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SEDUCTION IN DANCE; A STUDY OF BAALU DANCE

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ABSTRACT

In dance the human body is the sole vehicle for expression. Unfortunately, the study of the human body in relation to dance has been largely neglected by dance scholars and this has seriously resulted to a dearth of literature in dance studies. This research work therefore focuses on movement of the human body in order to underscore how it functions as a tool for seduction. Thus, it examines how movement of some specific parts of the body can be used to attract the opposite sex in dance. In the course of this research work, Baalu dance is selected as the case study, it is a dance peculiar to the indigenous people of Kwara state, Nigeria. This research work makes use of the primary and secondary methods of data collection. Primary method comprises of field work and the conduction of interviews particularly on the Baalu dance. Findings on Baalu dance are based on ethnographic field research in communities in Kwara state where the dance is utilized for entertainment at functions and events. The secondary method involves the use of Libraries, journals, articles, use of the internet, and other reference materials. Formalist theatre shall be adopted as the theoretical tool for this research work. Body movement in dance has a way of captivating audience members, especially when emphasis is placed on some specific parts of the human body. Dance has a strong appeal to the human sense of sight. While watching a dance performance, the body of the audience member identifies with that of the dancer through what is described as Kinaesthetic Empathy.

Keywords: Seduction, Dance, Movement, Human body, African dance, Sense, Kinaesthetic Empathy.

INTRODUCTION

Over the years, dance has been functioning in the world for several reasons, some dances are for communication purpose; to pass across a message, to inform, for self-expression, to tell a story etc. However not all dances must have a particular meaning or stories attached to them. Dance can simply be performed for dance sake and it should be appreciated for its aesthetic value. A dancer might not have a story to tell in his/her dance style but an audience member who believes that dance must have something to say often tries to attach meaning to the dance which might sometimes be out of the context of the dancer. A dance can simply be enjoyed without one struggling to analyse the dance, it can be appreciated for its aesthetic value. In line with this, Anderson (cited in Kraus *et al* 1991) asserts that:

Dance is movement that has been organised so that it is rewarding to behold and the craft of making and arranging dances is called choreography. Out of all the possible movement combinations that exist, the choreographer selects, edits, heightens and sharpens those he thinks are suitable for his specific purposes. The gestures in some dances may refer to specific emotional states and their sequence may tell a story. Other dances tell no story but instead present beautiful images of people in motion, the choreographer believing that pure movement in itself is worthy of attention. (18)

However, while watching a dance performance, one's body identifies with the dance through what is described as Kinaesthetic Empathy. It refers to the ability to experience a strong feeling of empathy merely by watching movement of another human being and this is because a form of excitement has been sent to the brain from the moving muscles. In dance, it is the ability of a dance spectator or audience member to think in line with the dancer's movement. It is the movement that matters, and how the body moves should be our major concern in any dance performance. Of all art forms, dance is mostly dependent on human body movements. It actively involves the whole body system and this movement of the body has been used to suit the dancers' purpose and intents. To corroborate this fact, Kraus (1991: 24) observes that "Dance is an art performed by individuals or group of human beings,

existing in time, space, force and flow, in which the human body is the instrument and movement is the medium. The movement is stylized and the entire work is characterized by form and structure.” The human body is the major instrument needed in dance, and this body moves in different ways, which makes movement the medium of expression.

During dance, the human body is the mobile image seen by spectators, just like natural movements, the body moves in different ways, it would rotate, bend, stretch, jump and turn to bring about different floor patterns, and dynamics of movement in dance. Thoinot Arbeau (cited in Kraus *et al* (1991:11) asserts that “dancing... is to jump, to hop, to prance, to sway, to tread, to tip-toe, to move the feet, hands and body in certain rhythms, measures and movements consisting of jumps, bending of the body, straddling, limping, bending of knee, rising on tip-toe, throwing- forward of the feet, changes of other movements...” Due to the fact that the human body can move in different ways, many individuals have expressed themselves through dance, because it is often seen as an outlet to expose their inner man. The body is now been used as an intermediary between the inner realm (mind) and the outer or physical realm of expression which is why different dances have emerged due to this power of dance. Some are for entertainment purposes where dance is basically seen as an aesthetic expression while others are for specific reason or occasions. Different dance styles have emerged all over the world, for example: Ballet (Italian court), Bachata (Dominican Republic) Salsa (Latin club) , Tango (Argentina), Samba and Lambada (Brazil), Waltz, Rumba (Cuba), and several other African dances like Kpalongo (Accra), Aduma (Kenya), Pat Pat (Senegal), Atilogwu, Bata, Apepe, Akoto, Maliki, Koroso, Yengbe, Ekombi (Nigeria) to mention but a few.

Dance has been a major part of various cultures and traditions starting from the primitive era to the modern man. It has been used to celebrate child birth, marriage, to ward off evil in the land, to evoke supernatural forces, for religious worships, etc. It has been used to preserve people’s culture in the sense that the language of the people is used in their dance where

vocal music is involved. Also while dancing, people tend to use costumes rooted in their culture for their dance performances so that anyone seeing such a dance will know the particular culture it emanated from. The importance of dance in any society cannot be overemphasised. In the first place, dance can be seen as an agent of bringing people together. Once a group of dancers are performing, naturally people will gather to watch.

Since movement of the body is very essential in dance, there is the need to analyse how the body moves in a way that it allows the dancer to be able to express themselves. Dancers over the years have used their body in different ways in dance while trying to express themselves. This is why the body can also be used as an instrument of seduction. Seduction is a very powerful act. Robert Greene (2001:417) opines that “seduction can be regarded as a form of deception or as an act designed to arouse one’s feelings which is irresistible.” Now more than ever, all areas of social life require the ability to attract and lure people into a particular action. Forms of seduction can now be found between people of same sex and the opposite sex.

However, Seduction can be seen in dance when the dancer places much emphasis on some parts of the body or when the movement of the body is very sensitive and sensual. Particularly, with reference to dance videos today, female dancers now place much emphasis on their waist to deliberately entice their male audience. However the approach is now peculiar to musical videos where female dancers are now seen as an object of attraction with which musicians feel they can use to sell their videos. Unfortunately, the so called objectified women have been easily taken by financial gain and the prospect of being gradually popular as they appear in dance videos around the world. Which means that some female dancers are now interested in using their body features as seduction tools for financial purpose. Various body languages are always employed to seduce the opposite sex. These body languages refer to non-verbal communication tools that can reveal ones feeling and mood, and it can include facial expressions and body gestures.

The human body is designed in a way that it is often very easy to identify the sex of a person. Over 80% of every individual on earth usually identify a male through broad shoulder, haircut and other body composite features while females are identified through their hip movements, hair styles and other female body composite features. However, in dance the way the person moves is very important because several movement patterns are used by the dancer to attract dance spectators. There are numerous dances that have some seductive features. Examples include: Belly dance (Middle East), Lambada (Brazil), Kizomba (Angola), Bachata (Dominican Republic) Flamenco (Spain), Mujra (India), Tango (Argentina), Samba (Brazil) and Pole dance (Canada), Swange (Nigeria), Nkwa Umu Agbogho (Nigeria)

THEORETICAL FRAMEWORK

Formalism shall be adopted as the theoretical tool of evaluation for this research work. Formalism is a school of literary criticism and literary theory having mainly to do with structural purposes of a particular work of arts. It is the study of a work without taking into account any outside influence such as the author's background, experience, socio political factor and many more. Any formalist theorist who goes against this guideline is belief to be committing an intentional fallacy. That is, all meanings are only derivable in the work of arts through the structure and the language of the work.

Formalism according to Ahmed T. Hussein is defined as “critical approaches that analyze, interpret, or evaluate the inherent features of a text”. Formalism is the study of art solely on the analysis of its form – the way it is made and what it looks like

For the purpose of this research work, the scope of formalism shall be streamlined to formalist theatre; that is, the theory of formalism from the perspective of theatrical performances. Formalist theatre shall be adopted as a tool to evaluate *Baalu* dance which is a seduction dance.

Formalist theatre is a theoretical model that solely has to do with evaluating any theatrical performances through their structure and the way they unfolded in time and space that is, the intrinsic value of the performance without considering any other factors. A performance script is not even needed to understand the meaning of such performance.

Kirby Michael who is the most outspoken exponent of formalist theatre posits that:

Most theatre is taught and understood in terms of its meaning, its "inner" content. Theatre, in this approach, is its meaning... A formal approach makes clear the difference between theatre as performance and theatre as literature. The experience of reading is quite different from the experience of attending a performance. (9-10)

This theory advocates that theatrical performances can be understood through the structure of the performance and how it was presented through the language used and aesthetics such as lights, costumes, props, etc. as much as one can understand a performance by reading the script so as one can understand by seeing the performance.

By evaluating Baalu dance with Formalist theatre, it is important to have the understanding that the main intention of the dance is seduction, the dance is aimed at seducing the opposite sex. The performers are mostly women and the dance is always done with much emphasis on the lower part of the body, which is their hips, they shake it as they dance in order to get the attention of the opposite sex.

For the purpose of formalism, we shall not be concerned about the historical background of the dance because the structure of the dance and how it was performed is enough to understand the meaning of the dance.

COMPONENTS OF DANCE: HUMAN BODY AND MOVEMENT

In dance, body movement is a constant thing, it is not necessary that the body should move to a particular rhythm, but as long as the body moves in different dimensions dance has occurred which means that there can be no dance without movement. Dance and movement cannot be discussed separately as they both need each other to function well. Human being

has been moving the body in different ways, which makes movement part of our life style. It is generally believed that every individual has been moving right from the womb. A child starts moving right from the mother's womb (From conception to delivery) and this movement continue till the end of life. One thing to note is that as long as a person is still alive movement is a constant thing. Ted Shawn (cited in Kraus, Richard et al (1991:20) asserts that "we know that body is life- our movement begins in the womb before our birth and the new- born infant's need for movement is imperative and continuous. When we sleep there is constant movement, our hearts beats, our intestines work; in fact as long as there is life there is movement, and to move is hence to satisfy a basic external need..."

Movement is very important in human being, movements emanate from a region in the body known as the solar plexus. This solar plexus is the centre of the human anatomy, it is a nerve center located in the abdomen. The solar plexus must be firm and tight so that the dance movements will not be awkward on the dancers' body.

Movement of the body helps to increase muscle strength which is why always sitting down in a single position all through the day can cause a lot of risks to the body. It can cause low metabolism, body posture problems, muscle degeneration, leg disorder, weak bones, cardiovascular diseases etc. Movement of the body can help alleviate back pain, cardiovascular diseases and other medical conditions associated with lack of movement. From all these, one can deduce that dance have a whole lot of effects on the human body, dancing's effect on the body are generally positive unless injury is involved.

Dance always keep the body fit and healthy, it helps to burn down body calories and can positively affect weight loss. It helps in the aspect of weight reduction by burning down calories in the body. Deanna Cipolla (2013) opines that "one major effect of dance on the human body is weight control. Depending on the specific type of dance, a dancer can lose a tremendous amount of weight". When you dance often the excessive fat in the body is burnt

down and this will help your body to become lighter and healthier. Deanna explains further that “dancing also has psychological effect on the human body. Dancing is a type of exercise and every type of exercise releases endorphins in the brain which always cause the dancer to experience happiness while dancing.”

ORIGIN AND BACKGROUND OF BAALU DANCE

Although the history of a particular dance cannot be changed but the way it will be explained by everybody will be different. On the side of Emoruwa (cited in Olalusi (2012) affirms that “from the earliest history and experience of mankind, different dance types, forms and categories have always evolved to articulate the different beliefs, cultures, civilizations, and world views of the people who create and perform them.” Baalu is a dance style that originated from the indigenous people of Kwara State, precisely in Ilorin. The name Ilorin is derived from “Okuta Ilorin” which means a stone for sharpening metal. This stone, according to oral history was used by the founding father of Ilorin (Ojo Isekuse) to sharpen his metal tools. The Okuta Ilorin can still be found in Asaju’s compound in Idi-Ape Quarters. Ilorin is the Capital of Kwara State and it is often regarded as the “emirate city”. Danmole (2012) opines that

The establishment of Ilorin emirate in the third decade of the nineteenth century was one of the most important episodes in the history of what became modern Nigeria. Its importance lies in the fact that the Emirate emerged in the northern axis of the old Oyo kingdom with a welter of diverse people in terms of Culture and language, although with a substantial Yoruba population who were forged into a polity that became an emirate within the ambit of the Sokoto Caliphate. (3)

Ilorin has a very unique history. Firstly, it emerged where the presence of Islam was the least in terms of the advent of Islam to modern Nigeria. Secondly, its emergence as an Emirate did not follow the general pattern that most areas of the Emirates in the Caliphate followed. Thirdly, the political structure that the founding fathers of the emirate put in place had its unique and enduring pattern. That is, combination of Oba and Emir in its political structure.

Fourthly, the Emirate became not only a centre of Islamic religion but also a beacon of light to Islam and Muslims in Nigeria till the present time.

Christianity is also practiced in Ilorin because many immigrants settled down in the city from other parts of Kwara State and Nigeria. Ilorin is often seen as a Yoruba imperial outpost and secondly as a Hausa-Fulani vassal of the Sokoto Caliphate.

In Kwara State, there are several ethnic groups that can be found. They include the Fulanis, Nupe, Baruba and the Yorubas but majorly dominated by the Yorubas. Each of these ethnic groups can be found in different towns. The major towns in Kwara includes Omu-Aran, Osi, Lafiaji, Afon, Kiama, Isalu-Isin, Patigi, Oro, Idofian, Iponrin, Igbaja, Babaloma, Jebba, Erin-ile, Offa, Iloffa and Oro-Ago.

Baalun dance is an indigenous dance of the Ilorin people. It has been in existence for a very long time. From the interview conducted by the researcher with Alhaji Abdul Raheem Balaro who hails from Agboile Balaro, Kankatu in Ilorin, the interviewee states that “the dance is synonymous to the emirates Local government, that is, the Ilorin South, Ilorin- West, Ilorin-East and Asa Local government.” These four (4) local government, are known as the emirate local government of Kwara State. Alhaji Balaro refers to Baalun dance as “an indigenous dance of the Ilorin, it is strictly an entertainment dance and there is no element of storytelling in the dance performance. Everything about the dance is strictly Yoruba and it is deeply rooted in the culture of the Ilorin people, starting from the songs, drums, costumes and make-up etc.” He equally stated that other parts of Kwara State also performs Baalun dance. Examples include Share, Omu-Aran, Offa, Oro and other towns within Kwara State but he emphasized that the dance is deeply rooted in Ilorin.

The performance of the dance started at Festivals, coronation ceremonies and burial ceremonies of renowned person in the community before they later began to perform it in

other events, like naming, wedding, house warming, birthday ceremonies and other social occasions.

The interviewee also affirm that “In the ancient society there is a masquerade known as the *Ohori* Masquerade, Baalu dance originates from the *Ohori* masquerade, this Masquerade performs its dances which is usually done by men.” The *Ohori* Masquerade dance always makes use of the Yoruba Bata dance which is also a major feature of Baalu dance performance. Baalu dance can be said to have derieved some of its steps from the Masquerade dance performance. Allaji Balaro explained further that “since this dance is usually done by men, the females also thought of a way of entertaining people at the festival, this made them to formulate some steps that will be done by only females in the community.” This brought about the creation of Baalu dance by the females in the community. Furthermore, Allaji Balaro also explained the meaning of Baalu to the researcher, saying that the dance got its name from the Aeroplane. He asserts that “some of the dance movements can be attributed to movement of aeroplane starting from when it is about to take off and when it is on air”.

The dance is usually performed in different segments and each segment has its own significance. In the first segment, the Young maidens start the dance and emphasis is usually placed on their waist movement in a very sensual manner. This is usually done to attract the male audience and at the same time show that they are ready for marriage. The second segment is done by the married women who will also flaunt their buttocks in a deliberate manner to also entice their audience.

Another important findings about Baalu dance as mentioned by the interviewee is that most people usually confuse themselves by saying that Baalu dance is the same as Dadakuada. Dadakuada is a genre of music that is peculiar to the Ilorin people. The interviewee made it known that Dadakuada performance is a pure music performance but Baalu is a dance and

music performance. The only similarity between the two is that they both make use of the same drums for their performance.

Baalu dance became popular through the help of some Ilorin indigenes who are interested in the dance and they see it as a way of promoting their culture and tradition in the community and even in the world at large. The interviewee mention some people who have greatly contributed to the development of Baalu dance through their dance performance, he mentioned people like, Iyabo Baalu, Hassanat Abake, Alhaja Dogbajari, Aisha Omo-Nomo, Eru Niyo, Yewande Baalu etc. Some of these people have even attributed the name of the dance to their own personal name e.g. Iyabo Baalu, Yewande Baalu etc. He added that all these people have become successful through Baalu dance, he said that virtually all of them have achieved great things in life and even some of them have travelled out of the country using money that they realize from Baalu dance.

CHARACTERISTICS OF BAALU DANCE

In Baalu dance performance music and song are the most common elements. Other elements include, costumes, and drums. All this elements are used to add more flavour and aesthetics to the dance performance.

Music and Songs in Baalu dance

Since Baalu dance is a Yoruba dance, the songs used in the dance are usually in Yoruba language and only people who understand the language can have a clear meaning and interpretation of the songs. Some of these songs are used for appraisal. That is, to praise some of the important dignitaries and invited guests that are present during the performance, while others are purely entertainment song. From the interview conducted, I discovered that in Baalu dance, the singers are different from the dancers. That is, the people dancing do not sing and dance at the same time. The interviewee mentioned some of the songs used in Baalu dance and they include:

1. *Ore mi ma je aja oooooo (2x)*
ti a baja tan ti o walawalejo
ore mi maje a jaoooo
my friend don't let us fight
after fighting who will separate us
my friend don't let us fight
2. *Bolode Oku,*
Ode o hu gbegi (2x)
Eyin olode o, ebun wa lode ooo
Ka le ri bi jo
If the master of ceremony is alive
things will go on smoothly
master of ceremony bless our
ceremony so that we can dance well
3. Chorus: *Kulunbenbe Kulu*
Call: *Oyun inu*

Res: *Kulu*

Call: *Ase idi*

Res: *Kulu etc.*
A gyration song
4. *Awa do de ooooooooooooo*
Edide ewa ba wa jo
we are here.....
stand up and dance with us

Drums in Baalu Dance

Drums in African dance can be rated generally as the overall aesthetics of a performance. It richly displays the culture in different society. Olusanyin (1997: 29) asserts that "To dance to drum (and other percussion) is a potent and vitalizing element of African culture. Although diverse instrumentation, as well as singing are commonly involved, drumming and dancing are almost synonymous projections- as ardent, driving rhythms, pungent complexities of form and constant articulate."It Africans have a unique traditional instrument, with complex rhythms being produced by the instruments, such that not everybody can learn the instrument fast." In African society, drum is a part of African identity. Dances in Africa are identified through its unique drum aesthetics.

The drum plays a very significant role in the dance performance. It is what comes out of the drum that the dancer dances to. Baalu dance usually starts with the drums, the drummers usher the dancers onto the stage with their different drums. It begins on a very slow tempo and then later transform from slow to a very fast tempo. The drummers usually set the pace

and rhythm for the dancers. They also cue or prompt the dancers so that they will know when to change their dance steps.

Characteristics of the Drums

Some of the drums used in Baalu dance include:

- Gbamu:
 1. Gbamu is big in size. It is one of the biggest drums used in Baalu dance
 2. It is usually hung by the side of drummer.
 3. Gbamu provides the basic rhythm for the dancers
 4. It punctuates rhythm for the dancers.
- Omele:
 1. The drum is small and it has three faces.
 2. It is one of the Percussion instruments used in Baalu
- Iyailu:
 1. This drum is also big but not as big as the Gbamu drum
 2. It always take the lead in all aspect
 3. It is usually hung around the neck
 4. It also punctuate rhythm for the dancers
 5. It is not only a musical instrument it is also a speech instrument
- Gangan
 1. Gangan is another percussion instrument
 2. It can also be used as a lead drum, if the Gbamu and Iyailu is not available.
 3. It has the capacity to reproduce human speeches directly

Costumes Used in Baalu Dance

Generally Costume is a style of dress, including garments, accessories and hairstyle, especially as characteristic of a particular country, period or people. In dance, costume is

clothing designed to all dancers to enhance freedom of movement and at the same time to enhance the visual effect of dance movements. Costume is not clothing alone. It also includes hair styles, hair dresses, foot wears and other accessories such as earrings and necklaces that function to complete the total visual identity of a performer. Costumes usually reflect the cultural environment in which it is used.

Dances performed in any traditional setting usually have its own peculiar costumes as it is related to the environment of the people. The costume usually reflects the culture of the people. "What we wear is very much part of who we are" (Bacchiocchi1995:7).

Costumes used by dancers in Baalu dance performance are used for aesthetic purposes. The Baalu dancers who are all female usually put on *Iro* (wrapper), *Buba* (blouse), *Gele* (hair tie) and *oja* (sash) which they will tie round their waist to support the *Iro* (Wrapper). The sash is tied round the dancer's waist to give them free movement during the dance performance. However, the costumes are used to make the dance more interesting and appreciable to the audience because it brings out the beauty of the dance on the dancer's body.

ELEMENTS OF SEDUCTION IN BAALU DANCE

Seduction is a power of attraction, it is the ability to draw people in or lure people away from their duty. It is a very powerful act, which usually transform the seducer into a different person other than his/her normal self. Consequently, seduction can be regarded as a form of deception or as an act designed to arouse one's feelings and interest which is irresistible.

Robert Greene (2001) asserts that:

Seduction is a kind of spell, an enchantment. When you seduce you are not quite your normal self, your presence is heightened, you are playing more than one role, you are strategically concealing your tics and insecurity, and you have deliberately created mystery and suspense to make the victim experience a real-life drama. Under your spell the seduced gets to feel transported away from the world of works and responsibility. (417).

He explained further that “seduction is a game of psychology not beauty and it is within the grasp of any person to become a master at the game”. The act of seduction strongly depends on the seducer. The seducer is the one that makes use of different means or method to attract people to them. Some of the tools employ by a seducer includes, body gestures and facial expressions. Robert attest to this fact by saying that “Seduction has two elements that must be analysed and understand: The First Yourself and what is seductive about you and second, your target and the actions that will penetrate their defences and create surrender”. He explained that “if you strategize without paying attention to the parts of your character that draw people to you, you will be seen as a mechanical seducer, slimy and manipulative.” If you rely on your seductive personality without paying attention to the other person, you will make terrible mistakes and limit your potential. The seducer must know how to formulate different gestures, facial expressions and body language in order to gain the attention of the person that is seduced.

Different art forms have been used to attract audience members over the years. However dance is one of the strongest art form that can be used for seduction. Body movements in dance have a way of capturing people’s attention. In using dance as a seduction tool, two things must be considered. The first is the seducer and the second thing to consider is the process of seduction. In a dance performance, the seducer is the dancer and the seductive process is the dance of seduction itself. The dancer formulates different body movements to draw in the attention of the audience members.

Baalu dance is a style that makes more use of the lower body. The dance movement patterns are captivating as the ladies places much emphasis on their lower body. This movement ranges from rotation of the waist, projection of the buttock, and active legs movement. Baalu allows the dancers to flaunt their buttocks from the beginning to the end of the dance.

From the video recording of the dance by the researcher, the dancers entered the stage bending down in a way that the buttocks is pushed out and they really emphasis the shaking

of the buttock all through the dance performance. Baalu dance will be analysed using the following points.

On the Lower Body

The dancer's knees are usually bent, so as to drop the hips. They do this by activating their thigh muscles, in order to push the hips up or drop it down. From these, one can say that the entire movement technically comes from the knees and the thigh muscle.

The dancer's hands are placed on the waist, this will allow them to whine their waist, rotate it, or jerk their buttocks. All this are usually in a very sensitive manner to attract their male audience.



Pictures of Baalu dancers placing hands on the waist

In Baalu dance, the ladies always bend their backs and fold their knees to the front and back at intervals to sculpt and project the buttock for emphasis for shaking and bouncing control. One major feature of African dance is the sitting on the waist and bending of the backs by the

dancers. Projection of the buttocks in Baalu dance often attracts male audience during the performance and this can induce to engage in sexual behaviour between opposite sex.

On the Upper Body

In Baalu dance, dancers make use of the upper body during the dance to project the breast, this is done by pushing the chest forward, and then shakes the body so that the breast of the dancers will dangle from one side to the other.

On Costumes

From the video recording by the researcher, I found out that when the dance has gotten to its peak, the dancers at times loose their wrapper and then tie it to their chest. This is done to project the buttocks well and it allows the buttocks that have been tied well to the waist to become very loose. It often enhances the shaking of the buttocks and it will allow the dancer to shake it well. At times the dancers will not tie the wrapper firmly to their chest, it will be so loosed and this often draws the attention of the male audience while the dance performance is ongoing. Some audience members will even be thinking that the dancer will strip themselves naked on stage.



Baalu dancer losing their wrapper

Rotation of the Hips

During the course of the dance, the dancers bend their knee, push out the buttocks and place their hands on their laps in a way that they will be able to rotate their hips freely. The hips are being rotated in both clockwise and anti-clockwise manner following the rhythm of the drums.

CONCLUSION.

Presently in our society, all areas of social life requires the ability to persuade people in one way or the other. To corroborate this fact Robert Greene opines that “Today we have reached the ultimate point in the evolution of seduction. Now more than ever, force or brutality of any kind is discouraged. All areas of social life require the ability to persuade people in a way that does not offend or impose itself. Forms of seduction can be found everywhere, blending male and female strategies.” Forms of seduction can be seen also in a dance and this occurs when dancers use different body moves to attract their audience.

Understanding the fact that the body is the main instrument in dance, as created an impression that it can be used to attract dance spectators. The various movement of the body in Baalu dance have been used as parameters of analysis in this research work to point out how movement of specific part of the body can be used to attract audience members. On the other hand, details of the use of music, drums and costumes have been used to analyse elements of seduction in the dances

Dance is ineluctably sensual, this is because it uses the body in a way that it please senses of sight and sound. It also pleases the kinaesthetic senses of human. Dance have a way of captivating people's attention, this is because it appeals directly to the physical senses of human.

Dance as an art form can stand independently without one trying to attribute a particular meaning to it. The moving body alone is worthy of appreciation. Moving the body alone in a performance can attract audience members.

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