



Drama and Disability in Africa: Analysing Abdallah's the Witch of Mopti

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ABSTRACT

This study employs Mohammed Ben Abdallah's play *The Witch of Mopti*, (1989) which espouses the insane majority, and the sane minority in the political dispensation of African states. The objective is to examine the interdisciplinary approach to psychological issues, especially, on mental health in Africa, focusing on the role of the playwright and his/her drama. It also sets out to juxtapose the effect of characters considered the "Sane minority" and the "Insane majority" in the play to some social, religious, political and cultural occurrences in the development of African countries. How does the playwright's drama (play production) contribute to the rehabilitation and development of people who are mentally confused between tradition and modernity? We employed Qualitative research method basing my findings on content analysis of the play, and purposive one on one interviews with some dramatists and political practitioners for the data collection. The paper, finally presents divergent views on the axiom "majority carries the vote." The debate continues whether, in reality, the psychological position supporting this axiom has changed or not, especially, in the political dispensations of African democratic governance.

KEYWORDS: *Mental Health; The Playwright; Drama; The Witch of Mopti; axiom; insane majority; sane minority.*

INTRODUCTION

Disability in Ghana, especially, mental disorders have been linked to cultural beliefs and myths that dehumanize affected persons. Sadly, these beliefs and thoughts have permeated into the academic circles. For instance, disability is negatively perceived in Ghanaian society as witchcraft and or a curse by the gods. Opoku (1978) also refers to the *Theory of Causation*, and explains why the indigenous African wants to find out 'why things happen'. This notion symbolizes that, disease as well as illness, epidemic, drought, misfortune and even death may be caused by a broken relationship between human beings and supernatural beings. Finding solutions, prevention and cure therefore, involve the physical, the organic and the spiritual (Opoku 1978, pp.145-149). This mutual dependency between the physical and the spiritual is so essential to the African so much so that, the traditional African sees his survival as a result of his ability to harmonize both the physical and the spiritual aspects of life. Any malfunctioning of one aspect; either the spirit or the physical will therefore have direct impact on the other and the vice-versa.

Danquah(2014) notes that; "Ghana has recently crossed that bridge; the opposition was very stiff at the very beginning"(p.27). He explains that at the time he started his clinical works in counseling, it was absolutely difficult to

convince parents and families that children with intellectual disabilities or cognitive impairment are not evil; neither are they the devil's advocates nor people suffering from insanity.

The 1992 Constitution of Ghana, United Nations Convention on the rights of persons with disability Act, 2006 (Act 715), and other international treaties and Laws seek to promote and protect the rights of persons with disabilities (PWDs). Persons with disabilities form about 10% of the Ghanaian population. A brief history of Special Education in Ghana reveals the first recorded attempt in Ghana to provide education for children with disabilities was undertaken by missionaries in 1936. The National Education Act of 1961 saw the Government of Ghana assuming responsibility for the education of children with disabilities (Anthony & Kwadade, 2006). In 1964, parents and advocates of children with Intellectual Disabilities (ID) formed an association called the 'Society of Friends of the Mentally Retarded.' Their extraordinary advocacy led to the establishment of the first home for the mentally handicapped in Dzorwulu in 1966. Coupled with increasing advocacy both local and international, the 'home' became the first school for the mentally handicapped in 1970 (Avoke, 2001).

The 1970-80's saw tremendous rapid growth in the number of segregated special schools across Ghana. Increasing national



recognition for the special needs for additional services, led to the formation of the Special Education Division (SpEd) within the Ghana Education Service (GES) 1985. Ghana has also ratified all international treaties on the Rights of people with Disabilities and has made domestic constitutional provisions for their education (Ghana Education Service, 2005).

The Special Educational Needs (SEN) services under SpEd have three main branches namely; the Segregated Special Schools (SSS), which are totally separated from mainstream public schools, the Segregated Units'(SU) which are on site with the mainstream public schools and the 'Inclusive Education' (IE) (Anthony, 2009, pp. 23-24).

The Government of Ghana 's long awaited Policy of Inclusive Education (IE) by the Ghana Education Service (GES) for all Special Needs by the year 2015 has taken off finally. This policy was running on pilot bases until the final implementation of 100% enrolment of children with special needs into the mainstream public schools on 3rd of May, 2016. The fact still remains that; most of these beautiful policies are only on paper, they do not seem to be working, because there is inadequate funding and the support systems seemed to be handicapped. We hope that successive governments will provide adequate logistics and funding for the 100% Inclusive Education Policy to succeed.

The sizeable number of the populace is categorized among the vulnerable and the poorest of the poor in society largely because they are faced with several challenges that hinder their full inclusion and active participation in society.

Disability seems to be characterized by discrimination in our society and in our cultural systems. Practical examples include; PWDs not allowed chieftaincy positions or entrance to chief's house or traditional palaces in some communities, and royals not allowed marrying PWDs (see Owusu, 1989) etc.

The culture defines the placement of persons of homogenous groups in our society. Many patterns of exclusion of the vulnerable in society have been found to have cultural and historical origins, where people uphold norms and values which lead them to set themselves above others on the basis of a variety of attributes. Disability is one of the typical sources of exclusion. As a playwright, we have always been thinking to find a way to collaborate with the sciences to see how drama can be linked to their activities to solve problems of mental health.

PROBLEM STATEMENT

There are observable indications that certain axioms, euphemisms, witty sayings, and proverbs used in African societies have serious psychological implications on the people. Many of such sayings are used as protective measures for some people to rely on; while others also make mockery and trivialize serious issues. Some of these psychological

problems have not been subjected to any scholarly assessment yet, and that this paper discusses the various arguments on axioms in general and, **majority carries the vote**, in particular.

As an observation, playwrights have not been considered as key contributors to the rehabilitation, promotion and healing of mental and other forms of disability in African countries (Owusu, 1989). Most people seem to be aware that only clinical psychologists, health workers, both orthodox and herbal, are the healers of psychological and other disability. As much as this is factual, the role of the playwright in mental health promotion and dissemination must not be taken for granted, and needs to be given scholarly assessment. Playwrights' psychological approach to human behaviour and existence has not yet been recognised; that, most of their works are seen to be merely entertainment.

The expressive arts which are the various creative art forms such as drama, imagery, dance, visual art, music, sound, playwriting and poetry etc. have been used in supportive settings to facilitate development and healing in both regular and the special needs.

The term Expressive arts therapy generally denotes drama therapy, dance therapy, art therapy, play the rap and music therapy, etc. The term also includes therapy through journal writing, poetry, imagery, meditation and improvisational drama. "Using expressive arts therapy can therefore foster emotional healing, resolve inner conflicts and awakens individual creativity in expanded fields" Rogers (1993, pp. 1-2). The argument that Playwrights' psychological approach to human behaviour and existence has not yet been recognised and that, most of their works are seen to be merely entertainment may seem so because play therapy and other expressive arts therapies have not yet been fully explored.

In Rubin (1987)'s résumés about the *Approaches to Art Therapy*, she notes that,

There is only a thin line between active imagination and art... there is magic in both healing and creating...While we are involved in this process of active imagination through any of the arts, we do not only place emphasis on the aesthetic aspect of our work but also on the healing. (p.119).

In order to achieve intellectual, logical, emotional and intuitive benefits, both feeling and thought must be integrated in the therapeutic processes. Art and healing are closely related, but one must see beyond the ordinary with a relentless effort in order to see deeper and in a more profound way than the art work appears. That is the only way; our interpretation of the art work would give a new meaning in a dimension of development and breakthrough to users.

The role of the playwright encompasses all we consider as human development. It is of the people; about the people; and by the people. This is well articulated in the *Sixth edition of Basic Drama Project*, (1995) by Fran Averbret Tanner:

To know the development of theatre is to know the development of the human race. As the theatre grows, civilization grows; when it flourishes, humans flourish; and when it is suppressed, people walk in darkness. ...Study theatre of a particular era, and you learn the religious, social, political, and economic influences at that time. You learn the people's desires, ideals, and needs. And perhaps more important, you gain insight into the present from what has gone before. (46)

OBJECTIVES

1. To examine how Mohammed Ben Abdallah's play, *The Witch of Mopti* can contribute to the discussions of mental health in Africa.
2. To ascertain whether the axiom, "majority carries the vote" is still viable in some social, religious, political and cultural occurrences in African societies.

Research Question

To what extent can Ben Abdallah's *The Witch of Mopti* contribute to the discussion of mental health in Africa?

LITERATURE REVIEW

Mike Oliver (1990) argued that disabled people have been denied access to the key political, educational and cultural institutions which could enable them to fully participate in society, and that this exclusion has resulted in their marginalization. In the African cosmology, this Mike Oliver's assertion is well pronounced, that, being disabled is a taboo. That's why it is believed that children born in any form of disability were thrown away.

Thomas Pam (1980) wrote on the Disability Arts movement emerged from the work of a small number of arts organizations of disabled people and the work of an equally small number of disabled artists". (National Disability Arts Forum) in the United States of America. "Disability culture is being built upon a ruthless honesty about the people we are, and the role we play in society". (Brisenden, 1980).

Thomas Pam has chronicled quotes from disabled artists, disabled activists, deaf activists and disability studies academics, this broadened my scope on the introductory summary to disability arts and disability culture. Martin Owusu's *The Legend of Aku Sika* (1989) talks on physical disability. He considers the links between disability arts, disability culture, and the political disabled people's movement and disability studies. Martin Owusu's advocacy for the disabled persons not to look at themselves as inability people but people with ability.

Ghanaian 1992 Constitution

The legal/constitutional framework within which discussions about disability rights and culture must occur: Article 26 of the Ghanaian constitution guarantees the right of every citizen to profess and practice any kind of culture. Sub-section two (2) of same article however outlaws "all customary

practices which dehumanize or are injurious to the physical and mental well-being of a person".¹

Section 1 of the Persons with Disabilities Act (ACT 715) and the Chieftaincy Act (Act 759) also require the maintenance and preservation of culture. The National Disability Policy, in its objective 10, ensures the access of PWDs to cultural inclusion. Article 30 of the Convention on the Rights of Persons with Disabilities also guarantees their rights to cultural practices, and places. Sections 4 and 37 of Act 715 (PWDs Act) prohibit the use of derogatory names against PWDs and also protect PWDs from exploitative, abusive or degrading treatment.

Here, I cherish how Martin Owusu in his play on physical deformity; *The Legend of Aku Sika* draws hopes for the so-called deformed in the society. In the play, *Aku*, the deformed character tells the messengers from the king who has promised to marry her: "I need encouragement not pity. The ability to move on, and not to be despair". (p.18)

Efficacy of Drama

Drama identifies with concepts like entertainment, education, social comment (e.g. political, religious, cultural, *inter alia*). Drama has been and continues to be ignored as trivial by some, believed as reality by others, feared as too critical, admired as courageous, hated as too threatening, trusted as effective communication in effecting change and revered as balanced, neutral, fair and ideal.

Drama is a make-believe controlled experiment which, because its events and outcomes are deliberately created by the playwright, can be used to depict any and every human aspect for specific objectives.

Drama is communication par-excellence because of its ability to grip its perceivers as it unfolds and rolls at a predetermined pace in a predetermined direction. Drama supports, all that is progress in our lives—it is **development**. We tend to blame our societies because we all have neglected the power of Drama. Playwrights have always written plays that tackle these problems and provide suggestions to curb them or address them but because the audience have not been properly sensitised the plays are not fully patronised in many African countries.

Why Drama?

Drama is not the only medium of effecting Health, hence a change in attitude for national development, but we consider it a most appropriate tool because:

New ideas on Health

Drama allows people to develop new ideas and ethical standpoints, and can help individuals to present themselves as 'educated' members of society. Participating in drama can be an enriching, eye-opening experience. This can affect proper elucidation on Health. For instance, by merging the psycho-

¹ The 1992 Fourth Republican Constitution

dramatic concept of Moreno, (1947) *Doubling, Mirroring and Role-reversal*; with the Drama and play therapy concept of *Embodiment, Projection and Role (EPR)* by Jennings, (1995), learners are helped to gain identity, independence and development. The approaches brought an integrated vision of interactive group dynamics and a philosophy of creativity with relevant ideas in clinical psychology and neuroscience. The collaboration is therefore encouraging the use of the right hemisphere or the artistic brain as the best alternative for the intellectually/cognitive impaired.

Philosophical Movements

Drama allows us to understand the philosophical movements and ideas that permeate a particular culture at a particular time. Characters in the play can be varied as possible to embrace all vocations.

Different Viewpoints

Drama can give us a new way of thinking about the dangers on health abuse and the consequences.

Aesthetic Validation

Drama as a form of art; is capable of bringing about differing emotions and a general sense of “spiritual” well-being. This provides conflicts and arguments which will help to address all interests and hidden points during the resolution. No stone will be left unturned

Understanding Modern Culture on Mental Health

By following the histories and motivations presented through Drama, it is possible to understand how contemporary Ghanaian views Health. His desires, disappointments and moral issues would be highlighted and this will go a long way to teach the audience.

Vocabulary

Coming into contact with new words and new phrases either local or foreign can increase anyone's lexicon. Characters have the liberty through dialogue to use the appropriate terminologies and words that will enhance the understanding and explanation of Disability, especially, mental health. Drama is also crucial to learning stylistic and artistic conventions for communication and writing.

Becoming “Cultured”

There is a certain satisfaction in understanding drama and being able to pinpoint references to it in contemporary culture. By “cultured” we mean the learning process which would be derived from the play and the satisfaction and confidence we receive as actors and spectators.

Mass Communication

Drama removes the stigma of “mass” from the concept of communication in that real humans carry messages in their own flesh and blood, and communicate almost at interpersonal level with audiences.

Development

Drama broadens the meaning of the word ‘development’ to include concepts like education, empowerment of the indigenous communities, insistence on good behavior, governance, moral purification of society, human rights, gender equality, condemnation of crime and corruption and above all, drama ushers in participation by the communities—a very crucial element.

Societal Evaluation

Drama challenges the “taken for granted assumptions and pries open the gaps between ideological promise and institutional performance”. Promise with no performance is no development. Drama demands accountability and suggests remedies. Drama evaluates the totality of performance by all organs within a community be they political, social, economic, ideological, moral, philosophical etc.

Permanency

Drama unlike most human creations tends to endure. The banquet of dinner once consumed and a beautiful car once burned out disappear and are soon forgotten, but great drama continues; a thing of beauty is a joy forever.

Universality

Drama reaches across the barrier of time and space. It penetrates the barriers of creed, race and nationality. Drama can be in any language but people easily understand.

Human Centeredness

Drama exploits the politics of possibility. Over the centuries, drama has been used to criticize, suggest ideals and propose solutions to problems. It uses humans to suggest how all its proposals could be implemented. The playwright creates ideal communication situations with actors who interact to fulfill the playwright's purpose.

Liberality

Drama is dialogue. “Dialogue does not impose, does not manipulate, does not domesticate, does not sloganize.

METHODOLOGY

We employed Qualitative Research methods with great concentration on Content Analysis of the play for the data. We also used Semi-structured questionnaires to find views on the research question. This was purposive sampling on experts in the Theatre and some Health workers from the University of Ghana Hospital and Pantang.

The Story-Line of Ben Abdallah's *The Witch of Mopti*

In this play, the *witch*, Maimuna who is fighting relentlessly for the newly installed King of Mopti to marry her daughter, Samanke uses her powerful witchcraft to pollute the well from which people in the community get their source of drinking water. She does this due to the king's refusal to adhere to her demands, and decides to choose his own wife, Fanta. This is

an abomination as far as the **witch** of Mopti is concerned. For her to ensure success in her operations, she sells the soul of her daughter Samake to the power of darkness. Her daughter dies in exchange of getting the people of Mopti mad.

Consequently, anyone who takes water from the well becomes 'mad'. To say the least, every soul living in that community is 'mad' according to the story by Abdallah. The only people who are 'sane' are the king and his wife, Fanta. They have not yet taken water from the well.

As fate will have it, the wife of the king visits a friend who gives her a welcome drink as a norm in the traditional culture and after taking the water drawn from the well with her friend, they both become 'insane'. The King's wife has joined the 'madness' family. She has swallowed the pill of insanity. Riddle, riddle, riddle...who amongst the lot has not drunk from the well which has been polluted by the Witch of Mopti? Answer: **The king of Mopti**. The whole community according to the King of Mopti is 'mad'. He laments...'my people are mad...they are insane...they have lost their keys... They are dirty...they are this ...They are that...etc'.

Not being able to withstand the behavior of his people, he decides to consult many diviners and powerful advisors, and they all tell him; "the answer lies in the well"

Meanwhile, the people of Mopti see their King behaving differently from them. They ask; "why is the King not behaving like one of us? Is he not supposed to be our king? Why is he wearing a full cloth when we are almost naked? 'Now, he belongs to another culture, he cannot be our King. He, who is not for us, is ...against us"

Furtherance to their enquiries and not getting any meaningful answers, the people of Mopti decide to oust the King from his throne. They are really angry with him because according to them, the King of Mopti is 'Mad'. He is insane, in fact a stark lunatic and does not fit to rule 'sane' people.

They gang up with sticks, stones, cutlasses, broken pots and many other offensive weapons chanting fearful war songs moving towards the King's palace. I guess one of them saying "If we get him, we will chop him into pieces and throw his body into an unknown place where no one will come across the scattered pieces. It is an abomination, unheard of, to be ruled by a 'mad' person like the king of Mopti..."

Our wise people say, "as the hunter has learned to shoot without missing, birds have also learned to fly without perching on a twig..." The King of Mopti has taken the pieces of advice offered him by his consultants. He there and then, prepares himself to drink from the well.

The problem now is that, as the King tries to draw water from the well, the Witch of Mopti (Maimuna) is standing by the well, with all her might, preventing him from drinking the water from her polluted well. They struggle very hard over the drinking cup and finally, the king succeeds by drinking a pot full of the polluted water. The King of Mopti is presently,

indeed, the king of 'madness'. His Lunacy is an extreme depiction of 'madness' to the highest level. Don't forget he is the king and should behave as such.

The 'insane' people of Mopti are trooping, angrily toward the king's palace to effect the necessary changes in the Kingship. They meet him on the way in a "kingly magnified madness". They pause... "Yes, this is our king. He has now seen the light". They all shout with joy and carry him shoulder high from one end of the Mopti town-ship to the other end.

To look and reflect on how the supposed 'mad' people behave toward us, what are their perceptions and impressions about us?

There was an advert on the Ghanaian Television where a "mad" man uses a cane to whip a "sane" person who was urinating at a public place. In this advert, who can be considered 'mad' and who is not 'mad'?

The Great Ampong of Ghana's Gospel Music fame and his formidable musical team comprising Cee and Isaac say we live in a *crazy* world. Do we agree with them? And if so, are we all *crazy* people living in a *crazy* world? Let us ponder...

A leader is one who, out of madness or goodness, volunteers to take upon himself the woe of the people. There are few men so foolish, hence the erratic quality of leadership in the world.

John Updike

SAMAKE

But how can we stop him when he has won the hearts of all the people.

MAIMUNA

Just watch my daughter. It is not for nothing that they call me the Witch of Mopti. Come, my sister, let us give the prince a taste of our magical powers. (*She puts her hand into a sack and produces a wooden penis with a rope running through a hole to the base.*) Come, my sister. You will represent our prince. Take off your clothes and put on the prince! They say he is strong and well endowed.²

Within the universal context of themes, Mohammed Ben Abdallah uses his play to address the issue of Majority and Minority and for that matter, the 'sane' individual and the 'insane' majority in the struggle for recognition and power. The enigmatic nature of the normal as opposed to the abnormal and the limitations of the concept of the over-riding will of the majority over that of the minority, (individual) are projected within the realms of African perception to life. The Akans, from Ghana have a proverb which demonstrates how the majority is always considered right. "Dodoofunummon"³, which translates as "many human corpses do not have any bad smell". Is the majority always, right?

2 Mohammed ben Abdallah, *The fall of Kumbi and other plays* (1989, p. 18)

3 An Akan Proverb used to discourage people from staying out of the crowd and also to enhance anonymity

The play further, describes the types of **conflicts** which may lead to mental impairments, notably:

- Man against man/society
- Man against himself. (Psychological) "To be or not to be"
- Man against Nature/Environment
- A Supernatural power against another Supernatural power? These and other cosmic issues are raised in the **Witch of Mopti** will be explored in this paper.

Recommendations

The key themes and principle in recognizing and responding to the needs of people with disabilities in a drama production, is to respond to each victim with dignity and respect and consideration of the victim's safety, expressed concerns, and immediate needs, with whatever accommodation may be needed. It is also important to remember that intervention should focus on the victim's abilities, not disabilities. The creative therapies have exposed us to the realization that some life's experiences and issues are too sensitive to be addressed only through verbal discourse. The need therefore, to confront issues through alternative forms of expression, gave birth to these creative therapeutic alternatives for all to embrace.

Some Guidance for Working with Victims with mental and other forms of Disabilities

- Look directly at the victim when addressing him/her. Deliberately averting someone's gaze is impolite and can be uncomfortable. Tension is only increased when you avoid eye contact.
- Feel free to ask a victim with a disability how you should act or communicate most effectively with him/her, if you have any doubt about the appropriateness of the situation.
- Address and speak directly to the victim with a disability, even if he/she is accompanied or assisted by a third party.
- Feel free to offer physical assistance to a victim with a disability such as offering your arm if the need arises, but do not assume the victim will need it or accept it.
- Ask a victim with a disability if he/she has any needs that will require special services or arrangements, and then attempt to make arrangements to meet those needs.
- Don't stare at or avoid looking at a visible disability or express sympathy for the victim's disability.
- Don't tell the victim with a disability you admire his/her courage or determination for living with his/her disability. The victim with a disability does not want to be thought of as unusually brave or as a super hero.
- Don't avoid humorous situations which occur as a result of a disability. Take your cue from the victim.

And by the way, who is disabled?

The King in *The Legend of Aku Sika* by Martin Owusu laments on how we as human beings are morally and spiritually deformed:

I shall answer...There are so many of us in this kingdom, including would-be kings and power thirsty corrupt men and women, who are spiritually deformed. Yet, society seems to sanction the moral bankruptcy and spiritual cancer, and rather seek out and humiliate the pure in heart, whose physical make-up is neither a social crime nor the measure of human imperfection. We consider the physically blind and lame deformed, and yet, we ourselves do not see truth and cannot walk three up-right yards in life's journey. The blind and the dumb see no evil, speak no evil. But we bathe in the waters of filth and moral degeneration. Aku is not deformed.... (P. 19)

Increasing Sensitivity through The Playwright's Drama

After successfully analyzing the data collected, the following opinions on strategies to achieving the full integration of persons with disabilities have been noted. A key element to improving services to victims with disabilities is sensitivity training for those who are in the criminal justice and victim services field. Components of sensitivity training should include, but not be limited to:

- An overview of the National Disability Act (NDA) and its implications for the justice system.
- A victim impact panel featuring victims with disabilities, i.e. victims with visual and hearing impairments, victims who suffered catastrophic physical injuries as a direct result of crime, and victims with developmental disabilities. Note, victims should be allowed to tell their stories and offer suggestions on how criminal justice and victim service professionals can best meet their special needs. The victim impact panels should include time for questions from the audience.
- A review of existing guidelines for law enforcement, courts, prisons, paroling authorities, and victim service providers to ensure NDA compliance and to improve the physical accommodations for victims with disabilities through drama
- Review of existing agency educational/informational resources for victims, with informed discussions about how to make these existing resources more "user friendly" and useful for victims with disabilities, through drama
- Training to increase understanding of disabilities and improve communication skills with victims who have physical or mental disabilities through drama
- Finally, an establishment of Critical Disability Studies at the University of Ghana to be handled by Psychiatry, psychology and the School of Performing Arts.

- Further research should be carried out by people and scholars and on disability ability.

A Short Sketch

Character A: If you fail to see the person, but only the disability, then who is blind?

Character B: If you cannot hear your brother's cry for justice, who is deaf?

Character A: If you do not communicate with your sister, but separate her from you, who is disabled?

Character B: If your heart or mind does not reach out to your neighbor, who has the mental handicap?

Character A: If you do not stand up for the rights of all persons, who is the cripple?

Character B: Ladies and gentlemen, your attitude towards persons with disabilities may be their biggest handicap and yours too!

As William Shakespeare said in the "Twelfth Night", ***in nature there's no blemish but the mind; none can be called deformed but the unkind***". That is all that I invite you to reflect upon, to think about and to act on.

CONCLUSION

The new classification of deficiency models currently places the consequences of mental retardation from child or [birth related issues] to the environment. In other words, the environment or the society in which these mentally challenged people find themselves contributes more negatively in to worsening the situations than the condition itself. Efforts to help integrate people with varied forms of disability into the 'mainstream', and educating parents, families and the Ghanaian community at large have brought about number of creative ways, including playwriting which are geared towards developing desirable human relationship, appropriate personality traits, improved mental health, sense of responsibility, and positive attitudes towards children with special needs in Ghana. Rubin(1995) again reiterates that; "there are many paradigms and more than one lens through which to view our complex world". (p.317). With increase in the number of lenses, expressive arts therapists are able to put into their clinical "frames" a multiplicity of perspectives which go beyond the mere use of art materials and forms.

This paper has used Ben Abdalla's play, *The Witch of Mopti* to validate how the playwright can use his or her play to discuss mental health in Africa, and also come up with how the majority cannot always be right. The paper also demonstrates the dilemma of the African, whether to join the majority if you want to attain or maintain power. This further brings to the fore political governance in a democratic dispensation where the majority is always right in Africa.

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