicting institutional battle for the soul of Akote

and by implication Nigeria. Aderopo is the future King of Akote. Reverend Father Dowling on the other hand, is the spiritual knob sent to Akote to institute British education. As a priest and educationist, he may have failed in his mission to maintain spiritual purity and his failure is expressed in sexual violation of Akote's children thereby disturbing the communal harmony of Akote. His failure is justified by the District Commissioner, Winterbottom (the direct representative of the British Empire in Nigeria) who exonerates Dowling from his amorous depravity. The presence of Lord Sebastian Tomkins (Lawrence Stubbings), Kenya's Chief Superintendent in October 1 also implicates the impunity of imperial England in Nigeria and Kenya; two countries struggling to emerge from the internal contradiction occasioned by colonial imperialism and worse, faced with terrorist attacks.

Furthermore, the traditionality of Akote is also implicated in the hoisting of terror. Apart from the naiveté of Akote's tradition, Aderopo's brutal escapades are successfully carried out because of his knowing that Baba Ifa, the Ifa priest cannot consult against the Oba or the Oba's children. He uses his office as the Oba's son to defy the work of Baba Ifa and makes Baba Ifa's clairvoyance of no effect. As a result, Baba Ifa and the King of Akote, two custodians of Akote's tradition are made victims of the supposed purity of their tradition. Beyond Aderopo's exploitation of Akote's tradition, the politics of recognition surfaces. The Aderopo that left Akote is not the same Aderopo that returned. The same thing passes for Agbekoya. Their encounter with colonial education changed their lives for the worse. Aderopo and Agbekoya become two transformed individuals and programmed to disrupt the harmony in Akote. The simplicity of their tradition became replaced by the unspeakable complexity in colonial Nigeria and the members of their community thought they were the same people. Aderopo says; "it is not until the bucket strikes the water that you truly know how deep the water well is". This depth refers to his new murderous identity and of course, the iniquity of colonial education which he has tasted. The depth of the colonial water-wells brings about resentment and anger; the same panoply that made Aderopo and Agbekoya what they become. In fact, resentment, anger and xenophobia are the features that define the duo after the trauma experienced with Dowling. Aderopo's attempted valedictory rape of Miss Tawa shows the burning anger and hatred he carries within his soul. He says:

Miss Tawa, you were the brightest student in our class; why didn't Dowling take you to Lagos?

Miss Tawa: I am a girl.

Aderopo: True. And, Dowling preferred boys. No?

Miss Tawa: Unlucky for me, lucky for you.

Aderopo: (Sudden anger) Lucky for me?!... lucky for me? (angrily)... he violated me... you have no idea what I went through... this whole town has no idea what I went through under that monster for six years... but you will all suffer.

Miss Tawa: Why? 'Ropo, why?

Aderopo: Because I AM IN PAIN... and YOU MUST ALL FEEL MY PAIN! Six Akote virgins for all the pains I endured (Tawa makes to run. He holds her back and forces her to the ground and begins to undo his pant).

Miss Tawa (struggling to loose herself from Aderopo's grip)
We're childhood friends.

Aderopo: I DIDN'T HAVE A CHILDHOOD.

Miss Tawa: Will you take from me that which I would give you with all my heart?

Aderopo: I don't want you to give it to me. I want to snatch it just as MY INNOCENCE WAS SNATCHED! (October 1).

Aderopo's pain transcends the impunities of colonialism. For him, the tradition or community that makes itself susceptible to colonialism must feel the pain of exposing itself to such vulnerability. Aderopo, within the context of October 1, or, if you like, Nigeria, is an insignia of the metaphysical mental dystopia that pervades the mind of many Africans, and mostly Nigerians. Like many Nigerians, he is disturbed and has carried many mental and emotional burdens for too long which, like Aderopo drive their desires. They blame country for their predicament to ease their pain; many groups have taken arms against governments but can it ease their pains or set them free? Does such group mean to do what they have done? But as Aderopo said, "I didn't mean for this to happen. I just wanted to get an education; fulfill my potentials. That's all; but the pain won't go away". Aderopo is a victim of [post]colonial complexities. His life and that of Agbekoya, Miss Tawa, Usman Dangari, Okonkwo and even Inspector Waziri are a mixture of colonial convolusion. Inspector Danladi Waziri lost his family to a lorry carrying timber; timber meant to serve colonial market. This convolusion or colonial intellection is given vent by Winterbottom in the last scene of October 1. He says to Waziri:

... I will submit the original report which states Usman Dangari as the murderer.

Insp. Waziri: Usman is innocent. Prince Aderopo is the killer.

Winterbottom: Usman is a nobody. No ties, no family, no connections. Disposable! The Prince however, is the university educated son of a prominent Yoruba king with close ties to the new Premier Akintola; not disposable!

Insp. Waziri: But that's not right... I cannot sweep it under the rug.

Winterbottom: It's not about right or wrong, it's about reality. It's new the independent country cannot stomach this kind of wants... I am warning you Danny boy, rise above your station... Nigeria may be independent you clearly have no idea about the politics of this fragile land... An Igbo woman is killed in Yoruba land, an Hausa man is arrested and subsequently killed by the Igbo father, turns out that the Hausa man is innocent and it was indeed a Yoruba prince that murdered the Igbo woman and the others... No Nigerian government will allow this file to see the light of the day. Case closed!

Insp. Waziri: Is this about protecting Nigeria; or the fact that a man of your own, a clergy, was busy molesting young boys?... Or do you intend to cover all the crimes of the Whiteman in Nigeria? (October 1).

The British permutation of ethnicity and religion is still at play in postcolonial Nigeria. In fact, it is the fulcrum on which politics, education, and other social aspects of Nigeria are run. This permutation is what hitherto makes some Nigerian ethnic groups subaltern in their own country and at the same, internally displaced. With the popularity and diffusion of globalization, post-imperial Britain appears to be unconcerned about the spate of terrorism in two of its central colonies, Nigeria and Kenya.

The facelessness of post-imperial Britain evokes Odenigbo's question in Biyi Bandele's *Half of a Yellow* as well as Kainene's apt response to Odenigbo.

Odenigbo: What do you think account for the success of the Whiteman's mission in Africa, Richard?

Kainene: Perhaps, you should first account for the failure of

the Blackman to curb the Whiteman's mission (Half of a Yellow Sun).

This question as well as Kainene's answer somewhat carries an implicature for the re/presentation or persona of Aderopo and Agbekoya in Kunle Afolayan's *October 1*. The actions of Reverend Fr. Dowling, Winterbottom, Aderopo, Agbekoya, Inspector Danladi Waziri and the entire peoples of Akote, Nigeria exemplify the complexities.

Conclusion

Nigeria is one of the countries in Africa faced with terrorism. The rise of terrorist group like Boko Haram, the Niger-Delta Volunteer Force, the Avengers and the Islamic State West Africa Province (ISWAP) has led to venting terror on the peoples of Nigeria. However, the formation of terrorism in Nigeria remains complex. One of the ways an explicit explanation has been given to these complexities is through thriller fiction. Nollywood has produced several thriller fictions that attempt to explicate the reasons behind militancy and terrorism. *October 1* is one of the most recent of such terror thrillers that provides insights into the foundation of terrorism in Nigeria. Within the lens of *October 1*, terrorism in Nigeria, and by extension Africa, is rooted on ethnic, religious, tribal divide fuelled by external contacts with other cultures; in this case the imperial England. In *October 1*, Akote was in peace, unity and one accord until the sauntering in of Reverend Father Dowling and Winterbottom. As the film shows, the contact with colonial culture treads on the ethnic and religious divide of the Nigerian people; and fans the embers of discord among the ethnic groups which over the years may have laid part of the foundations for terrorism.

Within the context of *October 1*, hydra-headed politicking is implicated for the continuous rise of terrorism in Nigeria. This is exemplified in the disposition of Inspector Danladi Waziri to unveil Prince Aderopo as the terror merchant; and Winterbottom's refusal to implicate Prince Aderopo because of the consequences which such revelation will have on imperial England. *October 1* attempts to bring out the power-cultural interplay that has the capability to breed terrorism in Nigeria. Within the lens of *October 1*, the ideology of Boko Haram ("Western education is a sin") terrorist group, as bad as it seems, is exemplified as a postcolonial stance against [neo]colonialism. However, the ideology lost its steam because it fails to reassert either the Nigerian humanity or show any humanist tendencies to reclaiming the African glorious past. Aderopo's bile against imperial England should not in the first place lead to destroying his own habitat or people; his failure to know where to direct his anger is a tragedy for education.

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