

**DIALECTICAL MATERIALISM IN TUNDE FATUNDE'S
*NO MORE OIL BOOM***

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Abstract

Drama serves the purpose of societal uplift through education, entertainment and, most of all, enlightenment. It is one of the genres of literature and it bears a direct representation of the day-to-day happenings in the society and recognizes the significance of the expression of repugnance against social ills in the societies. The essence of this expression is to practically map out proactive strategies to wrestle against forces of oppression, corruption and injustice and agitate for moral, social, religious and political transformation. Using Dialectical Materialism as a theoretical springboard, this paper demonstrates the above essential function of drama in an evaluation of Tunde Fatunde's *No More Oil Boom* to decipher the inherent and prevalent causes of the social and political unrest that plague Nigeria. The evaluation of Fatunde's text - *No More Oil Boom* - through Dialectical Materialism as a theoretical lens reveals that Nigeria's socio-political and economic mishaps are caused by the political and elite minority. In *No More Oil Boom*, Fatunde demonstrates that the social and political evils committed by this group can be changed by a revolting conscientization through the conviction that the oppressed are capable of reshaping their destiny.

Introduction

Drama as an art in the humanities serves three purposes: to educate, to enlighten and to entertain. In a dramatic presentation, the audience is presented with the day-to-day happenings in the society which broaden their knowledge, understanding and awareness of the issues addressed. Tunde Fatunde, a contemporary Nigerian playwright, recognizes the fact that these qualities are inevitably significant to societal development and has

incorporated them majorly into the themes of his plays. Fatunde's basic concern is the expression of repugnance against social ills in all his plays. His revolt against forces of oppression, corruption and injustice is a means of engaging the status quo and agitating for moral, social, religious and political transformation for the betterment of the society.

Tunde Fatunde's literary artistry demonstrates a total regard for the eradication of the capitalist class, thus replacing it with an equilibrium society. As a result of the increased depreciation of human lives and values in Nigeria, the expressive voice of Tunde Fatunde in proffering an equilibrium society as the only viable option that could bring the leadership to the common man is very significant. That voice of justice for a proper egalitarian society to emerge is what Fatunde clamours for in his plays. Fatunde, like Arthur Miller, critically accentuates the plight of the common man, the downtrodden and ordinary people in his plays. He places contemporary society on priority and draws themes from middle class activities. Consequently, his drama is designed to reawaken a collective consciousness and break the enduring shackles of the political class of Nigeria in favour of a more compassionate, humane and egalitarian society so as to argue firmly that if societal transformation must take place, there must be a radical rejection and denunciation of political treachery, widespread economic corruption and oppressive/tyrannical leadership. These themes form the basic pre-occupations of his plays. And, it implies that his plays are social criticisms carried out through his vision of salvation for the modern Nigerian society which his art seeks to serve.

Considering the prevailing mishap in contemporary Nigeria, the study of modern Nigerian drama and criticism using Fatunde's *No More Oil Boom* aims principally at exposing the part that modern Nigerian drama plays in social development and its effect on the individual Nigerian, and also to determine the role of peasants in the uplift of the Nigerian social, and political economy. This is essential because the problem of political leadership is perhaps the most intractable problem in postcolonial African society. Therefore, historians, politicians, sociologists as well as dramatists have continued to use their works to beam a searchlight on this seemingly difficult and malignant problem. With a closer look at Nigeria, there are two schools of thought on the genesis of this problem. The first school of thought puts the blame at the feet of the colonialists. Oyibo Eze affirms that "... Nkrumah, Fanon, Rodney, Ngugi wa Thiongo, Chinua Achebe, among others, blame [Africa's] problems on colonialism" (2). These scholars recognize the fact that the unchecked balkanization of the African continent by the colonial powers without considering old boundaries, tribal enmities and differences in language, diverse ethnic groups and customs have made political compatibility impossible. Offiong says that "the ever-malignant scepter of political corruption and bad leadership has bedeviled the Nigerian nation since it got its political

independence from Britain. This is a problem that has occasioned several military coups and flawed democratic elections (15).

As a result, the nation's social and economic growth has remained stunted and plagued with crises. Several commentators have advanced views on this sad state of affairs in an attempt to proffer solution to it. It is in this sense that quite a number of playwrights in Nigeria have taken up the responsibility of examining this social malaise. These writers have variously tried to locate the cause of the nation's leadership problem, apportioning blames to guilty parties and suggesting solutions. This paper is aimed at investigating how some contemporary Nigerian playwrights have portrayed the crises of leadership in their works.

In Africa, many writers have been subjected to severe indignity and dehumanization because of the protest they render against bad and tyrannical leadership. Scholars like Wole Soyinka, Ngugi wa Thiong'o, and a host of others, have spoken out against oppression by leaders. Simon Umukoro says that "drama like other art forms undeniably reflects ways of ordering the society in which it is based" (11). This means that drama is the custodian of old whose duty is to hand down the customs, traditions and laws guiding the community through folktales, enactments via masquerades, etc. Bode Osanyin strengthens this point by saying that "... where theatre flourishes, there is enlightenment and life" (3). This phenomenon of the social function of drama dates as far back as the classical Greek era when Aristotle examined the utilitarian values of tragedy. Today, playwrights have exploited this function and dynamism of drama to articulate many socio-political issues including the leadership problem.

According to Kalu Uka, the form, structure and style of the dramatist, however organized, is purposefully directed and appropriately channeled to evoke people's responses (40). This means that apart from the functions of entertainment, drama serves a medium of political and moral instruction. Previously, in the classical Greek period, drama was used as a means of teaching morals to the citizens using tragedy, to ensure that they become better citizens. This is because the dramatist draws ideas from the happenings in the society to perform this function of enlightenment and morals, hence they produce works that expose and proffer solutions to problems inherent in the society they represent. A dramatist is like a leader of his people, a guide who must always uphold the effigy of the society, bearing in mind that it is his responsibility. Drama is, therefore, known to have been alive to the socio-political realities of its time. It is a kind of court where the economic, social, religious and political issues of the society are outlined, evaluated and judged to bring about a better society. The theatre, its practitioners and, in fact, all the fine artists, are vanguards of social change in their respective capacities. They keep watchful eyes and attentive ears on the happenings in the society with corrective intention.

In today's Nigeria, for instance, many playwrights are committed to contemporary issues of social and political concern. The relevance of any play is dependent upon how well it is able to address the pressing issues of the playwright's immediate society. Hence, the emergence of radical dramatists, who are respondents to issues of social essence and national uplift. It will only amount to man's inhumanity to man, a sin against oneself and the nation, should a Nigerian playwright, writing for a Nigerian audience today, chooses to merely play to the gallery in the face of the numerous perceivable injustices in our immediate society. This, perhaps, is why Achebe posits that "any writer who tries to avoid the big social and political questions of his time will end up being completely irrelevant to his society [and history]" (3). He likens such a writer to the absurdist man in an Igbo proverb, who leaves his burning house to pursue the rodents fleeing from the flames (13). The radical playwright believes that injustice, corruption and other forms of malpractices and moral decadence in contemporary society have gotten to where the art of speaking with the 'tongue in the cheek' on the stage alone is no longer enough; it rather demands an urgent and more direct representation for an immediate social reform. Femi Osofisan, one of the pioneer proponents of radical theatre movement in Nigeria, believes that "if we warned ourselves often and painfully enough with reality, with the reality around us, if we refused to bandage our sensitive spots way from the hurts of truth, then we can attain a new and positive awareness" (4).

In any developing democracy, such as Nigeria, drama can really make a lot of difference in reworking, reinventing and rebranding the physical, metaphysical and, even, the mythical vacuum in the political process. Sam Ukala observes that theatre has equally proved to be very instrumental in other struggling nations of the world, where theatrical productions, companies and dramatists have openly confronted the ruling class, challenging them and sometimes dialoguing with the powers-that-be on economic, social and political rejuvenation (ix). Instances abound in other nations of the world, where the governments have responded to the unflattering cautions of the theatre, by way of promulgating banning decrees, harassment, censorship, intimidation and, in some extreme cases, total elimination, as in the cases of Robert Semanga of Uganda, Athol Fugard of South Africa and Ken Saro Wiwa. Wole Soyinka also demonstrated the drastic powers of drama when he produced his *The Beautification of Area Boys*, which unarguably created so much impact on the people's level of identification and commitment in the struggle for a reformed Nigeria. Drama can, and does make a difference in the context of the society and culture in which it operates. Drama can mediate the situation of our fragile democracy, especially now that the country is at cross-roads with political, social, and economic mishap.

Theoretical Framework

This paper adopts Dialectical Materialism as its theoretical framework. Dialectical materialism is a worldview and philosophy created by Karl Marx and Friedrich Engels and further developed by Georg Wilhelm Friedrich Hegel – a German Philosopher and an important figure of German idealism. It is one of the most important aspects of Marxism, and encapsulates all of Marx's ideas about the world, society, economics, and what he thought was the immanent socialist revolution. It is a way of understanding society, history, and the world around us, something about how things evolve and to what extent. Although Hegel viewed history as a process of thesis, antithesis and synthesis, Marx thought of the dialectical nature of society and how history is built on tradition, with each force in history creating an opposite on another and driving the society forward. While Hegel was also concerned with dialectical idealism, that is, ideas and beliefs, Marx was more concerned with the material-economic side of social reality.

According to Judith Butler's *Subjects of Desire: Hegelian Reflections in Twentieth-Century France*, Hegel also viewed the concept of Dialectical Materialism as mere assertion of change to investigate and describe, in a general way, how things change in the society (45). According to Butler, Hegel says change is caused by forces external to an organised body. Meanwhile, Marx's conception says, in every society, there is no existence of a homogeneous clump of inert theme but a dynamic unity of opposites containing opposing forces within itself that are in continuous struggle against each other (Guglielmo Carchedi, 49). Consequently, change occurs as a result of the interaction of these forces; for example, when they become unbalanced and one overpowers the other.

Marx developed his theory of dialectical materialism in an elaborate manner in his "Capital II", but his views on the contradictions that propel society forward can be found in his renowned Communist Manifesto. Marx anchors the study of society on the study of inner contradictions. Contradictions within society are what, according to Marx's view of dialectical materialism, drive society forward. While Hegel thought that these contradictions are ideal, meaning that they are contradictions among different views and forms of thought, Marx held that they are, in fact, contradictions with material substance - hence "dialectical materialism".

According to Marx, the society can be described as an ongoing conflict among classes over the means of production. Recently, under the capitalist mode of production the main contradiction is between the needs of capitalists to profit and the needs of the worker to survive by retaining some of the profit. This conflict, according to Marx, originates from economic circumstances but is manifested in the realm of ideology, a product of the relations of production which serves to grant justification to the existing state. But under the

approach of dialectical materialism, the class conflict will undoubtedly bring about change when the social structure can no longer sustain the burden. Dialectical materialism drives social change through the reciprocal relations among contradicting social factors, factors which have to do, first and foremost, with material considerations of economy and class, with ideology as a product of these considerations. A country like Nigeria can serve as an appropriate illustration of a dialectical entity. The opposites in this circumstance are the political class and the working class. These two classes are tied together into a single productive system by bonds of mutual dependence. They need each other and, at the same time, they are locked in struggle against each other, because in the final analysis their class interests are almost irreconcilable. Thus, the adoption of this idea in this paper as a source of literary criticism arises from the fact that in Tunde Fatunde's *No More Oil Boom*, the forces of the political class have remained a thorn in the flesh of the survival of the common man in the play. An analysis of this play using these parameters will show how drama can be utilized for mobilisation toward positive change for all in the society.

Synopsis of *No More Oil Boom*

The play opens at a ceremony scheduled for the conferment of a chieftaincy title to an American crude oil merchant in Nigeria – Mr. Brown Kennedy. Before the ceremony commences, Alhaji Bauchi who has been made Minister 'because' of rice importation eulogises his poor etiquettes to work as a public official. He faces the opposition of Imoudu and Hassan who are union leaders representing the working class in the society. Alhaji Bauchi, Prof. Owokunle and Mr. Brown Kennedy have formed a political caucus defrauding the populace of their social amenities and continuously rendering their efforts towards survival in vein. Their government does not pay salaries to workers. Most of the children of the workers have been driven away from primary and secondary schools for non-payment of tuition fees. Some of the families have little or nothing to feed themselves and their families. Hassan's children who have become destitute have to go to the University of Lokoja waste bins to pick up remnants of food for meals. As the severe lack continues across the nation, Hassan's wife falls ill and is rushed to the hospital. She did not survive the ailment due to unavailable funds to pay medical bills. As the economic hardships persist and become unbearable, the workers become disenchanted and take to the streets protesting with placards. Alhaji Bauchi orders the police to arrest and imprison the protesters. Some of the protesters, including Hassan and Imoudu, are among those arrested. While in prison, Hassan begins to sensitise the prisoners to stand up for their rights in a revolution against corruption, nepotism and mismanagement of the nation's resources by the political class. At the same instance, other workers, poor peasants, students, teachers, doctors, engineers, honest Christian priests and Moslem Imams who are not in prison all unite for the revolution.

The play ends as they chant a revolutionary song of victory against oppression by political elites.

Analysis of *No More Oil Boom*

No More Oil Boom is a satirical exploration of the political, social and economic neo-colonial exploitation of the Nigerian populace by political elites. The play expresses the political, social, and economic mishaps inherent in Nigeria and will be analysed in this section of the paper to relate its content and context to dialectical materialism as a concept of literary criticism. The themes of social irresponsibility and class struggle and frustration of the common man are analysed here to achieve this aim.

Social Irresponsibility among Politicians

Considering the above theme from the social realistic point of view, it is pertinent to note the fact that this work is a mere product from the society that can be analysed by looking at the social and material conditions in which it was constructed. The need for a new social order is exemplified in the play. It pursues the issue of socio-political integration along class perspective. The thematic preoccupation includes the destruction of the contemporary oppressive status quo mounted by the political bigwigs and the building of an alternative society through the unification of the peasants and the workers for unity and social relief from sufferings. Fatunde shifts attention and emphasis from the individual struggle to group resistance. He advocates the unity of the workers and the peasants against the national bourgeois class. He exemplifies this irresponsibility of these oppressors through the attitude of Alhaji Bauchi who is a Minister 'because of rice importation' and who takes in a lot of alcohol with the sole aim of satisfying his phallocentric urge. He says "... after drinking a lot of whisky, I will be very strong to make love to my wives (7). His character is particularly fond of this kind of display of the love for phallocentric gestures. This does not only demonstrate personal traits of his kind but also exemplifies the respective social irresponsibility that is exhibited by the government officials who are in charge of affairs in government establishments and are saddled with various conventional roles of aiding the development of social policies and welfare of the people. He is conscious of his irresponsibility and deliberately works through with it at his convenience for the reason that his social consciousness has been overwhelmed by the current wave of irresponsible achievements of becoming a minister 'because' of rice importation. He demonstrates this consciousness when he says "... I go to work at 10:30 in the morning instead of 7:30am. The Board Meeting is expected to start at 9:00am. If I don't come, nobody can leave the meeting" (8). Alhaji Bauchi also exerts an attitude that is typical of the Nigerian politician; he is being mandated by his official ability to enable the purchase of equipment meant for the development of his milieu but turns it into an effort to quench his personal desires by

buying assorted liquor meant for him alone. Thus, there is no other questioning remark about this "...because of [his] position as minister" (10). He has also signed an illegal contract with his foreign colleagues from America and Japanese and has prepared fully for their arrival including their comfort by preparing fresh Nigerian girls under 16 years of age for [his] American and Japanese friends (13). His belief for the strength of the foreign beer to make his 'thing' stronger indicates not just the highest level of irresponsibility, but the loss of personal identity and decadence against the people whom he really serves.

Thus, the people, particularly, do not feel comfortable with the way they treat issues relating to the welfare of the masses as they show disapproval through the countenances of Imodu in the party. He resists the manner in which Alhaji Bauchi and Chief Akinade place the waiter on perpetual service of assault and unrecognized pattern of human identity. Imodu gets upset and asks very profound questions that are useful and necessary to show the disapproval and dissatisfactory display of consciousness that is needed for the liberation of the people. He says his questions are: "... where did you get money to buy your private jet? Second, where did you get foreign exchange to import into this country beer, wine, rice, meat, and even bottled water?" (12). The reply from Chief Akinade further helps this crisis to worsen in the face of the revolt that Imodu is putting on. It is revealed to him that the money is got "from the oil boom" (12). Fatunde develops a form of linguistic artistry that helps him effectively demonstrate the symbolism inherent in contemporary political sphere. "Oil boom" and "kick back" literally represent a sensual justification of the emotional satisfaction derivable from the activities of corruption carried out by politicians.

Meanwhile, the socio-political condition of the general populace does not indicate in any way that the people are living healthy lives because Hassan basically illustrates in details these conditions when he asks: "Is it right for your government not to pay salaries regularly, and not to give jobs to workers and university graduates? Look at what is happening. Our medical doctors are teaching Biology in secondary schools in order to eat three square meals daily. Why is it that your government cannot make food available at very cheap rates?" (13).

Again, the response further develops the persistent socio-political behaviour of the political class in the Nigerian state of affairs. The feelings that the people whom they are supposed to serve are still regarded as subjects and not people whom they should consider as their major source of concern in trying to provide service causes relative confusion in the interrelationship between the poor and the wealthy in the play.

Alhaji Bauchi responds to these inquests in the same way contemporary political office holders in Nigeria do. He goes on to lie about the employment status of the youths. He says

“My government pays workers’ salaries regularly. There is no unemployment of workers. All university graduates have been given jobs except a handful of them. There is no starvation in Nigeria. Oh, yes, we have plenty food but there is no money to buy them” (13). This attitude of corruption is duly connected to the greed that grows in the minds of contemporary politicians. Oba Gbolaga collaborates with Alhaji Bauchi to confer a title on a foreigner who does not, in any way, meet the requirements for the award of the title. They both proclaim that if he does not meet the requirements which will make them richer monetarily, then “no chieftaincy title” will be awarded him. This practically represents the tedious nature of corrupt politicians and the petty nature of their greed and hunger for money, power and fame.

Class Struggle and the Frustration of the Common Man

No More Oil Boom functions on the premises that the major socio-political problems in the Nigerian society are class-based; albeit, this analysis is not a Marxist reading of its kind, it is observed that royalty, which is the paramount point for the people’s social reliance, is in the forefront of accepting the dejection of the poor people and encouraging the loss of identity. Oba orders for drinks and specially indicates that “...I do not drink local beer. It is for my slaves and poor workers who work in our factories” (16). The contradiction lies in the fact that he is referring to factories in his own country as ‘our factories’ but has no better recognition for the people who are his traditional subordinates and refers to them as ‘my slaves’. In his undue explication, he sees this act as not “...corruption O! This is a sign of kindness and high respect for kings on the part of the Vice-Chancellor” (17).

The Oba’s son was also admitted into the university with a low qualification via influences regarded as favours gained as a result of his status as a traditional ruler. This is also a factor which aids in the contemporary decay inherent in societal values. In the long run, the influence of the Oba in the favour of his son over the other candidates who, perhaps, have acquired better prerequisites to be admitted into the university makes him feel an outright satisfaction that life’s achievements could be obtained from influences which will constitute a credence of nonchalance and a spirit of indulgence in social vices.

The realization of this state of disunity with its attendant socio-political problems and the need for fairness, equity and justice are what Tunde Fatunde’s *No More Oil Boom* has also explored. Fatunde advocates for a social change of the society and is conscious of the place of the citizens as the sustainers of the society. The play indicates the Nigerian socio-political situation and the manner or attitude of Nigerian politicians as well as elites without mincing words, not only what they are but also where the salvation of the Nigerian people rests.

The Nigerian society which *No More Oil Boom* depicts is laid bare, naked, and simmering with shame and anger. Shame from the actions of corrupt and thieving rulers who loot and steal the collective wealth of the country and anger from the people and their children who are thereby condemned to death in mortuaries and hospitals. A review of this play by Fatunde reveals that from this anger comes the consciousness among the working masses that only a better and sustained class struggle can end the barbarism, brutality, repression and inhumanity of our neo-colonial dependent capitalist society.

The political theme in the above work could be pictured from the Marxist point of view which is based on the theories of class struggle, politics and economics of equity which actually forms the basis of this research. The symbolism which Oba Gbolaga presents about the children of the poor is the particular conception with which the bourgeois operate and oppress the proletariats. It is almost madness to infer that a human being feeds from the dustbins and waste-dump sites. This means that the Oba has a full assurance in conception that the people will continue to live in these conditions as this is their way of life. It is safe to conclude that the wife of Mr. Kennedy is also feeling the same anger that is rising from the minds of those who feel being maltreated by class consciousness and are due to react soon.

Fatunde contributes to the work of changing the society along certain materialist position. He brings about an egalitarian society which is in conviction with the fact that people who carry out revolutions cannot act outside the realities of their periled social ethos. Fatunde's *No More Oil Boom*, if seen from Marxist view, represents the response of angry minds and sensitive conscience to the extraordinary misery and sufferings of the underprivileged in the society caused by the absence of good leadership. In *No More Oil Boom*, Fatunde presents an image of societal imbalance and inequality with a renewed frankness seeking to sanitize the consciousness of the people towards their societal polity so as to re-orient our leaders to prioritise the needs of the people properly.

As the workers unite in Atmosphere Three under a resting shed, Hassan, angered by the death of his wife, instigates courage in the workers against the working class. One thing remains striking: that the protest of the workers has become apt and has begun pushing the attention and consciousness of Chief Kennedy away and out of the African region completely because his thoughts as an ordinary investor have been increased by the fact that he has assumed a portfolio that is even bigger than an elder states person in the land. He has become a High Chief and could do and undo in many ways. Since change does not come peacefully, the workers have not stopped applying pressure on the oppressors to allow their conscience and peace to relax, forces do not always collide to make peace, thus, Imoudu begins to pinch the colonial attitude inherent in Chief Kennedy's personality.

The irony of “king of kings”, which Fatunde uses, illustrates the saviour that is symbolical in the fight that the people are putting forward. Before the elections, Professor Owukunle sees God as the Creator and refers to him in his prayers to enable The Looting and Stealing Party win elections so as to continue mismanagement of affairs in the university and government largely. When the announcement is made that the party has won, the cabal is psychologically strengthened and their oppressive tendencies are heightened. They begin to proclaim to themselves, as Chief Kennedy says: “This is incredible. In fact, democratic revolution has taken place in Africa” (56). But there is another revolution which Fatunde is building within the play through the peasant workers who have been enduring ceaseless pains both in mind and body. During the celebrations, the peasants show their disgust at the Oba’s palace against Dr. Nwosu, the Oba resists and dejects them and uses the “king of kings” appellation to threaten their action with the capacity of his wrath as the Oba of the wretched men who smoke hemp. Oba Gbolaga’s repressive response to his people’s demands is exemplary of Elusu’s treatment of the people of Egure in *No More the Wasted Breed* because, here, the people still have total reverence for the Oba until he begins to refer to them as dogs, stupid sons of slaves, or call them other sorts of disgusting names.

The revolution has begun and the people are steadfast at the strategies employed by the Oba against them using the High Priest. Fatunde uses one character to basically drive the message intended by the multitude that are being oppressed and suppressed because to use the multitude will not create an enabling effect in the sense that the crowd, if used, cannot effectively relay the message due to the conflicting intentions. This is also a tool used by most plays following the direction of revolutionary approach toward changing the society. There is also the use of songs in the play. The idea is that it is joyful to win the war against oppression and to finally exercise rights as humans. Thus, the revolutionary song is used in *No More Oil Boom* by the peasants to show what the strengthened courage has gained the people fighting for their rights. In *No More Oil Boom*, we see the struggle between the forces of capitalism and labour that suppress the legitimate aspirations of the lower class through insufferable policies and laws which are clearly presented in the play, where factory workers work without benefiting from the services they render.

Conclusion

Fatunde’s *No More Oil Boom* is a piece that demonstrates the prevalent social realities of dialectical materialism contradiction in the socio-political and economic set-up of Nigeria. It goes further to demonstrate a clear social vision of the processes necessary for social change. Fatunde demonstrates that evils in the society are actually created by humanity and can be changed by a struggling humanity through the conviction that the oppressed are

capable of taking their destiny in their own hand without fear or favour. This paper proactively employs drama to interrogate and demystify the totalitarian ideologies that political components and the quest for material wealth have become what majorly constitutes threat to the social polity, the nation's economic development and cultural unity. In a country where partisan politics has selfishly grounded practical purposes, where legislators have become pathetic jokers and the National Assembly has been turned into a mere circus, the presentation of dramatic reality becomes a lone voice in providing a glimpse of hope for redemption at the end of the dark tunnel.

In this perspective, the paper calls for drama to take the lead in the search for an alternative social and economic status quo. It should share in the burden of national healing and re-orientation. In playing the role of an interventionist while drawing from the society, drama should attempt to draw a broad line between the good and the evil sides of societal life. Essentially, as theatre positively affects the society, the society, in turn, affects theatre. As there are ethnic and socio-cultural institutions calling for the restructuring or dismemberment of the Nigerian nation, the dramatist, as the lead drummer, has many responsibilities in this business of reformation and the discouragement of citizens from engaging materialism for personal gains in the stead of national development. Thus, contemporary drama needs to continuously represent a positive interventionist spirit, one which is geared towards devaluing corruption and personal material gains since no other cultural activity has such power of engagement, of arrest, of mobilization and of conscientization. This call for raising consciousness against materialism is aimed at liberating the masses from the clutches of contemporary oppressive political tendencies.

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