

A Methodological Review of Mike Bamiloye's Concept of Christian Drama

Jones Okeoghene Profit 

Department of Theatre Arts, Mount Zion Institute of Christian Drama.

Corresponding author: jonesprofit16@gmail.com

DOI: <https://doi.org/10.62154/ajrts.2025.03.010719>

Abstract

Mike Bamiloye's definition of Christian drama as a "dramatic illustration of Christian messages on stage, films, radio, television, and in print for the purposes of regeneration, revival, restoration, enlightenment, and motivation" offers a contemporary framework for combining both theatrical and evangelical phenomenon inclusive of the pedagogical model for Christian drama. This study provides a thorough methodological assessment of his concept through text analysis, drawing on established theories within the context of theatrical arts, such as Aristotelian mimesis and catharsis, Brechtian epic theatre, and Fairclough's critical discourse analysis. The study examines the context and implications of each term and expression in Bamiloye's definition, illustrating how his methodology promotes spiritual development while also providing a practical foundation for contemporary evangelism. In all, by situating Bamiloye's work within the context of historical theatrical traditions and modern media contexts, the study demonstrates that his conceptual framework revitalises the educational and ethical possibilities inherent in play. The examination demonstrates that Christian drama, as envisaged by Bamiloye, is a powerful tool that promotes long-term transformation and social revitalisation. Going further, the data suggest that his methodology second-classed Eurocentric theatrical frameworks by including indigenous cultural narratives and adaptive communication strategies, extending the frontiers of Christian dramatic expression. This study significantly contributes to continuing conversations about the relationship between faith and performance, advocating for a continued commitment to pioneering evangelical activities within the arts context. It encourages a more in-depth exploration of Christian drama's transforming power, pushing for a viewpoint in which artistic expression and spiritual growth intersect to influence both personal experiences and broader societal standards. The study recommends that for cross-cultural collaborations and curricula incorporations to be effective, Christian drama should be presented through multimedia initiatives giving attention to phenomenal dynamism of innovations.

Keywords: Christian Drama, Dramatic Illustration, Theatrical Pedagogy, Regeneration, Revival, Restoration, Enlightenment, Motivation.

Introduction

Nigerian theatre has undergone significant transformation over the recent decades, with Christian drama emerging as a distinct sub-genre that weaves religious themes, cultural identity, and responses to contemporary social issues (Oki, 2024). Rooted in the fusion of indigenous storytelling and Western theatrical traditions introduced by missionaries,

Nigerian Christian drama evolved from early liturgical performances into a tool for mass evangelism and moral instruction. Pioneers like Hubert Ogunde adapted these imported forms, blending local narratives with Christian values to create a uniquely Nigerian dramatic expression (Edebor, 2016). This synthesis laid the groundwork for later forerunners like Mike Bamiloye, founder of Mount Zion Faith Ministries, whose evangelical dramas such as *The Unprofitable Servant* and *Agbara Nla* have transcended national borders, reshaping perceptions of Christian dramatic arts in Nigeria and beyond (Adetoro & Oki, 2025; Oki & Adetoro, 2024; Olalekan & Oki, 2024).

Drama, as a medium, inherently reflects societal realities, enabling audiences to engage emotionally and intellectually with complex themes (Bian et al., 2021; Culbertson, 2021; Rasmussen, 2008). In Nigeria, this creative craft has been harnessed to address issues ranging from cultural identity to political critique, exemplified by seminal works like Wole Soyinka's *The Lion and the Jewel* (1959), which interrogated the clash between tradition and colonialism (Efakponana, 2011). Improving on this footpath, Bamiloye's Christian dramas integrate indigenous artistic elements such as music, dance, and lightening embellished with biblical narratives, creating a hybrid form that resonates deeply with local audiences (Edebor, 2016; Ododo, 2023). His works critique societal ills like materialism and syncretism while promoting theological accuracy, thereby positioning Christian drama as a moral, social, political, economic compass and a cultural preservative (Akinola et al., 2018a; Edebor, 2016; Olalekan & Oki, 2024).

Despite Bamiloye's profound influence, scholarly engagement with his methodological framework for Christian drama remains sparse. Existing studies acknowledge his contributions to evangelism and cultural hybridity (O. Oki & Olatunji, 2024) but lack critical analysis of his conceptual underpinnings. For instance, while his book; *"Foundations of Christian Drama"* outlines principles guiding his craft, there is little scholarly interrogation of how his definitions intersect with Nigerian cultural identity or theological discourse. This gap limits understanding of how his methodology bridges evangelism, artistry, and social critique. Put forward, prior research often conflates Bamiloye's work with broader trends in Nigerian Christian theatre, obscuring the uniqueness of his approach to scripting, performance, and audience engagement.

This study addresses this lacuna by conducting a methodological review of Bamiloye's concept of Christian drama. Through textual analysis of *Foundations of Christian Drama*, the research dissects his definitions, contextualising key phrases like "dramatic illustration" and "for the purpose of regeneration, restoration, revival, spiritual enlightenment and motivation" to reveal their Biblical equilibrium, cultural, and pedagogical implications. The study seeks to improve scholarly and practical knowledge of Bamiloye's contributions by questioning how his worldview differs from antecedents like Ogunde and conforms either to or challenges worldwide Christian theatrical traditions. In the end, this study aims to guide the instruction of drama ministers and enhance theological debate on the function of performing arts in modern evangelism.

Objectives

The specific objective of the research therefore is to examine the methodological precedence of Mike Bamiloye's concept on drama Christian drama for pedagogical imperatives.

Methodology and Theoretical Framework

The method employed in this study is qualitative in nature. It affords the study to critically review the intricacies of Mike Bamiloye's conceptualisation of Christian drama by using qualitative textual analysis to explore the depth of what Christian drama entails in his book "*Foundations of Christian Drama*". Making use of elements of critical discourse analysis (CDA) and hermeneutic phenomenology to dissect the semantic, theological, and contextual dimensions of Bamiloye's definition, aligning with established academic standards for methodological rigour in humanities research (Cheng & Khoo, 2022; Harvey et al., 2023).

In the line of design, the study adopts an intrinsic case study design. It places focus on depth and breadth in order to examine Bamiloye's meaning of Christian drama. As common with this approach, it enhances artistic and theological analysis and their point of convergence rather than statistical generalisation. Favourite to this approach is the granular assessment of linguistic and thematic components within a dramaturgical context. The nature of the design involved the kind of data to be collated. In this regard, primary source is employed to extract the definition of Christian drama from Mike Bamiloye's *Foundations of Christian Drama* (Bamiloye, 2022) giving credence to the fidelity and original articulation of concepts. The analysis of the data collected assumes two stages namely semantic decomposition, and textual analysis. All of which involve dissecting the definition into bit-sized words or phrases, and attaching meanings to words respectively.

Consequently, analysing Mike Bamiloye's interpretation of Christian play via Fairclough's three-dimensional Critical Discourse Analysis (CDA) paradigm (Hawkins, 1997), attention is directed towards the textual microstructures which include: lexical selections, metaphorical applications, and syntactic configurations. Fairclough's paradigm offers a thorough framework for discourse analysis by incorporating three interconnected dimensions: text (description), discourse practice (interpretation), and sociocultural practice (explanation). This theoretical framework enables a comprehensive analysis of how language generates meaning in Bamiloye's works and the wider context of Christian play.

The study examines the aesthetic, ideological, and communicative dimensions of Christian drama holistically, incorporating Aristotelian mimesis and catharsis to illuminate emotional and narrative engagement, Brechtian epic theatre to foreground social critique and pedagogical dialogue, and Fairclough's critical discourse analysis to uncover the power dynamics of spiritual messaging.

Lexical Selections as Theological Framing

Bamiloye's lexical choices function as ideological anchors, embedding specific theological doctrines into dramatic narratives. Terms like "*Prophetic Revelation Drama*" and "*Applied Prophetic Drama*" (Bamiloye, 1997) are not merely descriptive but actively construct a framework for understanding drama as divinely ordained evangelism. Fairclough's assertion that lexical selections shape representations of reality aligns with Bamiloye's use of phrases like "*Paul's Policy on Evangelism*", which reframes 1 Corinthians 9:22–23 as a mandate for adaptive theatrical evangelism (Bamiloye, 2023). These lexical choices reinforce a worldview where drama is inseparable from spiritual warfare and redemption, mirroring the Mount Zion Fatih Ministry's drive to use drama to show people the better way of living.

Metaphorical Language as Cognitive Bridge

Bamiloye's narratives employ metaphors to translate abstract theology into visceral, relatable experiences. The metaphor of Jesus "putting off his clothing" (Philippians 2:6–8) exemplifies this strategy, rendering the kenosis (self-emptying of Christ) as a dramatic act of divine humility (Bamiloye, 1997, 2022, 2023). Drawing on Lakoff and Johnson's theory of metaphors as cognitive tools (Gal, 2019; Jäkel, 2002; Romero & Soria, 2005), Bamiloye's work transforms concepts like "spiritual warfare" into narrative conflicts between tangible forces of light and darkness (Bamiloye, 2023; O. J. Oki, 2024a). Fairclough's observation that metaphors are central to meaning construction is evident in how Bamiloye's metaphorical language such as framing the resurrection as a "victory over darkness" positions theological truths as narrative resolutions, making them accessible to diverse audiences.

Syntactic Structures as Ideological Emphasis

Bamiloye's syntactic arrangements amplify theological priorities through grammatical foregrounding. For instance, the repetitive use of imperative structures in his scripts mirrors Pauline exhortations, reinforcing obedience and repentance as a central Christian virtue. Fairclough's insight that syntax affects salience is demonstrated in how Bamiloye's dialogues often place divine authority in subject positions, while human actors occupy object roles, emphasizing dependency on divine agency (Albert & Salam, 2013). This syntactic patterning reinforces a hierarchical worldview where divine power supersedes human action, aligning with the Mount Zion Institute's focus on "Biblical Doctrines" as the foundation for drama ministry.

Interplay of Linguistic Strategies and Evangelistic Efficacy

The convergence of these linguistic elements creates a cohesive rhetorical ecosystem. Lexical choices establish theological boundaries, metaphors provide emotional and cognitive resonance, and syntactic patterns direct audience attention to doctrinal priorities.

This triad aligns with Bamiloye's evangelistic philosophy, where drama becomes a tool for moral and psychological transformation (Bamiloye, 2023). The result is a form of theodramatic discipleship, where audiences are not merely spectators but participants in a spiritual narrative that mirrors their own struggles and triumphs.

Critical Implications for Theological Discourse

While Bamiloye's approach effectively democratizes complex theology, it raises questions about interpretative flexibility. The rigid lexical framing of concepts like "spiritual warfare" risks reducing theological expatiations to binary conflicts, potentially limiting engagement with ambiguities in Christian experience. However, this intentional simplicity aligns with his ministry's goal of mass evangelism, where clarity supersedes abstraction. Future research could explore how audiences internalise these linguistic strategies, particularly in cross-cultural contexts where metaphors and syntax may carry divergent connotations.

Findings and Discussions

Dramaturgical Apprehension of Mike Bamiloye's Meaning of Christian Drama

Bamiloye (2022) defines Christian drama as "dramatic illustration of Christian messages on stage, films, radio, television, in prints for the purpose of regeneration, revival, restoration, enlightenment and motivation" (Bamiloye, 2022, p 7) providing a modern and comprehensive view of the medium. There is a plethora of collaborated ideas on the context of this subject;

In their work, Akinola et al., (2018a) examined how Nigerian churches incorporate drama into worship, highlighting its effectiveness in the interpretation of Christian messages and driving spiritual growth inclusive of social, political, economic and cultural transformation as agreed by other notable scholars (Olayiwola, 2020). The imperative of Bamiloye's definition here is executed through dramatic improvisation as exemplified in Damilola Mike-Bamiloye's *Recitation* - children are exposed to vehicular experiences with the potential for self-esteem, search for purpose and personal development (Grainger & Kendall-Seatter, 2003).

A Procedural Expatiation of Bamiloye's Disposition on Drama

Medium Diversification: Bamiloye's incorporation of several mediums inclusive of stage, film, radio, television, and print demonstrates a comprehension of contemporary communication channels, thereby broadening the audience for Christian drama beyond conventional theatrical presentations. This comprehensive approach recognises the progression of media and its function in conveying Christian messages.

Goal-Oriented Approach: Bamiloye forges a purpose-driven path in his definition such as "...regeneration, revival, restoration, enlightenment, and motivation" (Bamiloye, 2022, p 7). This emphasis highlights the transforming objective of Christian drama in facilitating spiritual and moral growth thereby throwing weight on its function not solely as entertainment but as an instrument for significant godly transformation.

Aesthetic Synchronisation

Bamiloye emphasises "dramatic illustration" (Bamiloye, 2022, p 7) as the creative and aesthetic aspects of transmitting Christian themes and artistic ideas into a balance between theological bearing and artistic expression. He suggests that aesthetics should be present with every thematic portrayal on stages in order to appeal to and engage the audience proactively without compromising the integrity of the message being conveyed.

Hardison Jr. defines Christian drama as a dramatic genre that mixes ceremonial components with narrative storytelling to portray theological truths, often emphasising themes such as redemption, salvation, and divine justice in "Christian Rite and Christian Drama in the Middle Ages. In his historical study of mediaeval theatre, Karl Young in (Hardison, 2014) describes Christian drama as performances based on biblical narratives, liturgical practices, and allegorical motifs, and so acting as tools for religious education and moral enhancement during the Middle Ages.

The works of Young and Hardison examine the educational and theological roles of Christian drama within particular historical and ritual contexts (Hardison, 2014). Bamiloye's concept expands on these foundations by integrating contemporary mediums (traditional and social media, media arts & music) and clearly articulating the desired spiritual consequences, thus connecting Biblical ideologies with modern applications. Although the major aim of portraying Christian themes through dramatic and artistic illustration remains unchanged, Bamiloye's methodology demonstrates an adjustment to contemporary media environments and an expanded sphere of impact.

Contextual Analysis of Mike Bamiloye's Meaning of Christian Drama with Aristotelian, Brechtian and Fairclough's Postulations

"Dramatic illustration" (Bamiloye, 2022, p 7)

In theatrical arts, the word "dramatic" refers to the components connected with drama, including the development and staging of plays illustrating human experiences by dialogue and action. Aiming to interest audiences in a contemplative or cathartic experience, it entails the creation of narratives that arouse emotions and depict conflicts; it also refers to the theatrical presentation of narratives via performance, defined by conflict, emotion, and structured narrative. Within the field of arts, dramatic suggests not a few ideas. Aristotle's Poetics describes drama as mimesis, that is, imitation of action, organized around story (mythos), character (ethos), and spectacle (opsis). Key components of his work are *peripeteia* (reversal of fortune) and *catharsis* which is emotional purging - an idea that fits Bamiloye's focus on moral reform ("regeneration, revival, restoration").

When in comparison, Bertolt Brecht's theory of theatre presents the idea of "epic theatre," which aims to challenge intellectual curiosity instead of emotional absorption. Designed to remind the audience of the artificiality of the theatrical experience and inspire them to see the presented concerns with detachment and analytical examination. Brechtian theatre uses methods like the "Verfremdungseffekt," sometimes known as "alienation effect." If

Brecht stresses intellectual detachment, Bamiloye's approach favours Aristotelian emotional involvement for spiritual conviction. Added, Stanislavskian's realism sees the "dramatic" as an immersive, psychologically honest experience pertinent to Bamiloye's realistic moral conundrums.

Having established "*dramatic*" as a performance-driven, emotionally charged medium, Bamiloye's "*dramatic illustration*" in terms of theatrical pedagogy suggests visual and kinetic methods are efficacious for teaching drama as a tool to demonstrate biblical truths beyond pulpit preaching. This is evident in Mike Bamiloye's *Unprofitable Servant* where the protagonist's downfall dramatically illustrates catharsis through action and dialogue.

"Christian messages on stage" (Bamiloye, 2022, p 7)

Mike Bamiloye's concept of theatrical evangelism captures in one statement "*Christian messages on stage*". It suggests the turning of theological ideas into lived; multi-sensory stories meant for live theatrical performance.

The phrase "*Christian messages on stage*" drives attention to the full gospel of Christ, it emphasises how often live theatrical events are used to transmit biblical stories and values. Historically, this method has been clear-cut in many different forms, including modern church-based plays and mediaeval liturgical dramas. The immediacy and community element of stage events create an interesting venue where viewers could encounter and consider Christian ideas in group context. For example, the utilisation of dance and song in stage performances such as *Alajuwon*, *Arewa*, *Night of Ijalo* reflects not only Biblical dramatisation but also African oral storytelling traditions and enhances the memorability of Christian dogma (Boos, 2013; O. J. Oki, 2024c, 2024a; Schuber, 2016).

It has long been customary to use stage presentations to transmit Christian ideas. A study (Akinola et al., 2018a) on the influence of Christian drama on society claims that "the impacts of drama ministry are becoming more evident through the roles the Christian stage drama are beginning to play in the life of people, both believers and non-believers". This observation suggests that live events still provide a good means of spiritual and moral edification.

Moreover, studies on the application of drama in Nigerian churches expose "drama is one of the timeous tools used to proclaim the timeless truth of scriptures". This result implies that modern evangelical activities benefit much from stage acts in addition to their relevance (Ekhareafo et al., 2018; Olayiwola, 2021).

In the framework of theatrical arts, where "theatre is the act of embodying words as a character other than ourselves and the acceptance of that act by a participating audience" (Barton, 2005; Norris, 2020; Schaper & Pares, 2021; Soni, 2018; Usmiani, 1970), the integration of faith and performance is also investigated here. From this point of view, stage acting's transforming power in delivering Christian themes is highlighted since performers represent biblical characters and stories, therefore enabling a closer audience relationship.

"Christian messages...on films, radio, television, in prints"

The idea premised on Bamiloye's definition of Christian drama reflects a multimedia approach to the thematic submission of evangelism. Each medium, including film, radio, television, and print, fulfils unique functions in advancing his religious and cultural aims. Films facilitate visual storytelling that integrates biblical narratives with cultural distinctiveness, rendering abstract principles concrete. Bamiloye's productions, like *Àbèjoyè* (2020–2023), employ Yoruba proverbs, dancing, and character nomenclature to situate Christian themes within Nigerian cultural traditions. The socio-semiotic examination of names in *Àbèjoyè* illustrates how Yoruba onomastics reinforce moral precepts, integrating indigenous philosophy with missionary objectives (Taiwo and Adewale 2023).

Films act as cultural rituals that shape collective identity. Bamiloye's use of Yoruba aesthetics aligns with this, transforming Christian teachings into relatable allegories. Thematic analyses of Nigerian Christian films highlight their focus on positive behavioural adjustment and moral integrity, addressing societal issues like corruption and syncretism. According to Bamiloye (2022), radio's aural intimacy allows Christian messages to reach audiences in remote areas or during daily activities. In corroboration, Huber, (2024) explained that radio's lack of visual distraction encourages imaginative engagement, facilitating personal reflection on moral acceptance.

Television combines visual and auditory elements to deliver serialized moral tales, amplifying reach through repeat broadcasts. Bamiloye's TV drama, such as *The Ultimate Power 1994* which was the English version of *Agbara Nla 1993* showed in Nigeria TV stations at the early 90s. It critiqued syncretism by juxtaposing biblical values with modern Nigerian life. The impact of TV drama is researched to shape ethical choices, minimise reception of inimical cultural practices and public morality (Jacka and Tulloch 1994).

Printed materials (e.g., scripts, drama tracts, play books) provide theological depth, function as resource for field work and serve as lasting resources for churches and individuals. Bamiloye's *Foundations of Christian Drama* (2022) systematizes his dramaturgical philosophy, while printed plays like *Darkest Night* enable analytical engagement with themes like eschatology.

In corroboration of this delineation, Agoro, (2010) explained that dramas in Nigeria often include didactic commentaries that clarify theological intent, bridging performance and doctrine; it preserves evangelical discourse for academic and pastoral use.

Driving the discourse more directly, films facilitate visual storytelling that integrates biblical narratives with cultural distinctiveness, rendering abstract principles concrete. Bamiloye's productions, like *Àbèjoyè* (2020–2023), employ Yoruba proverbs, dance, and character nomenclature to situate Christian themes within Nigerian cultural traditions. The socio-semiotic examination of names in *Àbèjoyè* demonstrates how Yoruba onomastics reinforce moral precepts, integrating indigenous philosophy with missionary objectives (Taiwo & Adewale, 2006).

Bamiloye's work questions Eurocentric liturgical norms by stressing African oral narrative and communal participation which is a theme seen in studies of Nigerian gospel films (Adelakun, 2023; Oki, 2024b).

"...for the purpose of regeneration, revival, restoration, enlightenment and motivation."
(Bamiloye, 2022, p 7)

Regeneration

In theatrical practice, regeneration may be considered as a pillar of Christian drama, aiming to induce a cathartic transformation in the spectator. This process transcends momentary affective responses, cultivating a durable realignment of personal ethos and a recommitment to Christian ideals. Bamiloye conceptualises regeneration as the audience's behavioural metamorphosis achieved by exposure to dramaturgy rich productions that foreground a reconfiguration of character. Ugese et al., (2021) investigated an association between sacred drama and spiritual change among young people within the Catholic Archdiocese of Lagos, Nigeria ($r = .692$, $p < .01$). This implies that more spiritual regeneration among young people corresponds with more respect of sacred drama. The study advises group efforts to improve respect of holy drama in order to support spiritual development.

Revival

Revival in Bamiloye's ideation is bringing out dormant energy in the audience by re-telling stories in a way that is relevant to today. A well-planned stage play portrays Christian themes in a way that people compelled to think and feel. This dramatic reanimation is fun and spiritually uplifting for the audience, driving a renewed sense of community and individual identity through Christian dogma. Investigating the usage of theatre in Nigerian churches, Akinola et al., (2018b) discovered that theatrical events have grown quite popular in Christian worship. Their results imply that drama is a relevant instrument to express the timeless truth of scripture, thereby maybe helping congregations to grow numerically.

Restoration

In theatre, restoration means getting back to the core values and aesthetics. In similar appreciation of Bamiloye's work, it is at no variance. Rough dramaturgy is used in productions to bring back story and symbol structures that may have been lost over time. Restoration in Bamiloye's concept of Christian drama aims to bring back lost ownership of what was once dear to the audience which is similar to how a theatre company might restore a lost paradigm. Olayiwola, (2020) analysed Nigerian evangelical film genres, focussing specifically on those produced by Mount Zion Faith Ministries International. The study found that these films, through their sermon and life genres, attract diverse audiences by engaging with spiritual themes, thus restoring and reinforcing Christian beliefs.

The Enlightenment

In Aristotle's rhetoric appeals, ethos embodies to amplify authority. When veined to Christian theatre, the deep truths of ethos are shown through the use of both story and spectacle. To help people understand and grow mentally, the method uses symbolic images, cross-textual references, and well-planned dialogues. This mental and emotional insight helps people question what they think they know and changes their pre-informed acquired experience that may have been either insufficient or distorted. Emphasising that dramatic worship can lead to catharsis and self-transcendence, Bundock, (2017) explored the function of liturgy and drama in the life of the Church and provided chances for both personal and group regeneration. This process helps one to better understand the Easter mystery.

Motivation

Bamiloye's concept of Christian Drama raises motivation as the dramatic push that makes people think about themselves and take action. Premised in this idea is that Christian drama uses relatable stories and exciting stagecraft to trap attention in order to drive the audience towards reinforcing positive steps in the right direction. Oki and Adetoro (2024) investigated the function of Christian theatre in promoting social transformation via Mount Zion Film Productions' films. Their research revealed that exposure to religious narratives improved participants' comprehension of biblical ideas and encouraged spiritual introspection, therefore inspiring individuals to practise Christian principles in their everyday lives.

Scholarly Perspectives of Mike Bamiloye's Philosophy on Christian Drama

Emotional rather than intellectual engagement: Based on Aristotelian catharsis, Bamiloye's emphasis on emotional conversion is best shown by tearful apologies scenes. Critics of this strategy, however, argue that it might oversimplify theological ideas, that is, a criticism that speaks to debates about mediaeval mystery plays (Rogerson & Rogerson, 2016; Villahoz, 2018).

Digital Evangelism: Modern versions of Bamiloye's stage tragedies on websites like YouTube and social media including "*The Unprofitable Servant*" for instance showcase digital evangelism reflecting worldwide developments in religious media consumption, these adaptations show the transcendence of conventional stage limitations (Hadley 2017; Knudsen and Stage 2012; Mooney, 2021).

Recent literature (Adetoro & Oki, 2025; O. J. Oki & Adetoro, 2024; Olalekan & Oki, 2024) put Bamiloye's approach within the framework of liturgical performance studies, suggesting that his methodology revitalises early Christian didacticism and reacts to postmodern spiritual apathy. Their works show how Bamiloye's use of Yoruba idioms reflects the common language adaptations of mediaeval liturgical dramas, hence increasing accessibility.

Conclusion

This study concludes that Mike Bamiloje's conceptualisation of Christian drama redefines and expands the conventional limits of the sub-genre by incorporating a multimedia approach and establishing explicit transformative intentions. This study, through a detailed examination of his definition as a "dramatic illustration of Christian messages on stage, films, radio, television, and in print for the purposes of regeneration, revival, restoration, enlightenment, and motivation," demonstrates that Bamiloje enhances the medium's educational capacity and redefines it as an active catalyst for spiritual and moral transformation. His theory connects classical dramatic traditions with contemporary communication channels, thereby validating the effectiveness of drama as a medium for experiential theological engagement.

The study indicates that Bamiloje's methodology, marked by medium diversification and a goal-oriented narrative approach, provides a thorough model for modern Christian drama. His integration of diverse platforms from live concerts to digital media; exemplifies a profound comprehension of shifting audience dynamics, thereby amplifying the reach and influence of Christian messaging. This method is notably important for enabling lasting change, as evidenced by aspects such as regeneration, rebirth, restoration, enlightenment, and motivation.

Added to the foreground, the analysis infers that Bamiloje's focus on "dramatic illustration" reinstates the significance of emotional and sensory involvement in theatre. His methodology revitalises old liturgical traditions by integrating Aristotelian catharsis with current theatrical innovations, while also addressing contemporary cultural circumstances. This dynamic interaction not only strengthens biblical principles but also offers a framework for practical application that might inspire a renewed dedication to Christian ideals in a progressively pluralistic media landscape.

The study concludes that Mike Bamiloje's reinterpretation of Christian drama acts as a summons for a redefined theatrical practice - one that is grounded in historical traditions while being responsive to contemporary sensibilities. His conceptual paradigm, visible by utilising many media and highlighting the transforming potential of performance, provides significant insights for drama pedagogy, religious practitioners, and policymakers. This method strengthens the communication efficacy of Christian drama and adds to a wider cultural movement advocating for ethical, inclusive, and spiritually edifying artistic representations.

Practical Implication of the Study

The outcome of this find revealed that churches can increase their theatre outreach by using multiplatform storytelling approach; that is, live events, short films, radio skits, editorial cartoons, comic strips with godly themes, drama tracts, anime and social media variables to engage diverse populations and cultures; establish cross-departmental teams of theatre artists, musicians, videographers, and technical volunteers to produce seamless events leveraging the strengths of each media and enhance teamwork; create spiritual and

community-impact goals including audience participation metrics and follow-up groups; then, use feedback systems such as surveys to examine and enhance story techniques across several Crosstalk seasons, create drama podcasts for issues pinned on social vices. Institutions can include Bamiloye's paradigm into drama courses, combine theoretical dramatic theology with project-based activities whereby students create, perform, and film Biblical dramatisation on stage, video, and audio platforms.

Students can express emotions and link classical dramatic ideas to contemporary media by means of immersive workshop formats including virtual simulations, street theatre, and campus pop-ups.

Measure student learning via qualitative assessments including peer comments, audience remarks, and reflective diaries stressing spiritual insight and personal transformation rather than performance marks.

Partner with local media outlets, streaming platforms, and religious networks to co-produce and distribute excellent theatrical material to raise production value and reach in a fast-changing media scene.

Recommendations

Considering Bamiloye's demonstration of the capacity of Christian drama to enhance educational opportunities via scriptural engagement and ethical reflection, it is advisable for institutions, including theological seminaries and faith-based schools, to integrate modules on Christian drama into their curricula. Engaging students in both theoretical frameworks (e.g., Aristotelian catharsis, Brechtian techniques) and practical applications (multimedia productions across stage, film, and digital media) will enhance their performance skills while also enriching their theological comprehension and ability for social transformation. This curricular integration encourages critical thinking regarding the intersection of faith and art, equipping future practitioners with a comprehensive methodological arsenal.

The study's strength lies in its focus on decentering Eurocentric models by highlighting indigenous narratives and adaptive communication strategies. Theatre companies, churches, and mission organisations should pursue collaborations with indigenous artists and storytellers. Partnerships of this nature can generate dramas that authentically reflect diverse cultural contexts, fostering regeneration and restoration in communities frequently overlooked by mainstream media. Furthermore, incorporating local idioms, music, and performance traditions into Christian drama will improve audience engagement and promote authentic social revitalisation.

Bamiloye's framework highlights the efficacy of a multimedia approach, encompassing live concerts, radio dramas, televised performances, and social media shorts. Evangelistic and arts ministries ought to formulate strategic plans for transforming traditional stage plays into short-form video content, podcasts, and interactive online experiences. Tailoring content to platform-specific audiences, such as younger demographics on social media and

older audiences on community radio, enables practitioners to maximise reach and sustain long-term engagement. Training workshops focused on digital production techniques and narrative design would enhance this recommendation, promoting theological fidelity while maintaining high professional production quality.

Although the paper presents a convincing theoretical and methodological assessment of Mike Bamiloye's conceptualisation, it is essentially based on text analysis and critical discourse frameworks instead of empirical audience research. Consequently, it offers neither qualitative or quantitative information on long-term behavioural modification, or actual audience reactions. Without field studies such as participant observation, surveys, or interviews with practitioners and viewers the practical usefulness and real-world impact of the suggested approaches remain inferential rather than content validated. Future studies should thus include empirical evaluations to support the transforming assertions and improve the model depending on lived audience experiences.

References

- Adelakun, A. (2023). 5 - "God Too Laughs and We Can Laugh Too": The Ambivalent Power of Comedy Performances in the Church (Issue October 2021). <https://doi.org/10.1017/9781108923194.006>
- Adetoro, S. F., & Oki, O. J. (2025). *Operational Management in Christian Theatre Productions: A Comparative Investigation of Zion Royal Theatre and Free Gift International*. 02(01), 1–35.
- Agoro, S. N. (2010). *Further themes in christian drama in nigeria*. 55–67.
- Akinola, O. C., Ebewo, P., & Abodunrin, O. J. (2018a). Christian Worship as Dramaturgical Model: A Study of the Use of Drama in Nigerian Churches. *Imbizo*, 8(1). <https://doi.org/10.25159/2078-9785/2311>
- Akinola, O. C., Ebewo, P., & Abodunrin, O. J. (2018b). Christian Worship as Dramaturgical Model: A Study of the Use of Drama in Nigerian Churches. *Imbizo*, 8(1). <https://doi.org/10.25159/2078-9785/2311>
- Albert, C. S., & Salam, A. F. (2013). Critical discourse analysis: Toward theories in social media. *19th Americas Conference on Information Systems, AMCIS 2013 - Hyperconnected World: Anything, Anywhere, Anytime*, 2(January 2013), 926–933.
- Bamiloye, M. (1997). *Is Drama in the Bible?*
- Bamiloye, M. (2022). *Foundations of Christian Drama*. 24(4), 15–199.
- Bamiloye, M. (2023). *CHRISTIAN DRAMA AND APPLICATIONS OF BIBLICAL DOCTRINES*.
- Barton, B. (2005). Navigating Turbulence: The Dramaturg in Physical Theatre. *Theatre Topics*, 15(1), 103–119. <https://doi.org/10.1353/tt.2005.0001>
- Bian, F., Jayantini, I. G. A. S. R., & Karya, I. W. S. (2021). An Analysis of Hyperbole in Drama "Romeo and Juliet" by William Shakespeare. *ELYSIAN JOURNAL: English Literature, Linguistics and Translation Studies*, 1(2), 57–66.
- Boos, P. K. (2013). *Altar And Stage: Liturgical Drama in Three Theatrical Traditions*.
- Bundock, E. (2017). Liturgy and drama: a context of catharsis and transcendence? *International Journal for the Study of the Christian Church*, 17(2), 93–106. <https://doi.org/10.1080/1474225X.2017.1315926>
- Cheng, W. N., & Khoo, C. S. G. (2022). Information and argument patterns in the Introduction sections of sociology research papers. *Iberica*, 2022(44), 127–154. <https://doi.org/10.17398/2340-2784.44.127>
- Culbertson, L. (2021). Meaning and Use: Drama and the Aesthetic. *Sport, Ethics and Philosophy*, 15(3), 349–370. <https://doi.org/10.1080/17511321.2020.1764088>
- Edebor, S. (2016). Nigerian Christian Drama: A Reconstruction of History. *Àgídígbo: ABUAD Journal of the Humanities*, 4(1), 45–58. <https://doi.org/10.53982/agidigbo.2016.0401.05-j>

- Efakponana, E. K. (2011). Influences and Traditions: Wole Soyinka and the Nigerian Theatre. *Mediterranean Journal of Humanities*, 1(1), 93–103. <https://doi.org/10.13114/mjh/20111814>
- Ekhareafu, D., Guanah, J. S., & Emakunu, E. (2018). *Abstract Hitherto, evangelical video films are not seen as veritable tools of evangelism, even though the evangelical genre of the Nigerian Nollywood film has come to stay. Mount Zion Film Productions (MZFP) has created a niche for itself by breaking. June.*
- Gal, M. (2019). Visual Metaphors and Cognition: Revisiting the Non-Conceptual. *Perspective on Visual Learning*, Vol. 1. *Vision Fulfilled: The Victory of the Pictorial Age*, 79–90.
- Grainger, T., & Kendall-Seatter, S. (2003). Drama and spirituality: Reflective connections. *International Journal of Children's Spirituality*, 8(1), 25–32. <https://doi.org/10.1080/13644360304642>
- Hardison, O. B. (2014). *Christian Rite and Christian Drama in the Middle Ages: Essays in the Origin and Early History of Modern Drama*. 19(1), 86–87.
- Harvey, O., Regmi, P. R., Mahato, P., Dhakal Adhikari, S., Dhital, R., & Teijlingen, E. van. (2023). Methods or Methodology: Terms That Are Too Often Confused. *Journal of Education and Research*, 13(2), 94–105. <https://doi.org/10.51474/jer.v13i2.716>
- Hawkins, B. (1997). *Critical Discourse Analysis - Norman Fairclough*. 25(1), 76–78.
- Huber, K. M. (2024). *Aural Interruptions: The Politics of Sound in Teresa Deevy's Radio Plays Katherine M. Huber. c*, 7–23. <https://doi.org/10.32803/rise.v7i1.3240>
- Jäkel, O. (2002). Hypotheses revisited: the cognitive theory of metaphor applied to religious texts. *Metaphorik*, 02(October), 20–42. <http://www.metaphorik.de/02/>
- Mooney, T. (2021). *Cultivating a Culture of Electronic Evangelism*. May.
- Norris, J. (2020). Improvisational Drama as Inquiry: The Role of the Simulated-Actual in Meaning Making. *Cultural Studies - Critical Methodologies*, 20(1), 63–74. <https://doi.org/10.1177/1532708619884961>
- Ododo, S. E. (2023). *NIGERIAN THEATRE IN A DIGITAL ERA*. 11, 1–160.
- Oki, O. J. (2024a). Doing Christian Drama with Paul's Evangelical Approach studying Mike Bamiloye's Characterization in Esin Ajoji and Shackles Movies. *International Journal of Novel Research in Humanity and Social Sciences*, 11(2), 12–25. <https://doi.org/10.5281/zenodo.10820381>
- Oki, O. J. (2024b). *The Greatest Dramatist: A Comprehensive Exploration of Mike Bamiloye's Perspective on Jesus Christ in the Context of Theatrical Expression The Greatest Dramatist: A Comprehensive Exploration of Mike Bamiloye's Perspective on Jesus Christ in the Cont. February.*
- Oki, O. J. (2024c). *Understanding Christian Drama and its impacts on the society. January 2023.* <https://doi.org/10.5281/zenodo.10658392>
- Oki, O. J., & Adetoro, S. F. (2024). Examining the Role of Christian Drama in Facilitating Social Transformation: A Study of Two Mount Zion Film Productions Movies. *Global Academic Journal of Humanities and Social Sciences*, 6(02), 55–68. <https://doi.org/10.36348/gajhss.2024.v06i02.003>
- Oki, O., & Olatunji, O. (2024). *The Rebirth of Christian Theatre in Nigeria: The Zion Royal Theatre in Perspective.*
- Olalekan, O., & Oki, O. (2024). *Scriptures To Pictures: Interrogating the Channels of Adapting Bible Stories for Contemporary Audiences*. 01(09), 144–163.
- Olayiwola, E. (2020). Nigerian evangelical film genres: the spectacle of the spiritual. *Journal of African Cultural Studies*, 32(2), 115–130. <https://doi.org/10.1080/13696815.2019.1610364>
- Olayiwola, E. (2021). Nigerian evangelical film genres: the spectacle of the spiritual Nigerian evangelical film genres: the spectacle of the spiritual. *Journal of African Cultural Studies*, 0(0), 1–16. <https://doi.org/10.1080/13696815.2019.1610364>
- Rasmussen, B. (2008). Beyond imitation and representation: extended comprehension of mimesis in drama education. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 13(3), 307–319. <https://doi.org/10.1080/13569780802410673>

- Rogerson, M., & Rogerson, M. (2016). *Medieval Mystery Plays in the Modern World: A Question of Relevance?* 43(2013), 343–366.
- Romero, E., & Soria, B. (2005). Cognitive metaphor theory revisited. *Journal of Literary Semantics*, 34(1), 1–20. <https://doi.org/10.1515/jlse.2005.34.1.1>
- Schaper, M. M., & Pares, N. (2021). Co-design Techniques for and with Children based on Physical Theatre Practice to promote Embodied Awareness. *ACM Transactions on Computer-Human Interaction*, 28(4). <https://doi.org/10.1145/3450446>
- Schuber, D. (2016). *MUSIC DIRECTION FOR THE STAGE: TRAINING FOR SUCCESS IN CHRISTIAN-BASED PERFORMING ARTS*. 4(1), 1–23.
- Soni, S. (2018). *Origin, Development, Decline and Revival of English Drama*. 5(12), 2480–2487.
- Taiwo, A. A., & Adewale, A. J. (2006). A Socio-Semiotics Analysis of Names in Abejoye: A Yoruba Christian Video Film. 130–138.
- Ugese, H. I., Kabala, F., & Kitonga, D. M. (2021). *Role of Sacred Drama in the Spiritual Transformation among Youth of the Catholic Archdiocese of Lagos, Nigeria*. 5, 188–198.
- Usmiani, R. (1970). The Invisible Theater: The Rise Of Radio Drama In Germany After 1945. *Modern Drama*, 13(3), 259–269. <https://doi.org/10.3138/md.13.3.259>
- Villahoz, A. I. (2018). *Humour in medieval English literature: Chaucer and the Mystery Plays*.