

UTOPIANISM IN ADAOBI NWAUBANI'S *I DO NOT
COME TO YOU BY CHANCE* AND FESTUS IYAYI'S
VIOLENCE

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CERTIFICATION

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DEDICATION

This project is dedicated to God almighty, and to all families.

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ABSTRACT

This research examined itself with the contributions of two literary artists to the lives and experiences of people in the Nigerian society, especially on the concept of utopianism and the various factors hampering its fulfillment in the dystopian Nigerian society. This is because the literary artists is seen as a committed person who uses his work to advocate for an egalitarian society, it satirizes the evils of corruption, exploitation and oppression; and push the proletariats into a struggle towards liberation from all the forces that undermine their existence. The paper will make specific emphasis on Adaobi Nwaubani's *I Do Not Come To You By Chance* and Festus Iyayi's *Violence*, that both advocate for a better life through different means.

Key words: Utopia, Dystopia, Poverty, Crime, Inequality.

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CHAPTER ONE

1.1 BACKGROUND OF STUDY

Man as a social being is always in constant search of viable means of making life better, a search which has informed a whole lot of changes to his environment, culture, interpersonal relationships and every spheres of life. Virtually all human believes that their present situation of things cannot and should not be the best and that is why conscious and concerted efforts are constantly put to work to get to that perceived state of perfectness. This brings us to the concept of Utopia and Utopianism, the subject understudy. Utopia according to *New World Encyclopedia Contributor* is a term denoting a visionary or ideally perfect state of society, whose members live the best possible life. The term “Utopia” was coined by Thomas More from the Greek words *ou* (no or not), and *topos* (place), as the name for the ideal state in his book, *De optimo reipublicae statu deque nova insula Utopia* (Louvain, 1516).

The Utopian persuasion is born out of the assumption that through reason and intelligence, man is capable of creating an ideal society in which every individual can achieve fulfillment without infringing on the happiness and well-being of the other members of society. It includes the consideration of morality, ethics, psychology, and social and political philosophy. Utopian thinking is generally confined to physical life on earth, although it may include the preparation of the members of society for a perceived afterlife. It invariably includes criticism of the current state of society and seeks ways to correct or eliminate abuses. Utopianism places side by side the dichotomy between philosophical ideals and the practical realities of society, such as crime and immorality; there is also a conflict between respect for individual freedom and the need to maintain order. Utopian thinking implies a creative process that challenges existing concepts, rather than an ideology or justification for a belief system which is already in place.

Utopianism refers to the various ways in which people think about, depict, and attempt to create a perfect society. According to *New World Encyclopedia*, Utopian thought deals with morality, ethics, psychology, and political philosophy, and often originates from the belief that reason and intelligence can bring about the betterment of society. It is usually characterized by optimism that an ideal society is possible. Utopianism plays an important role in motivating social and political change. It states further that the adjective "Utopian" is sometimes used in a negative connotation to discredit ideas as too advanced, too optimistic or unrealistic and impossible to realize. The term "Utopian" has also been used to describe actual communities founded in attempts to create an ideal economic and political system. Many works of Utopian literature offer detailed and practical descriptions of an ideal society, but usually include some fatal flaw that makes the establishment of such a society impossible!

Although More could be credited to have given the popular nomenclature for the concept through his book *Utopia (1516)*, he cannot be said to be the originator of the concept as information made available by *The New World Encyclopedia* has it that two of Plato's dialogues, *Republic* and *Laws*, contain one of the earliest attempts to define a community that would not only allow her citizens to live in harmony, but would also provide the education and experience necessary for each citizen to realize his highest potential. Also in the nineteenth century, thinkers such as Henri Saint-Simon, Charles Fourier, and Etienne Cabet in France, and Robert Owen in England popularized the idea of creating small, experimental communities to put philosophical ideals into practice. Karl Marx and Friedrich Engels recognized that Utopianism offered a vision for a better future, a vision that contributed much to Marxism, but they also criticized Utopian writers' lack of a wider understanding of social and political realities which could contribute to actual political change. Herbert

Marcuse made a distinction between “abstract” utopias based on fantasy and dreams, and “concrete” utopias based on critical social theory.

The human mind is known for its innate ability to conceive great ideas as well as following them (the ideas) through to tangibility. Utopianism is therefore held in the view of many to be the product of the imaginative capacity of the subconscious mind, which is able to transcend conscious reality by projecting images of hopes, dreams, and desires. Utopian ideas, though they may never be fully realized, play an important role in bringing about positive social change. They allow thinkers to distance themselves from the existing reality and consider new possibilities. The optimism that a better society can be achieved provides motivation and a focal point for those involved in bringing about social or political change. Abolitionism, women’s rights and feminism, the Civil Rights movement, the establishment of a welfare system to take care of the poor, the Red Cross, and multiculturalism are all examples of utopian thinking applied to practical life.

As earlier established, Utopianism is a concept that seeks to embrace the vision of an alternative society from which present social evils will be eradicated and in which there is a complete human fulfillment. As a way of summarizing Thomas More’s *Utopia* (1516) which is perhaps the first most descriptive book relating to the concept of Utopia, *The New world Encyclopediapresents* Utopia as is a perfect society, where poverty and misery have been eliminated, there are few laws and no lawyers, and the citizens, though ready to defend themselves if necessary, are pacifists. Citizens hold property in common, and care is taken to teach everyone a trade from which he can make a living, so that there is no need for crime. Agriculture is treated as a science and taught to children as part of their school curriculum; every citizen spends some of

his life working on a farm. The people live in 54 cities, separated from each other by a distance of at least 24 miles. The rural population lives in communal farmhouses scattered through the countryside. Everyone works only six hours a day; this is sufficient because the people are industrious and do not require the production of useless luxuries for their consumption. A body of wise and educated representatives deliberates on public affairs, and the country is governed by a prince, selected from among candidates chosen by the people. The prince is elected for life, but can be removed from office for tyranny. All religions are tolerated and exist in harmony; atheism is not permitted since, if a man does not fear a god of some kind, he will commit evil acts and weaken society. Utopia rarely sends its citizens to war, but hires mercenaries from among its warlike neighbors, deliberately sending them into danger in the hope that the more belligerent populations of all surrounding countries will be gradually eliminated. Utopia was first published in Louvain in 1516, without More's knowledge, by his friend Erasmus. It was not until 1551, sixteen years after More's execution as a traitor, that it was first published in England as an English translation. Although some readers have regarded Utopia as a realistic blueprint for a working nation, More likely intended it as a satire, allowing him to call attention to European political and social abuses without risking censure by the king. The similarities to the ideas later developed by Karl Marx are evident, but More was a devout Roman Catholic and probably used monastic communalism as his model. The politics of Utopia have been seen as influential to the ideas of Anabaptism, Mormonism, and communism. An applied example of More's utopia can be seen in Vasco de Quiroga's implemented society in Michoacán, Mexico, which was directly taken and adapted from More's work.

The ultimate concern of Utopianism could be argued to be a balanced and ideal human world that is free from futile endeavour, challenges, oppression, dehumanization and many other social vices. Utopianism can significantly contribute to the understanding and improvement of human life though throughout history; there have been many attempts to set up utopian society or community, places where human beings can live freely from hunger, unemployment, greed, war, violence, dehumanization and objectification. Hegel's in the *Phenomenology Of Spirit* maintains that an utopian world is the best, similar observations have been made about the Russian revolution, but it would be more true to say that utopianism is an element of every progressive social change and every revolution.

The ultimate aim of this society is to promote highest quality of living possible . Often times, in the minds of the creator, utopian society borders on the imaginary or mythical, in fact sometimes the term is even used with a negative connotation because there is an underlying understanding that perfection is unattainable. The futility of the quest is not untraceable to the fact that the world lacks so many aesthetics that can help to develop the human's life, the society and the entire world at large.

Using the two literary texts as example, Kingsley Ibe, Adisa and Idemudia the protagonists in Adaobi Nwaubani's debut novel *I Do Not Come To You By Chance* and Festus Iyayi's *Violence* respectively are presented in a real world but not in an ideal (utopian) world and the response of each of the protagonists are vividly portrayed. The protagonists quest for an ideal or a perfect human world but it is unrealistic because the societies where they find themselves lack some communal aesthetics which can enhance a perfect human society.

1.2 AIM AND OBJECTIVES

The major aim of the research work is to examine the concept of utopianism, enlightening the readers and the general world at large the possibilities and tenets of an ideal human world which lack communal aesthetics as exemplified based on the works of the two distinguished utopian writers Adaobi Nwaubani's in *I Do Not Come To You By Chance* and Festus Iyayi's *Violence*. This research has the following as its objectives:

- To define the concepts of utopia and Utopianism
- To make a contrast between the ideal world (Utopia) and our present reality (Dystopia)
- To identify and describe the utopian world in the selected texts
- To illustrate the benefits and effects of a utopian society on the citizens
- To explore how the various techniques used by the characters in the two text to achieving their Utopian desires in a dystopian society

1.3SIGNIFICANCE OF THE STUDY

The study attempts to provide a comprehensive research on utopian societies and the concept of utopianism which deals with the ideal of human perfect world as well as

appreciating the problematics surrounding the unrealistic hopes of the concept in the present depraved worlds of human. It will also try to add a voice to the various seemingly “unheard” clamors for a conscious drive towards an ideal egalitarian society of various African writers like Adaobi Nwaubani, Festus Iyayi's, Ayi Kwei Armah ,Isidore Okpewho , Ngugi Wa Thiong'o who have continually used their utopian literary texts as a channel for conveying their displeasure at the present state of post colonial Africa trouped by lots of disappointments in the dreams, hopes and aspirations when the agitation of independence was on. The following are the other significance of this project:

- To provide a comprehensive research on utopian societies
- To give insight and possible recommendations for the sociological problem of class struggle
- To educate the world on the importance of communal aesthetics.

1.4 STATEMENT OF RESEARCH PROBLEM

Man and his environment (social, cultural, health, economic and so on), has been conceived to be two inseparable phenomenon as the activities of one impacts the other. This is why man is always trying to find means of making his environment a better place to be at all times and cost. This raises so many issues such as what Marx refers to as capitalism which denotes unequal distribution of resources leading to various degrees of societal differences. Also the human race is faced with many realities such as class and social structures, gender issues, difference in belief systems, racism and color discrimination, crime to mention just a few. These realities seem to elude all attempts to be harmonized as they form the aesthetics for an egalitarian ideal world. So many scholars and philosophers have attempted in one way or the other to recommend solutions to this phenomenon but none can be said to have actually made a headway as most of their ideas are perceived to be abstract since most of the realities are as old as the existence of man. It therefore behooves on writers as crusaders of change to keep up their crafts to give exegesis on the imperatives of a better society.

In Africa, many writers like Achebe, Nwoye, Festus Iyayi's, Ayi Kwei Armah, Isidore Okpewho, Ngugi wa Thiong'o have continually used their utopian literary oeuvre as a channel for conveying their displeasure at the present state of post colonial Africa trampled by lots of disappointments in the dreams, hopes and aspirations when the agitation of independence was on and as literature heavily inclined on protest, African writers have spared nothing to decry these trends which are gradually causing depletion of humanity in the continent leaving debilitating effects chief among which is the continual terming of Africa as "third world, underdeveloped, impoverished, corrupt and so on" continent after years of independence. As heralds of change, these brilliant writers out of Africa continue to use their works to portray the past (good and gloomy), the present realities and the

doomed future if adequate precautions are not taken by leaders and followers alike whose greed and avaricious tendencies leave debilitating marks on the dystopian society. It spells doom because while other societies are advancing and still thinking of advancing, the African continent is still unfortunately plagued by retrogressive ideas which is causing a lot of backwardness in the continent and giving the outside world a bad view of the continent as well as causing an increase in the clamour for movement to “greener pastures” in recent times. When will Africa, so blessed with abundant deposits of natural resources become a sought after world and less of a tourist attraction center? This question still begs for answer on the alter of retrogression rather than progression.

This research work therefore seeks to look into two of such brilliantly woven piece of writing by two Nigerian writers: Adaobi Nwaubani's *I Do Not Come To You By Chance* and Festus Iyayi's *Violence* and do a critical study on their presentation of the subject matter as well as provide a lens through which the solutions proffered by the writers in their respective fictional exegesis.

1.5 SCOPE OF STUDY

The study focuses on the quest for an ideal world as portrayed in two novels: Adaobi Nwaubani's *I Do Not Come To You By Chance* and Festus Iyayi's *Violence*. Both novels are set in Nigeria and the Marxist literary theory will be employed to pursue the aim and objectives of the study in the data available in the two novels understudy .

1.6 METHODOLOGY

This research is both qualitative and descriptive, utopianism and its aesthetics will be adequately analyzed. This research will be carried out through the library and the materials from the internet..The sample frame is Nigeria which is the physical setting in the selected texts. This research will also do a general overview of the characters and identify their struggles for survival in society that lack communal aesthetics as employed by the authors.

1.7 THEORETICAL FRAMEWORK

For the purpose of this research, the Marxist literary criticism also known as Marxism is put to good use. Although this is not a Marxist reading of the selected texts, it should be noted that Marxism provides a broad spectrum from which different subset of social and economic inequalities which is the basic bane to the realization of the Utopian world which we so much desire in Africa. More so, the prevalence of dystopian realities in our present world which is a realization of Marx's postulation as presented by the books under study informs the prevailing of the theory as the best choice for the topic of discourse. It is believed that by way of correcting the ills of the society, the ideology will expose the anomalies militating against the attainment of Utopian realities in Africa.

Marxist literary theory based on Marxism is one of the most influential critical theories to analyse literature. Marxism is the school of thought founded by Karl Marx (1818-1883), a German Philosopher, and a German sociologist Friedrich Engels (1820-1895). They also called their economic theory Communism. They announced the advent of Communism in their jointly-written Communist Manifesto of 1848. Marxism still remains significant as it gives us a meaningful way to understand

history, literature and current events. It deals with ideology, society, history, and economy. Marxism sees economics as base on which superstructure (social, political, and ideological) is built. In other words, one of the fundamental premises of Marxism is material circumstances referring to economic conditions that generate social/political/ideological atmosphere called the historical situation – the other premise. Marxism also highlights socio-economic class division (haves/ bourgeoisie and have-nots/ proletariat) causing class struggle by which all human history is characterized.

To Marxism, ideology is ‘the ruling ideas of the ruling class’ or the belief system, and all belief systems are the products of cultural conditioning. For example, capitalism, communism, religion, and so on are not ‘innocent’ but are ‘determined’ (shaped) by the nature of the economic base known as economic determinism. Marxist literary criticism, therefore, incorporates these phenomena like base, superstructure, economic determinism and ideology remarkably. Raymond Williams (1977) in his *Marxism and Literature* relates hegemony to culture in general and to ideology in particular. Hegemony is like an internalized form of social control which makes certain views; they seem ‘natural’/invisible.

In his primer *Marxism and Literary Criticism* (1976), Terry Eagleton states, “[Marxist criticism] analyses literature in terms of the historical conditions which produce it.” It is, however, not merely ‘sociology of literature’. The business of Marxist literary criticism, is ‘to understand ideologies—the ideas, values and feelings by which men experience their societies at various times’ and ‘to explain the literary work more fully; and this means a sensitive attention to its forms, styles and meanings’. So, the importance of the application of Marxist theory to literary analysis is undeniable.

According to Marx, workers become poorer the more wealth they produce, the more their productions increase in the power and work rate and workers become cheaper the more commodities they produces (1967:1). It means that workers are alienated from the wealth they worked to unfair, cheaper wage. Marx, again, stated that labor is external to the laborer that is, it is not part of his nature-and that the worker does not affirm himself in his work but denies himself, feels miserable and unhappy, develops no free physical and mental energy but mortifies his flesh and ruins his mind. (1967:3) In this case, it can be assumed that by the time they are alienated, the workers are also bored with their repetitive actions in their various works. If alienation is exploitation, it can be deduced that alienation is also injustice. The higher the company arises, the lower labor workers are oppressed in the story, and it makes the gap grow wider as the labor workers keep getting cheaper from time to time. Marx pointed out that “The more the worker exerts himself, the more powerful becomes the alien objective world which he fashions against himself, the poorer he and his inner world become, the less there is that belongs to him” (1967:2) means that no matter how hard the workers struggle, it would not make any significant move since the workers are alienated in the first place by the labor hence the distinction between the “haves” and have nots” cannot be narrowed.

In conclusion, stories, either actual stories or fiction highlighting poverty as the main problem, classism is indeed the first factor to be the start of the problems. Underpayment, overloaded work, and overtime shift in the construction sometimes are identified as oppression, but not as social oppression. Marx’s thoughts concerning labour more or less state that the realization of labor appear as a reduction to the fact that workers are pushed to the point of starvation (1967:2), just like how the workers are afraid of starving hence afraid to call a strike despite of all the mistreatment at the

construction site. How they are pushed is the act of exploitation, and to know more about it. Marxism hopes to create some sort of balance that makes the world a better, more secure place for those who have been oppressed and controlled which significantly points to the basics of this research-Utopia.

CHAPTEER TWO

2.1 UTOPIANISM AS A CONCEPT (A CRITICAL REVIEW)

In the world of academics, there is little disagreement over what the term 'utopianism' means. Utopianism which could be simply defined as the ideal of perfect human world. This argument, which appears to be rife across the disciplines in which utopianism promulgates itself, has simply become an aspect of the utopian design, and for one to have a good grasp of the concept, one must be ready to join in the conceptual and theoretical dispute. However in the researcher's view, despite the broad range of historical meanings which the terms utopia and utopianism have acquired, they are still commonly associated with the literary utopian novel, and it is with the utopian novel that this research is concerned. The traditional utopian literary genre has remained remarkably linked to the structure of More's *Utopia* in the description of an ideal place, located elsewhere, either geographically or temporally, traditionally a place of peace and harmony, perfection and stability, a state to which man could aspire.

Kenneth Roemer comments, 'one of the most exciting and ludicrous characteristics of students of Utopian literature is that they often don't know what they're talking about; or, to put it more gently, they find it difficult to define their topic' (319-20). Peter Stillman adds, "defining utopias is difficult in the best of circumstances. The field is politically charged and contested: liberals, conservatives, socialists, and Utopians of all stripes propound definitions to fit their agenda" (9-10). Clearly, one of the dangers of definitions is their exclusive nature, that is, people see the study of utopia to be an exploration and subversion of social and literary boundaries, to start any project by erecting barriers is clearly problematic.

Thomas More's *Utopia*, published in 1516, arguably represents the utopian novel's debut, and it was More who gave us the term 'utopia' with its pun on the words

“eutopia” (good place) and “outopia” (no place). Since the sixteenth century, the term 'utopia' has been used in a wide variety of contexts not restricted to the literary novel, so that the term 'utopianism' refers not only to the utopian genre and utopian literature, but also to utopian theory and utopian thought. As Holscher (1996) notes, the term Utopia has always been ambiguous, referring variously to More's book, to literature, social reform and social reform movements. Sargent further distinguishes between utopian literature, communitarianism and utopian social theory, dividing utopian literature between "body utopias", or utopias where desire is gratified by non-human effort, such as God, or the gods, nature or supernatural means, and "city utopias", in which humans contrive a utopian design. Carrying both positive and negative connotations, the term utopia developed as an abstract term across a number of languages between the sixteenth and nineteenth centuries. During this period the term referred principally to those who indulged in fantasy, who believed in the possibility of a perfect world or who sought to create an ideal society that had no basis in reality (Marx12).

The term utopia has always been rooted in an idea or dream of an alternative society, or of better ways of being; beginning with a thought that becomes an idea, utopia therefore concerns our ability to conceive and meditate on alternative realities. Historically, utopia has been linked with the 'ideal' in the sense of being that which is perfect and does not yet exist. Holscher notes that this usage of the ideal is of “a mental image of that which is not to be found anywhere in the world of external appearance while its realisation seems worth moving towards” (37). Raymond Williams identifies two main modern senses of the term idealism:

- (i) its original philosophical sense, in which, though with many variations of definition, ideas are held to underlie or to form all reality;

- (ii) its wider modern sense of a way of thinking in which some higher or better state is projected as a way of judging conducts or of indicating actions. (152).

Utopian thinking clearly links with both these definitions of idealism, and historically the terms "utopian" and the "ideal" frequently overlapped in their usage.

However, Karl Mannheim differentiated between utopia and idea (or ideology), arguing that idea represents negative beliefs, and utopia positive beliefs. He therefore thought that utopian thinking could transcend ideology. However, this opposition between ideology and utopia is an over-simplification. As Moylan notes, utopia and ideology are not dialectically opposed, rather "we must see the utopian impulse as operating within the ideological, both helping it along and pulling against it" (*Denard*, 19). Obviously, a thought like feminism works within the ideological, as it utilises feminist ideologies in its creation of utopian spaces. Simultaneously, they both work to counter both dominant ideologies of sexism (and often racism, classism, capitalism and so on.) and also feminism, in order to create a new space that is free from ideology.

In the twentieth century, Ernst Bloch has probably written the most on utopian thought, including three volumes of text on the subject, which he defined as "the principle of hope". Originally published in 1959, *The Principle of Hope*, Bloch identifies utopianism with universal hope, and his project is a philosophical one, intended to recuperate utopianism for humanity as a whole, believing it to have been lost in twentieth-century doom and gloom. Thus he explores the utopian spirit among a wide variety of media, including the fairy tale, film, theatre, travel consumerism,

madness,' literature, medicine, politics, technology and architecture. His definition of utopia as hope is necessarily inclusive - any cultural form can be recuperated through utopian daydreaming.

Bloch believes that “forward dreaming”, that which is 'Not-Yet Conscious' or 'Not-Yet-Become' needs to be examined in order to understand what it is to be human; that this field has been isolated, he finds curious (*The Principle* 6). He therefore collapses divisions between past, present and future, with his claim that the future can become visible in the past and the present, because the past is only viewed and interpreted in the present, and because the present always contains that which is Not-Yet of the future. Opening up awareness of the “Not-Yet” will therefore open up humanity to the possibilities of utopia.

Darko Suvin offers one of the most widely accepted definitions of contemporary literary utopianism, describing it as:

“...The verbal construction of a particular quasi-human community where sociopolitical institutions, norms and individual relationships are organised according to a more perfect principle than in the author's community, this construction being based on estrangement arising out of an alternative historical hypothesis... (132).

Suvin locates utopianism quite firmly within a literary context, and even more specifically as the

“sociopolitical sub genre of science fiction”{144}. Interestingly, Suvin also positions the term within a masculinist terrain: “Utopia is a vivid witness to desperately-needed alternative possibilities of "the world of men", of human life” (122). The use of the words “more perfect than” signifies a clear step away from, but at the same time retains strong links with, the notion of perfection within utopia. Clearly, Suvin does not view utopia as a perfect state or space to which humanity should aspire, but as 'more perfect than' the author's community. He explicates this view: “we have no

further excuse for insisting on absolute perfection, but only on a state radically better or based on a more perfect principle than that prevailing in the author's community, as a hallmark of the utopian genre” (129)

Ruth Levitas defines utopia more broadly than the writers above, in terms of desire, writing that: “utopia is the expression of the desire for a better way of being” (*The Concept of Utopia*, 8). Levitas does not believe that utopian thought is intrinsic to humanity nor that it is universal.

She distinguishes between hope and desire, because she believes that hope is grounded in realism, whereas desire is not. Thus utopianism need not necessarily lead to any hope for a utopian future, nor is it linked with political thought or action. Avoiding both normative and descriptive elements in her discussion of utopia, Levitas ends up by embracing any kind of vision as long as it is motivated by desire, making her definition largely unhelpful. She concludes, rather confusingly that:

If utopia is not to remain 'draped in black', that hope must be recovered - the hope that we may collectively build a world of peace, justice, cooperation and equality in which human creativity can find its full expression. The dream becomes vision only when hope is invested in an agency capable of transformation. The political problem remains the search for that agency and the possibility of hope; and only if we find it will we see our dreams come true (200).

Thus, at the end of her work she deserts her definition of utopia as desire to embrace utopia as hope, a notion that she discounted earlier in the book. As the above critic has prophesied about the temporality of utopianism, a lot of philosophical thoughts sprang up in the twentieth century to uphold this vision. One of them is post-modernism.

Postmodernism continues to be cited as one of the omens of utopian thought; fundamentally incompatible with utopianism and contributing towards its demise in

the late twentieth century. It is argued that postmodernism invalidates any notion of utopia, because utopianism is steeped in enlightenment values of truth, progress, history, morality and justice. The death of "narrative" necessarily entails the death of the utopian narrative. This is the argument that anti-utopian critics, such as Sally Kitch and utopian theorists, such as Krishan Kumar make. Kumar comments that, "utopia has lost its audience" because it has become closeted within social and cultural theory and ignored by society at large ('Utopia and Anti-Utopia' 283). But surely the advent of postmodernism has not exterminated utopianism, but rather, has altered utopianism for the better. Critical utopias do not pretend to be blueprints of the future nor to be perfect. They are neither closed, nor complete and they are definitely not static; rather, critical utopias are open, fluid and self-reflexive. Constantly critical, they often parody themselves, contain both utopian and dystopian thought in one narrative, and are often ambiguous and argumentative.

All utopian thought begins as an act of fantasy or daydream; while some dreams develop into novels or poems, architecture or political rhetoric, others remain within the realms of the mind, as an individual act of fantasy. It is interesting that utopian scholars also harbour this fear and separate off certain utopias as out of bounds. It is my contention that a utopian scholar fantasises and dreams should be included as part of the utopian genre and that they too can have political effect. However, the psychological milieu of the scope engenders a utopian to really dive into the scope of thought in order to highlight the similarities between the two types of utopian thought, and at the same time to focus on those scopes that emphasise the idea of utopia as daydream, because they have been largely ignored within utopian criticism.

"Mental utopias" or "psychological utopias" as they have been variously termed by psycho utopian scholars refer to utopias that exist primarily within an individual's

mind and psychological project of dream and fantasy. This form of utopianism emerges from philosophical idealism, the belief that the external world is created by the psyche. Jose Eduardo dos Reis explains:

For idealist philosophy, the world is a mental phenomenon ruled by Spatio-temporal determinations and logical categories, the so-called a priori forms of knowledge, that are inherent to mental processes to idealise does not mean to beautify or to perfect, but to make present (to re-present) the world through the mediation of the ideas and images of the knowing subject (46).

Reis argues that within this context utopianism can be represented purely as an idea or state of

mind. The utopia that is created within the mind could be a clearly represented utopian society, or it could be a fragmentary utopian moment, a partial vision. This view links with the idea of utopia as a state of temporality, and Reis claims that utopian texts often: Deploy coeval, past or futurist idealisations. Since it results from the will to perfect and live a better life, utopia is, therefore, a state of consciousness with different temporal ramifications, somehow existing with other states of consciousness directed toward the representation of the actual state of the world (49).

Reis, referring to the work of Bloch, argues that this utopian state of consciousness can (only) be achieved by accessing the "lived moment" which would involve "some kind of ideas. The idea of the mental utopia is most prominent in feminist utopian literature, where utopian change is perceived to be a product of the ability to fantasise. Rosemary Jackson has argued that literary fantasy is always produced within, and determined by, its social context, thus "the literary fantastic is never free fantasy

characteristically attempts to compensate for a lack resulting from cultural constraints: it is a literature of desire, which seeks that which is experienced as absence or loss” (3). Jackson emphasises the subversive aspects of fantasy, and describes abnormal psychological states such as hallucinations, dreams and insanity as being common in fantastic texts. The relationship between fantasy and utopianism has been touched on briefly by Sargent who claims that: At its base utopianism is social dreaming, and includes elements of fantasy, most commonly early in the history of utopianism, but they never entirely disappear - probably because a degree of fantasy is necessary to human health. ('The Three Faces' 4)

This dual propensity of fantasy to be both normal and yet potentially dangerous has led some critics of utopianism to reject it out of hand. But, as Sargent concludes, once this conflict has been accepted, to then reject utopianism per se inevitably “produces both personal and social pathology” ('The Three Faces' 28). Clearly, the line between utopianism and personal pathology, or "madness" is one fraught with danger. Bloch confirms this view, claiming that utopian thinking can often be linked with lunacy, paranoia, neuroses and delusions (92, 473). He argues strongly for the similarities between the utopian thinker and the schizophrenic and the paranoiac: Almost every utopia in fact, whether medical, social or technological, has paranoiac caricatures; for every real innovator there are hundreds of fantastic, unreal, mad ones. If one could fish out the mad ideas which are swimming around in the aura of lunatic asylums we would find the most astonishing prefigurations created by paranoia. (93)

Later he concludes that, “a utopian talent slips off the rails in a paranoid way, indeed almost

voluntarily succumbs to a delusion in the case of great utopians - we see that there is also

method in their madness” (473).

Unfortunately for the female sex, women's liberation is often missing from male utopian fiction. From Shakespeare through to More and others, Sargent traces the role of women in English eutopian fiction and films the issue of women's rights and equality remarkably absent. If they do address the 'problem' of women's role, authors reinforce traditional sex roles, often emphasizing the special role of woman as mother and wife:

The eutopia has been generally unimaginative regarding women's position in society. It can be divided into four categories - one insisting that she be clearly subservient to man, one saying women are already in eutopia, and one suggesting that fairly minor reform are all that is necessary. Finally, many eutopias view men and women as different species with specific, sex-deformed social roles that will determine their position in any eutopia. For these works equality is found in women filling their sex role and not aspiring to change it. (Sargent 'An Ambiguous Legacy, 97).

It could be argued that a genre that has seemed to be ingrained with inequality from its inception, can offer little to feminism. More's text explicitly creates inequalities in his Utopia, promoting slavery as a means of providing menial services to the majority and opportunity for punishing criminals, and ordering women to be submissive to their husbands. Therefore, whilst utopian novels challenge contemporary norms and values, they also reflect them. More's sixteenth century text offers a reflection and meditation on his contemporary society, whilst also being politically radical. In the twentieth century, feminist utopian texts are able to challenge gender norms and values, whilst reflecting the shifts within culture that make these challenges possible.

2.2 The Concept of Dystopia

This research will be incomplete without the mention of the term dystopia. The term dystopia ("bad place") according to M.H. Abrahams (1999) has recently come to be applied to works of fiction, including science fiction, that represent a very unpleasant imaginary world in which ominous tendencies of our present social, political, and technological order are projected into a disastrous future culmination. Examples are Aldous Huxley's *Brave New World* (1932), George Orwell's *1984* (1949), and Margaret Atwood's *The Handmaid's Tale* (1986). Ursula K. LeGuin's *The Dispossessed: An Ambiguous Utopia* (1974) contains both Utopian and dystopian scenarios. Bill Ashcroft (2012) has this to say about the concept. ...In dystopias the fulfillment of the individual is always denied as a condition of a collective utopian dream. Individuality seems an unlikely player in visions of socialist utopias because it is so evocative of the kind of bourgeois self-fashioning nurtured by capitalism. However, the danger inherent in the destruction of individuality occupies a very prominent place in nineteenth century thought, one extended by Ernst Bloch in his allusions to Marx. In summary, dystopia is not inherently a bad world, but an indication of what might become our relative realities in a time not too far if proper check and balance is not placed into consideration, with inference from our present societal dispensation.

2.3 Marxism and Marxist Literary Theory (A Critical Review)

Marxist literary theory based on Marxism is one of the most influential critical theories to analyse literature. Marxism is the school of thought founded by Karl Marx (1818-1883), a German Philosopher, and a German sociologist Friedrich Engels (1820-1895). They also called their economic theory Communism. They announced the advent of Communism in their jointly-written Communist Manifesto of 1848. Marxism still remains significant as it gives us a meaningful way to understand history, literature and current events. It deals with ideology, society, history, and economy. Marxism sees economics as base on which superstructure (social, political, and ideological) is built. In other words, one of the fundamental premises of Marxism is material circumstances referring to economic conditions that generate social/political/ideological atmosphere called the historical situation – the other premise. Marxism also highlights socio-economic class division (haves/ bourgeoisie and have-nots/ proletariat) causing class struggle by which all human history is characterised.

To Marxism, ideology is ‘the ruling ideas of the ruling class’ or the belief system, and all belief systems are the products of cultural conditioning. For example, capitalism, communism, religion, and so on, is not ‘innocent’ but are ‘determined’ (shaped) by the nature of the economic base known as economic determinism. Marxist literary criticism, therefore, incorporates these phenomena like base, superstructure, economic determinism and ideology remarkably. Michael Rayan defines Marxist literary criticism as “... an understanding of the social roots of literature with a sense of its political ramifications”. Obviously, it considers a writer’s social class, and the prevailing ‘ideology’ of his/ her society.

French Marxist theoretician, Louis Althusser (1918-1990), contributes a lot to the Marxist perspective. His ideas are clearly indebted to structuralism also. He theorizes

that an effect arises from a variety of causes; it is over determinism. In his notion of relative autonomy, he propounds that in spite of the connection between culture and economics, art has a degree of independence from economic forces. Ideology is a key term for Althusser like other Marxists. How does a Marxist critic read a literary text? The critic regards literature as the product of material/historical conditions. A text reflects the existing ideology of the certain society. He also shows the relationship between it and people, or the subjugators and the subjugated. He examines whether the text is the critique of Capitalism or any Ideology. The critic must explore whether the work is the critique of capitalised society or the ally of it. So, he considers some questions: is the literary work a critique of any ideology? How is Marxism reflected on the creative work? Besides, a literary text is constituted by content and form. The content of the text is of two types: the overt (surface) and covert (latent) content. The critic relates the covert content to the basic Marxist themes – such as class struggle. He also relates the content of the text to the social class status of the author. The critic, again, explains the significance of the literary genre in terms of the social period which ‘produced’ it.

In his brilliant handbook *Literary Theory Today*, Tyson (2006) submits that Marxism as in Marxist terminology, economic conditions are referred to as material circumstances, and the social/political/ideological atmosphere generated by material conditions is called the historical situation. For the Marxist critic, neither human events (in the political or personal domain) nor human productions (from nuclear submarines to television shows) can be understood without understanding the specific material/historical circumstances in which those events and productions occur. That is, all human events and productions have specific material/historical causes. An accurate picture of human affairs cannot be obtained by the search for abstract,

timeless essences or principles but only by understanding concrete conditions in the world. Therefore, Marxist analysis of human events and productions focuses on relationships among socioeconomic classes, both within a society and among societies, and it explains all human activities in terms of the distribution and dynamics of economic power. And Marxist praxis, or methodology, dictates that theoretical ideas can be judged to have value only in terms of their concrete applications, that is, only in terms of their applicability to the real world.

From a Marxist perspective, differences in socioeconomic class divide people in ways that are much more significant than differences in religion, race, ethnicity, or gender. For the real battle lines are drawn, to put the matter simply, between the “haves” and the “have-nots,” between the bourgeoisie those who control the world’s natural, economic, and human resources and the proletariat, the majority of the global population who live in substandard conditions and who have always performed the manual labor, the mining, the factory work, the ditch digging, the railroad building—that fills the coffers of the rich. Unfortunately, those in the proletariat are often the last to recognize this fact; they usually permit differences in religion, race, ethnicity, or gender to separate them into warring factions that accomplish little or no social change. Few Marxists today believe, as Marx did, that the proletariat will one day spontaneously develop the class consciousness needed to rise up in violent revolution against their oppressors and create a classless society. However, were the proletariat of any given country to act as a group, regardless of their differences (for example, were they all to vote for the same political candidates, boycott the same companies, and go on strike until their needs were met), the current power structure would be radically altered. These are practically explained in the texts under review

2.4 Review of Texts Understudy (Synopsis)

The texts specifically chosen for the study of Utopian crave and the dystopian realities as evident in Nigeria will be discussed forthwith. Both texts are situated in Nigeria, written by Nigerian authors. To further show the continued decadence in our society, both texts have about three decades difference in timeline and it seems it (situation of things) is only getting worse as the year runs by, a far cry from the desires of everyone. As a response to creating utopias, there is a kind of change in the procedure of escaping the harsh realities of a depriving society. In *Violence*, much emphasis is laid on labour (hard work) for survival and protest if favourable terms are not agreed upon, but in the more text *I Do Not Come To You By Chance*, we are exposed to an entirely different trend and approach to attaining utopia, the world of internet scam (smart work or if one likes, soft work). All these will be discussed further in the next chapters. Below is a personal review of the texts chosen as the window to see through the discourse of Utopianism in Nigeria.

2.4.1 A Review of Festus Iyayi's *Violence* (1979)

In *Interrogating Power Relations in Contemporary Nigeria: Protest and Social Relevance in Festus Iyayi's Violence*, Akingbe, Otemuyiwa and Ogunyemi (2011) opine that Festus Iyayi's *Violence* interrogates power relations in contemporary Nigeria, with the understanding that art must first seek to transform society's dehumanising conditions if it is to establish a system in which humanity can give free rein to its self-expression, self-fulfillment and maximum self-realization. The paper argues that when art runs counter to the interest of the dominant class in society, the attitude of that class to art changes. In conformity with the view of Irving Howe, Iyayi observes that protest and social relevance provide a particular severe test for the writer in confronting institutionalized social vices. They went ahead to comment that *Violence's* protest of the Nigerian social system is characterised by dialectical

materialism which sees human society as being in a constant state of motion, progressing from lower to higher levels. Iyayi's style exemplifies a perception of the class struggle which does not betray any sense of self-pity of the working class in the novel. Instead, it encourages them to sustain a refusal to accept subjugation and domination by the elite which controls economic power. The thematic of Violence foregrounds the dialectic of economic manipulation and resistance, the contest between the emasculation characteristic of the Nigerian social system and the struggle of the majority to break that system.

The delineation of the characters into two significant classes, elite and working class, bespeak the struggle against social and economic dehumanisation perpetrated by the elite class. The protest against this dehumanization is mediated by Iyayi's social consciousness and artistic commitment. The polarization of his characters into two dialectically-opposed groups thrusts upon Iyayi the need to accentuate his role as a Marxist who has to conscientise the working class on the significance of struggle for liberation from the yoke of economic exploitation foisted upon them by the elite. This conscientisation gambit is reiterated in his pedagogy of the working class concerning who is primarily responsible for the inequity in the distribution of economic opportunities in Nigerian society. Rather than resorting to conventional didacticism and propagandist sloganeering, Iyayi adopts satire as an implicit tool of dialectical conscientisation. This is demonstrated in the rhetoric of the defence counsel in the hospital play. They concluded by saying that Iyayi attempts to interrogate the epistemology of power relations between the elite and the working class. He contends that power concerns human relationships and the perception of such relationships by the persons or institutions involved in them. Protest in the novel is mediated by the portrayal of a balanced picture of both classes as regards their strengths and failures

within the ethos of the creative role of labour. Consequently, Marxist ideology is significantly employed as a critical tool for analysing the dialectic of class and social stratification in the novel.

Iyayi's *Violence* has generally been received amongst scholars as a Marxist novel. For example Mohammed Attai Yakubu in 'Between Aestheticism and Marxist Literature: 'A Study of Foregrounding in Festus Iyayi's *Violence*, *Heroes*, and *the Contract*', The study aimed to discover the function of foregrounding in African literature. A number of passages were extracted from the three novels, beginning with *Violence* and other novels by the same author followed. These extracts from the three novels were passages that contained foregrounding which revealed the ideological basis of these novels. Images and symbols that projected violence, death, destruction, exploitation, oppression, deprivation, class struggle, as well as the plight of the poor revealed Marxism as the ideology that underpinned the three novels. Among the findings are: foregrounding in Iyayi's novels depicts class struggle; the primary purpose of foregrounding in Iyayi's novels is not for aesthetic effect; it portrays the less privileged characters as victims of their society; and it contributes to the success of the three novels studied. He concludes that the functions of foregrounding as treated in this study go beyond aestheticism to functionalism. Foregrounding has aesthetic significance but its primary function in Iyayi's novels as this study has shown is to effectively express the author's feeling, pass his message successfully across to the audience, and reveal his ideology. One of the findings of this study is that:

Foregrounding in Iyayi's novels depicts class struggle, it reveals the Marxist ideological basis of the novels treated, and therefore, its primary purpose is not for aesthetic effect. Foregrounding in the novel expresses the themes of exploitation, oppression, and deprivation. It reveals the plight of the less privileged. It effectively

describes the dehumanizing condition of the poor. It is key to the conscientisation and mobilization of the masses. It portrays the less privileged characters as victims of their society. It contributes significantly to the success of the novels studied.

Also Innocent Chilwa in his 2007 paper titled: *The Literary Artist as a Visionary: Iyayi and the Literature of Change*, opines that “Festus Iyayi’s literary aesthetics and social vision illustrate the complex task of the literary artist in quest of social change in a modern materialist society”(13). He goes further to say that Iyayi’s critical realism depicts the exploitation and humiliation of the Nigerian worker and proposes social ideals for his social and economic emancipation. Iyayi belongs to the literature of post-colonial experience also known as the “literature of disillusionment.” But rather than passively report the Nigerian socio-economic malaise, he proposes a revolutionary alternative that is people-oriented. The use of language in the novels *Violence and The Contract* towards achieving social change is what I call the “discourse of the praxis”. This paper examines language use in the two novels to see how language in literature is saddled with social realism. This illustrates the interaction of language and social context as opposed to theoretical linguistics. In conclusion, Chilwa feels Iyayi’s art rejects the literature of the mind which makes the artist a literary prophet, rather a realist art which establishes man’s social and economic worth. His art serves as a framework upon which his ideology functions. His anticipation of social revolution is through mass uprising of the exploited workers. His novels argue that class structure and private capital ownership is responsible for the oppression of the working class. He thereby rejects capitalism and advances socialism. The social and economic revolution which he anticipates would usher in a communist society in which factors of production are collectively owned – in which class structure becomes illegal. His language use is praxis oriented, which projects the

functionalist view of language as social semiotic and a tool for social change and that modern literature must be praxis-oriented in order to be relevant. The novel *Violence* indeed depicts a world of oppression in its realism and suggests a hope of transcending capitalist exploitation

Madu, Bridget Ngozi in her own submission on the novel opines that Some artists use literature as a medium through which they expose the evils committed against people in any given society. Such evils may be exploitation, deprivation, intimidation, suppression and even corruption in high places, which are committed against people of lower classes. This research work, therefore, examines Festus Iyayi's *Violence*, and highlighted the political and economic pains African people of lower classes pass through as a result of exploitation and oppression by the ruling class. The poverty and subhuman standards of the lower class citizens as portrayed in the novel are as a result of the leadership styles of the ruling classes who were out to maintain the inequality that exists in the country through force, and also suppression of any form of protest from the people.

The exploitation and poverty were so pronounced that the novelist created characters that suffer so much pain and humiliation because of the political and economic situation they find themselves in; hence they resorted to violence as a means of getting at their exploiters. To the novelist, the people need to come together to fight as a force to liberate themselves from the clutches of exploitation and poverty imposed on them by the ruling class. She also concludes by saying that it can be said that Iyayi has achieved a tremendous success in *Violence*. He has been able to dramatise his Marxist ideology of how a vehement collective struggle, perhaps through acts of violence, could unseat the bourgeoisie in order to reorder the society along the Marxists socialist principles and practice. This study dealt with the theme of poverty

and exploitation Festus Iyayi's *Violence*. It shows how creative the writer is in handling these themes of contemporary nature in his work. Essentially, this study discovers that poverty and exploitation are rampant in the society as consequences of the era neo-colonialism, a condition occasioned by the ineptitude of the nation's leaders who have, instead of stamping on the much craved independence, revel under the shadows of the colonial masters, and even made things worse for their own people. Also, the study discovered the negative effects of military government in Africa. Iyayi portrays that the worst civilian government is better than the best military government. The poor performance of military in government has proved them a square peg in a round hole. They usually end up being much more corrupt and brutal than the civilian government they overthrew. In fact, the so-called military intervention has done Africa more harm than good, that is, if they did any good at all. Through his satiric work, the writer under study, just like other serious African creative writers, voiced the debased condition to which the African societies have been reduced as a result of the corrupt tendencies, economic miss-governance and political immaturity of the ruling class. Thus, Iyayi has effectively and successfully exposed as well as condemned those disquieting social, political, economic and moral problems that affect the society and its development. This he achieve by being courageous enough to present real-life pictures of his country during the military era. The novelist is an artist who has deep concern for the state of man in the society. He feels for the poor, exploited, the oppressed and the underprivileged. He is touched by the trauma experienced by the less privileged in the society. He portrays people's frustrations, disappointments, anger, sufferings and cries over unfulfilled expectations. The social struggle, oppression, humiliation and bloodshed in the society consciously or unconsciously forced Iyayi to stand out as town criers to awaken their people to action

against the evils in the society. This study observes that: “the writer, while allocating the roots of corruption to our political leaders, show that even the poor masses are also corrupt and therefore, should help in reforming the nation by avoiding corruption”. The writer would therefore stopped apportioning blames to the white colonists for the problems in Africa. They now blame African leaders and the masses as well. (Madu, 2014: 76-83).

Omolara Ogundipe-Leslie (1981), comments that *Violence*, a novel by Festus Iyayi is being hailed as the first Nigerian proletarian novel. This description of the novel should be examined before it becomes established in our literary critical vocabulary and taxonomy. To discuss whether *Violence* is the first Nigerian proletarian novel, we may first ask what we mean by ‘proletarian’. The term is used to refer to the working class; and ‘working class’ does not mean everybody who goes out to work, as the term is often used in Nigerian newspapers! In Marxist political economy, ‘proletarian’ means workers of a specific nature, although this nature is often subjected and still subject to discussion and closer definitions. Of the workers in a society, Marxist analysis stresses the distinction between productive and non-productive workers. The former are exclusively wage-earners, sometimes termed direct producers, whose labour produces value and, especially, the additional or surplus value appropriated by the capitalist and constituting the return on capital (Jake, 1977). It should be noted that only the production of commodities, that is, material goods with an exchange value, can give rise to new surplus value. Thus, productive workers are those who produce such material goods and collectively constitute the working class. Jake argues that non-productive workers who contribute to the accumulation of capital belong with productive workers who struggle against capitalism and that together with the

industrial working class they constitute what Marx defined as the proletariat, that is, all the workers who labour ‘increases capital’.

‘Art and life: A propagandist reading of Festus Iyayi’s *Violence*’ by Ujowundu, Cornel gives another view of the novel. His view stretches across the use of language of calumny to achieve a form of satire and expose the follies inherent in the society and inhibiting the development of such society. He opines that: “Literature is an imaginative work of art conveyed through the medium of language. It is a medium of reflecting the contemporary issues of the society—be it class struggle, leadership problems, matters of security or issues on national development”. The paper, therefore, concerned itself with the contributions of the author to the lives and experiences of people in the Nigerian society, especially on matters of national security and development. This is because the literary artist is seen as a committed person who uses his work to advocate for an egalitarian society, satirise the evils of corruption, exploitation and oppression; and push the proletariats into a struggle towards liberation from all the forces that undermine their existence. The paper made specific emphasis on Festus Iyayi’s *Violence*, a Marxist oriented author that advocates force against all the forms of exploitation, deprivation in our society. He concludes that Iyayi has shown that he is a writer who chooses to use his writing to serve a given social cause; hence, his is a fierce portrayal of the co-existence of abject poverty and cruel exploitation on one hand, and relative affluence on the other, all of which sustain a class society. Besides, he shows that these conditions in contemporary Nigeria are encouraged by the leaders. So through the novel, we see “a conflict model” of society portrayed—a master-servant system of relationship; the inhumanity of the rich against the poor and the filthy, dehumanising and degrading effects of the action of the ruling class. Iyayi is aware of the circumstances surrounding the life of poverty,

because he grew up in poverty as a farmer's son. According to him in the blurb of the novel: My own escape from that kind of life has not blinded me but has provided me with the opportunity of exposing those appalling conditions in which my roots are still trapped.

He, therefore, recognises his social role and believes in his own vision and conviction of changing his society. He also dramatises his bitter public denunciation of the whole framework of government and administration which had led to the suffering of the masses. Ujowundu (2013, 307-312).

Ogbeide (2015), while interrogating two of Iyayi's novels *Violence* and *Heroes* in his paper titled From Ignorance To Experience: Protagonists Of Dynamism In Festus Iyayi's *Violence* And *Heroes* tries to bring exemplify the dynamic protagonist in Festus Iyayi's two novels and argues that the masses must be correctly educated about the nature of the society in order to wage a meaningful war against its crushing lopsidedness.

Idemudia and Iyere are seen as protagonists of dynamism whose volte-face as the plots unfold is orchestrated by their new experience, knowledge and maturity. Idemudia who starts off as an idealist with rose tinted spectacles fashioned from the mill of inexperience later becomes a life-beaten but introspective realist who has come to appreciate that life's sacrifices come in different forms. The scholar concludes by saying that in *Violence*, Idemudia who starts off as an idealist with rose-tinted spectacles later transforms into an experienced realist who rather than strangle his wife decides to see her adultery as nothing but a sacrifice like his constant selling of his blood to sustain the family. His new sense of understanding is a function of his coming to terms with the dynamics of the society which put the ruling class on

a higher pedestal to the detriment of the masses. The lopsided nature of the society therefore, forces the masses to do what they hate if they must eke out a living for themselves. He therefore makes a valid case for Dialectical Materialism which sees human society as being in a constant state of motion, progressing from lower to higher levels. The experiences will help the downtrodden evolve from their state and maybe a balance can therefore be attained in the societal structure.

Iyayi's photographic exposition of the horrors of deprivation through Idemudia and the other indigent characters and the apathy shown by the very rich few who thrive on the deprivation is worthy of note. He is of the view that the Nigerian society is wrong at the root, root this time being the ruling class. And that root is afflicted with the moral disease of the selfish pursuit of wealth which creates class barriers among men, and of course, undermines the security and development of the nation since the deprived class is bound to react with violence.

Iwuchukwu Onyeka (2008) comments that Festus Iyayi's *Violence* is another representation or face of apartheid. Apartheid is a political system that existed in South Africa in which only white people had absolute control in all aspects of life. It was designed by these white people to "maintain economic monopoly over lands, minerals, jobs and social services and to repress African competition and nationalism" (Chnaiwa 251). Basically, apartheid was characterized by the "politics of inequality, racism, exploitation and oppression: by mass poverty in the midst of minority affluence and supremacy" (255). The enactment of the apartheid law therefore led to the institutionalization of racial discrimination, segregation, oppression and dehumanization of the Black majority, citizens, by the whites. Iwuchukwu Onyeka (2008) opines that: "if these are the characteristics of apartheid, then apartheid is not limited to the then South Africa", but it also exists in all the societies of the world, especially in Nigeria as captured in Festus Iyayi's *Violence*.

In the novels, human, in service to their societies, present efforts to challenge injustice in line with Chinua Achebe's view that the human must accept the duty to challenge injustice wherever he/she sees it, even if it is injustice committed by Africans against Africans. He insists "... we must never agree to bargain away the right to be treated like full members of the human family. We must seek freedom to absolutely express ourselves, without the anxiety that we might be taken as evidence against our race" (Achebe 138-9).

Finally, Festus Iyayi's in his novel, *Violence*, sees the working class as people always in the process of asserting their existence through struggling for survival by selling their labour. They confront the future with determination. At the same time, a balanced view is given of the members of the neo-colonial comprador class. They are also portrayed as human beings; but as human beings debasing themselves and others in their efforts to appropriate the surplus value created by the working people.

2.4.2 *I Do Not Come To You By Chance (2009) by Adaobi Tricia Nwaubani*

Although Nwaubani is the first modern African writer to have an international book deal while living in her home country, Nigeria, and having won the Wole Soyinka Prize for Literature in Africa in 2010 and the 2010 Commonwealth Writers' Prize for Best First Book in Africa, the interesting novel has yet attracted so much critical reviews by scholars unlike the other novel under study.

However, in a summary review from an online source, Neelanjana Banerjee opines that the book's marketing compares Nwaubani – who grew up and continues to live and write in Eastern Nigeria – to second generation, immigrant writers like Monica Ali, Kiran Desai and Lisa See. The comparison is all wrong. Nwaubani's debut points to the fact that there are international writers writing in English who are not focused solely on

the Diaspora experience, but are instead shedding light on international issues from inside their countries.

Also, coming from the angle of the relative causes of the adoption of the life of crime, a 2013 online review titled "*I Do Not Come To You By Chance*" - *An Eye-Opener To The Troubles Of Everyday Nigerian* by Oluwabusayo Sotunde, is of the opinion that "With struggles of unemployment, social decadence and the zeal to make it in a society that is ridden by corrupt people, most people take to crime as a last resort to surviving. Also readers are invited to see the whole fraught relationship between Africa and the West in the microcosm of deceptively simple e-mails from Nigeria. There is a vivacious anger underneath all the tricks and the levity. When challenged regarding the immorality of ripping off unsuspecting Westerners, Nwaubani's characters explicitly cite slavery and the Western exploitation of the Niger Delta's oil wealth as justification; they're merely repatriating capital that they feel was taken from them unjustly.

She goes ahead to talk about the style of the author's presentation in this way: "Presented in a satirical form to open the window into the realities of the "socially-declined populace" who got themselves involved in a fast-paced life, "*I Do Not Come To You By Chance*" tells a familiar story from an unfamiliar angle in a twisted and funny way" While the novel has a serious undertone, there are many laugh-out-loud moments. She went ahead to give an overview of the novel and concludes by noting that the book was probably written to inform or remind the world that fraudsters like Kingsley still exists.

Chris Cleave's May 23, 2009 special review of the novel to the Washington Post exposes us to a review from someone whose mail box has probably been inundated by some of the fake mails from internet fraudsters. He comes from the angle justification

for the writing of the book as well as the truth value documented there in. He sums the above up like this:

...The feelings that such unsolicited e-mails provoke -- impatience, scorn, amusement -- make most of us click the delete button daily. Nigerian e-mail scams are so notorious that few of us give them a thought. And yet these missives are an unsung literary form, a river of wheedling, flattery and grasping that flows directly from the desires of the human heart. The young Nigerian writer Adaobi Tricia Nwaubani is determined to follow them back to their source. Her pointed and poignant first novel is a lively, good-humored and provocative examination of the truth behind a global inbox of deceit” Cleave (2009).

Cleave who is also a novelist concludes his review on the novel by saying that the novel is not a flawless novel, praises it as a original and heartfelt debut that occasionally offends against pacing and plausibility, but its flaws are more than compensated for by Nwaubani's storytelling skill and the sharp pair of eyes she lends us. He goes further to do juxtaposition of the novel, the probable perception by the Westerners and what it could have been if it came from the Western media by pointing out that Western audiences have grown up with films such as "The Sting" and "Dirty Rotten Scoundrels," in which scammers are charming and their victims covetous and vile. In Western pop culture, when white folks go on the scam, it's a comedy -- or, if they do it on a truly grand scale, it's a taxpayer bailout -- yet when Africans go scamming, it's a crime. One of Nwaubani's many fine achievements in publishing her timely novel here is to give Westerners credit for beginning to move on from that. I hope we can be trusted to handle a transaction of this magnitude. It is also important the note the proximity of the review and the production of the novel as the proximity between both (same year) seem to give credence to the fact that the book became a success immediately it hit the market.

CHAPTER THREE

3.1 INTRODUCTION

This chapter examines instances of utopia and utopian drive in the novel *I Do Not Come To You By Chance*. It is of importance to state clearly that the novel deals basically with the various responses to citizens of a failed society. One should also note that human beings seem to have a clear picture of what a fair life should be, beyond the three basic needs (food, cloth and shelter), there are cravings, desires and wants which culminates into what we may call “the good life” characterized by abundance of goodies and less hardship. These seem a little bit different from the tenet of Utopia that seeks equity and equality. Getting all desired things of life seems almost impossible but the human being has the ability to go extra miles to achieve them. This of course has both negative and positive impacts as we almost want the same thing, therefore, only the smart, the powerful, and the connected seem to be the first to get everything. There will always be a repercussion for this and the author has brilliantly crafted all these in the pages of her novel and the instances will be fully discussed in this chapter.

3.2 Utopia in Adaobi Nwaobaoni’s *I Do Not Come To You By Chance*

The search for a better life often makes man violently look for money and at such increases the level of human desperation.

“Dear Friend,

I do not come to you by chance. Upon my quest for a trusted and reliable foreign business man or company, I was given your contact by the Nigerian Chamber of Commerce and

Industry. I hope that you can be trusted to handle a transaction of this magnitude..." (Nwaubani 147).

3.2.1 Disappointments and Survival

Right from the prologue of the novel, we are exposed to the character of Augustina and Paulinus. Paulinus a London trained engineer comes back to Nigeria to discover a smart secondary school leaver, tailoring apprentice girl (Augustina) he could build his world- a euphoric Utopian world with! Prior to this time, Augustina had lost all hopes of having education beyond the secondary school and she was contented with ending up as a fashion designer and a well groomed housewife despite her intelligence. Paulinus however comes around with a proposal for her, he would marry her only on the condition that she furthers her education. In their dispensation, a good education seem to be the gateway to the good life and therefore, armed with a good certificate, the world has no option than to be beyond fair but quite favourable. This is why Paulinus' joys knew no bound when Augustina was admitted to study in the University of Nigeria Nsukka. He retorted thus:

“...our children are going to be great. They're going to have the best education. They're going to be engineers, doctors and lawyer and scientists. They are going to have English names and they are going to speak English like the Queen...”
(Nwaubani 15)

The belief that education is the key to all present and future happiness is held closely by Paulinus and she successfully enshrines and plays it out in his family. No child of his will be “useless” enough not to attend a university, in fact the child will have her/himself to blame for however her/his life turns out. Kingsley the narrator and the protagonist of the novel tells a story of how he is severely reprimanded for exploring a

possible talent of playing football during break time as a pupil in the primary school. It is either one is educated or one is a failure with a very bleak future. Usefulness, respect, not ending up selling peppers and tomatoes and making ones parents proud all reined in focus on education and not wasting time on “silly” (football) things. To his parents, education was everything. Education is the recipe for wealth, the pass to respectability, the ticket to ‘eternal life’ (Nwaubani 19). He further noted that without education, a man is as though in a closed room (ignorant) but with education, one is in a room with all the windows opened (access to opportunities), education makes a man think right, it tells him to make the right decisions. Finishing school and finishing well was an asset that opened up a thousand more opportunities for people. Until a human being is educated, he is not in his correct senses! This last retort stares one coldly in the face as it can be argued that in reality, our reality, the real controllers of the resources, our leaders, to put it safely, are expected to be educated and probably that informs the mismanagement of resources arising from unequal distribution of resources. Funny how things seemed to have changed now as any parent will gladly promote and even force their child to the field with or without the talent or passion for the sport. As educated people, being among the elite of the society was a sure bet and so the future is set for only the good things of life. But does reality have such in stock for this educated and promising family? The rest of the novel gives answers to this momentarily.

It is with so much disappointment that in this present dispensation; education could not deliver fully on her promises as we can see in the deteriorating living condition of Paulinus and his family. He is sick and poor but still very intelligent. Out of admiration for his father’s intelligent, Kingsley rather sadly retorts thus:

“... that was the only thing that sickness and poverty had not been able to snatch from him. My father was a walking encyclopedia, he flipped his pages with the zeal and

precision o a magician... it was such a pity all the things he knew were not able to put money in his pocket.”
(*Nwaubani 23*)

Reality seems to have dawned harshly and almost rudely on the narrator. He is now a graduate and as the first son of the family, responsibilities are waiting to be taken up by him but his good grade and class of degree as a graduate chemical engineer seem not to be the answer. He tries to secure a well paying job only to be turned down with the apparent reason that he is not connected enough to end up in such a firm controlling crude oil explorations in the country and so the light of the family seem too bleak, the messiah seem to have his saving grace and the only hope of the family seem to be waning off. He cannot even keep his relationship afloat because he is poor and the beautiful Ola cannot be in the market forever based on promises and promises without any tangible fruits in view, Ola’s mother and friends made sure of this. Gone were the good old days that a good education used to be the gateway into the good things of life as constantly emphasized by Augustina each time she talks about the effort of her husband over her life. “if not for your daddy, this and this would not have been possible for me”. Kingsley craved this euphoric feeling on a much higher plan. He envisaged a future where his own wife will recount glorious tales of his “delivering” abilities to their children- this seem like a far cry as the present environment is everything short of enabling. The present reality now is that luxury or even a good life is embedded in a level of corruption or crime (*Nwaubani 42-43*).

On one of his visits to Ola’s mother and for the very first time, Kingsley is stared hard in the face by the solid truth; he is a disappointment after all! She minces no words when she drops the bombshell,

“Other men are finding their ways... other men know what and what to do to move ahead. Your own is just different. Is it certificate that we shall eat? If I say that you are useless, it'll be as if I'm insulting you. But since you people met, I can't see anything at all- not one single thing- that Ola has benefited from you. As far as I'm concerned, you're a complete disappointment” (*Nwaubani 46*).

Trust an African mother to always know how to drive home a valid and salient point and make anyone think twice as much as ever. Kingsley starts to think about his real world, what people around him-people looking up to him thought of him. He queries their thoughts about him rhetorically and concludes that he might have been a disappointment indeed. He questions his academic achievements, his shining certificate he gradually sees himself in the light of his father who despite his brilliance is wallowing in poverty- ‘full brain, empty pocket’ (*Nwaubani46*). Education seems to have failed woefully at delivering the world into their hands.

Kingsley attends a church where the preacher talks about the vanity of the world, the fame and the riches. He admonishes that the focus should be on Jesus and heaven and thus a young man's mind is in a riot. Thinking about his present calamities that besieged him, it is almost too incredible to swallow in what the preacher has to say. “He is in church with the hope of solving his monetary issues, but apparently he is not in the right place”. (*Nwaubani 52-57*). It will be worthy of note to make a brief dive into the natural order under which the divine and morality is embedded. Human beings are not created equal but we all have an equal end, which is the call of the divine. And so when the preacher talks in the light of Lazarus and the Rich man in the Bible and what happens to each of them in the afterlife, one is faced with the question that ‘can't one have a good life on earth and at the same time enjoy heaven?’ Or should one keep enduring hardship and being unfortunate on earth because

heaven will be better? Question is, does suffering on earth guarantee a safe passage to the glorious heavens? This research is not a theological exegesis and so the confusion lingers. On the other part of it, moral consciousness and uprightness seem to be the order of the day in the Ibe's family. His father always prides himself as an honest man and always openly derides anyone who seems to have the good life at his call. They are rogues and thieves but they are rich while he is poor and unable to take care of his health. There arises a dichotomy between what is just, moral, honest and the desire for the good things of life (utopia) and the war rages on and on till the very end of the novel. Kingsley however makes it clear that the solution to his problem is not embedded in divinity; he has to act fast and smart.

In utter dejection and submission to dystopia, Kingsley remembers the miseries of his father after giving his very best of years to civil service and has almost nothing beyond his honesty to show for it. As part of his achievement, he lives in a rented two-bedroom flat and an uncompleted four-bedroom flat in his homeland. This is definitely a far cry from the great lie he envisaged when he proposed to Augustina. He claims the country needed people like him to uncork the milk bottles and open the jars of honey that it might flow ceaselessly everywhere when his friend had tried convincing him to move with him to Canada, where greener pastures exists. Sadly, the bottles and jars seem to be shut still or opened but the flow is monitored into the mouths of a few powerful rich and the crook.

Paulinus falls and loses consciousness. He is taken to a hospital and the failures of a society reveling heavily in corruption and poverty is further exposed. The hospitals are in a bad shape and never well equipped. They had to buy everything including very basic things such as cotton wool, syringe, plasters and even gloves. What a failed society and to think that this is the same country that Paulinus gave his best

years to is quite appalling. Once again, the reality of their state of penury hits them. How would they pay the hospital bills, buy the necessary and at the same time cater for the family. They have to seek help from anywhere and everywhere and this is the introduction of a very interesting character Boniface.

Boniface when we were introduced his character is a riff ruff, a never do well, canny con artist who never stopped believing that he would be rich and would do anything to see that materialize. No wonder from a young age, he took on the alias of *It's a Matter Of Cash* which later changed to *Cash Daddy* after a while, to show that through any means possible even without investing so much of his brain in books and certificates, he is a made man. Boniface is the youngest sibling of Augustina who at a point stayed with the family. But Boniface's acts of lewdness and negative sharpness will not allow him stay long in their house. He is bad blood for the family and capable of influencing the growing children if necessary care is not taken. So he had to be sent packing. Fast forward to the present time, Boniface (now Cash Daddy) has flourished immensely in his 'business'. He is a cyber criminal, an internet fraudster or an online 419er who has mastered the art of tricking unsuspecting assailants (especially Europeans) and had successfully made it big with each hit over the years. He is not called Cash Daddy for no ordinary reason as he has money in abundance and in different currencies, clean or not.

Life has a way of playing tricks and wounding unpleasing ironies. Here is Boniface a man marked by the Ibe's to be unfortunate and become a derelict because he is not educated now paying for the hospital bills of the intellectual Paulinus. Boniface is a nice man, despite being evicted out of the Ibe's home (he probably needed that), he did not turn Kingsley back when the latter comes to him for money to pay for his father's medical bills. The description of Boniface, his house and office, his

properties, his friends and company, his mannerism and attitude, and so on a show that he is in his own Utopia and has a firm grip over it.

Paulinus is revived after Cash Daddy provided the money for him to be moved to a better medical facility. Although he still could not function properly immediately, it is a relief to see him not dying, at least not yet. Cash Daddy visits his uncle at the hospital and still offered more help to the family, his money might be bad but he is definitely making good use of it! He invites Kingsley to his office, an invitation that sets the pace for another phase of his life.

Boniface wants to “help” Kingsley. No, it’s not using his numerous connections to secure a job for him, he wants him to join up with him and engage in internet frauds and scams! As a boy brought up on very high moral standards and sound educational background, it was more of an assault on Kings’ personality and morality. He narrates thus:”At times like this, I wished I was well versed in the art of using swear words... did Uncle Boniface think that because he gave my family crumbs from his massive fortune, he could think of me in such an insulting manner?” (*Nwaubani* 125)

Apparently poverty had not yet tampered with his morality. He would never have anything to do with such a debased and undignified way of amassing wealth, the wealth he so much craved. Boniface tries to persuade and cajole him. It gets to insults and painful words. He points out the disappointment that comes with so much hope in education, it did not fetch his father anything tangible and he is already towing the same poverty line of his father. Boniface retorts “...people like you can go to school and finish your brains on books but it’s still people like us that feed your families” (*Nwaubani* 128). This is a queer reminder at the reality of Kings’ world and our present world too where it seems doing things the right way does not

guarantee the correct reward. Kingsley protests that his father will never approve it and the vile with which Boniface responds opened the jars of his (Kings') bottled up emotions. "Uncle Boniface, my father might be poor ...but at least he will always be remembered for his honesty". And yet, the answer flies back derogatorily: "is honesty an achievement? Personality is one thing, achievement is another thing altogether. So what has your father achieved? How much money is he leaving for you when he dies? Or is it his textbooks that you will collect and pass on to your children? (*Nwaubani 128*).

Boniface makes an important point here, because when Paulinus eventually dies, does he have any money with which he would be buried with? Even the house in the village is still uncompleted. As the first son, Kingsley does not have the money to bury his father; definitely the textbooks will not pay the bills. Stared hard with the truth, Kingsley could not take it again, he had to leave and he did that as hurriedly as possible. However, before he could secure a job, his father dies a poor man leaving his children nothing but a legacy of moral uprightness and penury. The burial was a grand one, Boniface has showed up again as a good relative and he foots the bills for the burial. This is after Kingsley received an additional blow to his hurt. Ola his sweetheart is finally getting married but not to him, a totally different man, a rich man and acceptable to her family. The coming of Cash Daddy was a relief to Kingsley, for an apparent reason and another reason best known to him.

With his father died, Ola's marriage to another man, his mother's ailing business, his siblings' schooling and welfare, his present employment status, his family status as both the *Opara* and new head of family (bigger responsibilities) and Cash Daddy's offer still opened, Kingsley sets out to have a better life, to step up to handling responsibilities through any available means- thus the life of crime commences. The

society he finds himself did not give him so much of a choice either, he is intelligent, has a good certificate to his name and as we will later see, a very smart, vibrant and scheming mind. The process of learning was fast because he possesses almost all that is needed for the job and before long (about a year) Kings is settling well into his new life, a much more fulfilling life as he punctuates with elation in his remark:

... Unbelievably. I, Kingsley Onyeaghalanwanneya Ibe, had actually made a hit! No oil company interview success letter had ever given me a sharper thrill of gratification. Like an addict, I was eager to recreate that thrill again... gradually, it occurred to me that I had discovered a hidden talent. Over the past year, I had adapted and settled into my new life” (Nwaubani 146)

With life set in motion everything seem to be good and could only get better. Gradually, his family starts benefiting and he is more than thrilled at the prospect of a promising life, the life of a real man befitting his *Oparahood*.

Two thousand dollars had not been enough to buy my mother a brand new car. I bought her a jar of cooking gas, some new wrappers, and a bag of rice instead. For a change, I was giving. Not giving.

I felt like a real opara. (Nwaubani 152)

3.2.2 A Life of Crime as an escape from the Disappointments

Kingsley who is yet to completely evolve into the new life and apparently still has some level of moral consciousness feels distressed and pities one of his ‘mugus’ (the people he is swindling) when the latter tells him of the rigors she is going through before getting the money. Kingsley wants to stop and then to move up to another “client” but Cash Daddy reprimands him and beguiled his conscience by giving justifications for their line of trade. In their dialogue, Cash Daddy asks if Kingsley has

any family ties with the client, and since the answer is negative, why does he need to worry about her... Not convinced yet, Cash Daddy has to explain further by presenting her country as a better country where no one suffers, a utopian society where the government takes care of the citizens, therefore, no matter the level of bankruptcy, the client is still covered by a relief system. This again fails to work on Kingsley and Cash Daddy gives another rather debased exposition when he mentions slave trade. He claims that they are in-directly taking back what the Whiteman took away from them without repatriation. He is still not convinced and Cash Daddy is enraged, he goes ahead to express his displeasure at Kings unfriendly attitude towards money and warns that money will run away from him. And he hit the final blow, “be there worrying about her and leave your own sister and mother”. He is right, there is a higher persuasion: “... Not being able to take care of my family was the real sin... thanks to me; my family was now as safe as a tortoise under its shell... Mirabelle had her problems, I had mine” (*Nwaubani* 153-155). Thus, his conscience is cleansed off “conscience”, his actions justified and work continues in earnest. To note at this point that financial utopia that is, wealth is the reason most of the clients are easily duped becomes imperative at this juncture. There is almost no delineation between this concept and greed. As Marxists believe, the rich wants and gets richer while the poor becomes poorer; therefore, the desire to amass a quick and seemingly easy wealth makes everyone an easy target.

“...I could almost hear the splashes of the grin that swam out onto his face. After all, every Homo sapiens- whether Englander or Burkinabe- had the natural right to grin over the prospect of colliding with \$10 million for doing almost nothing...” (Nwaubani157).

It is therefore a question of desire to get rich cheaply and easily and not the “unsuspecting assailed” as most people might see the victims, especially in regards to how Europeans view Africans (inferior and not smart enough to handle their resources). This erroneous believe makes them vulnerable to assailants, susceptible to gullibility and the inferior keep getting good hold of them while they joyfully revel away in their utopian superiority. This can be likened remotely to the dialectical materialism tenet of Marxism that believes that the oppressed will eventually rule over the oppressors and take over the control of the government.

However, with change comes acceptance and estrangement. Without doubt, Kingsley is trying to help his family, he is doing all he can to create a structure against poverty in his household and to make sure that money is never the cause of any problem in his family. His siblings who probably have not had a chance at affluence readily accepted him as their new father but his mother is not settled in her heart. Whatever his son does has to be right and if that is not the case, she will have nothing to do with it even if it costs her going blind. And so it is not surprising her reaction when Kingsley is unable to give a reasonable source for his huge income. All she wants is that her ‘Opara’ stops whatever work he is doing with her brother and gets a job only then will she happily collect anything from him. She lectures Kingsley on remembering the son of who he is, his background as well as his childhood dreams and ambition. She stylishly rejects and overlooks all his good gestures towards her.

...Whatever work it is you do for Boniface, I think you should just get a proper job and leave that place. Don't forget where you're coming from. And you promised your daddy before he died that any other job was just temporary. You promised him you would get a chemical engineering job...(Nwaubani 167).

As ideal as the above may seem, it becomes altogether unrealistic and altruistic. The arguments put forward are, where the chemical engineering jobs are and would such a job give him as much money as what he presently earns. The questions seem not to have suitable answers. Also, Augustina will not collect anything from her son but what of being responsible for his siblings? Would she have been able to cater for them without Kingsley? Her utopian standards include a high level of moral uprightness but are they even realistic in her present world? It is an ailing society that does not give one the “ideal” but she still has and maintains her choice of believing and hoping for a better world- one that includes her Opara spending ‘clean’ money on her.

Just like Augustina, there are still so many people who still believe in the future of the country. They believe that if the right person is at the helm of power, then life would be bearable and maybe even better and to see to that, ‘that the bottle holding the milk and the closed jar of Nigeria’s land be opened’, they are ready to do anything. But in reality, who will care about the government in power if they have money to worry about? Kingsley points out the irony and fruitlessness of this utopian desire when he responds rather half wittingly to the man interviewed at a polling unit who after waiting for about ten hours and yet to cast his vote, he says “the only power to change anything that needed changing was the power of cash”(Nwaubani179).

Money to a certain extent can actually buy power and Kingsley is not unaware of this. Cash Daddy despite being an internet fraudster is respected by all because he is a fair man who does not condone cheating. There is a kind of irony here, Boniface cheats people for a reason but sees to it that participants in any job gets their fair share. This is part of the characteristics of the utopian world where everyone is treated equally and one gets a fair share in return for his investment. The dichotomy here reclines on the question of source of income. It is not clearly stated what each person does or what

means of income is acceptable in utopian discourse, but one can still deduce that definitely a life of crime should not be part of it. Boniface earns his money as a cyber criminal yet he gives to each according her/his input. Aside this fact, Cash Daddy is noted for being personally responsible for so many philanthropic acts. Certainly, he got his money through ‘unclean and ignoble’ means yet he uses the money for clean noble things, then does that in anyway reduces or totally abolishes the extent of his crimes? The question goes begging on the altar of morality and philanthropy. “Abuja was not for everyone” (Nwaubani 208).

Such is the response given to anyone who has the effrontery to challenge the high cost of living in the nation’s capital. This is an example of the dystopian reality of our world where the good of this world is reserved for only those who can afford it- the rich. Inequalities at several levels are inherent in our society and since it takes people of means to get the good things of life (which are scarce), crime are inevitable. This is not to justify crime in any way but give a reason why monetary crime rate seem to be on the increase and it is recommended that the government needs to sit tight in making sure that resources are evenly spread and the people should curtail their excesses in the area of greed for money. This will definitely help attain a level of equity everywhere.

From Morocco to Spain in 80 Days (Nwaubani 297)As ludicrous this may sound, it is sadly the reality of the modern day Nigerian who wants to go in search of a greener pastures but because of lack of funds and the right connections at times, he has to take the other route- the desert. Enyi, one of Kingsley’s roommates at the university has written a travelogue detailing his experience on a trip across the Sahara to Europe. One wonders why he has to come back, probably the grass is not greener on the other side or he was deported and for want of what to do on his rude return or being overwhelmed by the experience of his trip and with a publisher uncle, he decides to write. Money

must be made. According to Kingsley, the book is not up to publishing par. He does not envy his adventurous friend at all.

...I had heard of several Nigerians ready to risk wind and limb by making a treacherous journey across the desert in search of greener pastures. Some died or were arrested along the way, some were captured and kept in detention camps the moment they arrived. I consider myself lucky for the opportunity to sit at my desk and reach across greener pastures with my keyboard... (Nwaubani 297).

Unfortunately, it is happening and a sad reality of our present world, people are that frustrated and if one carries out a random poll among young people, hardly can one find two out of ten that would not jump at the opportunity to go out of this country. The hardship can make one make such rash decisions as 'if I perish, I perish' on the quest for a better life. Just like Azuka (one of the staff of Boniface, also an internet fraudster) who throws all cautions to the wind and goes ahead to Iran to meet with a client he has been milking dry. He went and never returns. Though it cannot be said what his end was, but all fingers points at meeting his waterloo at the hands of extreme Islamist who discovers that he is been scammed and to punish him, he invites him over to his home country and does what only God knows with him. Cash Daddy states that "his stupidity is responsible for his end, of all countries, he decides to take his trade to Iran, extremists' territory"(148). The greed and insatiable quest for a good life sent him the ways of his fore fathers in the real sense. He could have heeded the warnings of Kingsley who read the signs and advises him not to proceed on the journey and squash the operation but the money at stake was too juicy, he could not let go and that concludes his part in the plot, as Kingsley retorts "the best thing was just to put Azuka out of my mind and move on with my life" (309-313) This is also to affirm that: the life expectancy of crime is a short one, anything can happen at any time.

Trouble started and apparently, money does not seem to solve all life's problems. It will earn one the respect of all, give answers to most of life challenges but not everyone can be bought over. For the second time, Kingsley is in a real relationship but due to the ignobility and moral questions attached to his work, he could not bring himself to telling Merit the real source of his income and eventually she later finds out .What an irony, Ola left him because he did not have the 'means, and now Merit is leaving him because he has enough of the 'means' though gotten through illicit means, she. Also Godfrey becomes a rogue and challenges his brother calling him a hypocrite! He has decided to stop schooling so he could start making his own money. Godfrey has always been a man of his own world who does not really believe in his parents' lifestyle but had no choice because he is their son and there is no way he could achieve his dreams. He finally finds that zeal in his elder brother, the 'Opara'. But Kingsley will have nothing to do with the madness. After all he is 'working' so that his family will be well taken care of, dropping out is not part of the plan. Godfrey misinterprets this and says the abominable "... After all your education, you're not even doing anything with your degree. What was the point? Do you think I don't want to make my own money for myself? You're just being hypocritical." (Nwaubani 318). Kings flares at this outburst, ruffles him up and takes him back home to his mother.Kingsley is tired of it all. No one seems to be appreciating his efforts which sadden him a lot. He despises and derides everyone. He affirms:

...I was tired of trying to please everyone, of making sacrifices that no one seemed to appreciate. Many mothers would give an arm and a leg to have an *Opara* like me. Yet my own mother was still bound by the mental shackles of a husband who had lived from beginning to end in a cloud... And so what if Merit does not want me? There were many Thelmas and Sandras out there who would gladly jump at

the opportunity to wear my ring on their finger. After all, if Cash Daddy had paid attention to people like my father and mother, he might never have made it this far...(Nwaubani 320).

However, his mother and aunt visit to reprimand him for what he has done to his brother, he could no longer hold the exasperation; he also gives them a piece of his mind. For the very first time, his mother directly calls his money dirty and even if he feels all he has been doing all the while is because of his family, then he is wrong as his mother makes it clear to him that he is not doing it because of them. She goes further to claim that he is a disgrace to the memory of his father. What an insult, he could not take it anymore and he gives a response that elicits slaps and a threat of disowning from his mother. He says: “Let him keep turning in his grave, I said. That’s why he died a poor man. If he had done what other people were doing instead of sitting down and idealizing, he would still be alive today” (Nwaubani 322).

This is apparently the voice of a frustrated young man who has not been shown appreciation for his efforts. He is giving all he can to the realization of a better life (utopia) not for himself but his whole family but no one seem to see and appreciate that. He is being compared to a man who he feels did not do the needful to secure his future not to talk of that of his children which eventually leads him to the life he is presently living and it does not sound well in his ears.

As if he has seen and heard it all, a call comes in to announce the demise of the great *iroko* in the thick forest, Cash Daddy is dead, his uncle and benefactor has been murdered, never to be seen again in the world of the living. But unlike his father, the

estates and legacies he has are enough to take care of his children and if properly managed, the generation after them. What a sharp contrast between Cash Daddy and his own father. When given the opportunity to rule Cash Daddy's empire, he goes into a deep thought and concludes thus: "I continued staring at the keys. A wave of emotions flooded my heart. Unlike my natural father, who had left me nothing but grand ideals and textbooks, Cash daddy left me a flourishing business. I was touched. And proud" (Nwaubani 329).

Although he decides against taking over the empire after considering some other factors, he is more than proud of the legacies given to him by his uncle. He can actually start a new life with the millions he has stashed away in his account, all thanks to his illustrious Uncle Boniface alias Cash Daddy. Cheers to the good life! All conflicts get resolutions. Kingsley turns out to be an established business mogul. He has a flourishing cyber cafe and mobile phone sales business in his name and his mother is proud of her Opara once again. He does not end up working as a chemical engineer but who cares about that so long as what he is doing what is morally acceptable unlike what he earlier engaged in, he is worthy of her pride!

...Augustina's heart pumped with pride. In his cream linen suit, oxblood shoes, and budding potbelly, her son was as elegant as a lord. His back straight, his hand stayed deep inside his pockets, and his gaze was clear and unflinching. Without a doubt, Augustina knew that her Opara was the man in charge...(Nwaubani 333).

The poor woman must have been ignorant of the source of the money with which her son started the business. She has lovingly forgotten about the bad times again and again remembers her late husband for the legacy given to his children. "Really, there was something about being educated that made a man stand out from the crowd."

(Nwaubani 333). She retorts further “Really, there was no better legacy a father could bestow on his son than knowledge as vast as eternity”(Nwaubani 336). The question is what crowd is she talking about? Definitely not the one her son is because up there, there are not so many people there, people like his father could not have made it there, so what is she idealizing about again?

Conclusively, this chapter, has successfully pointed out the various instances of utopianism, differing real life opinions about the concept was revealed, how people responds to the society they find themselves, expounded certain thoughts on individual minds and finally gives recommendation to the government and citizens alike especially in the area of equity and control of greed and avaricious tendencies.

CHAPTER FOUR

4.1 Introduction

This chapter examines analytical study of Festus Iyayi's *Violence* focusing on the Utopian tenets and the major force militating against the realization of these in the novel. *Violence* delineates the social ills that characterize the society, Such ills include class struggle, corruption , poverty, oppression, exploitation and sexual abuse . Thus, the struggle in the novel: the exploited class versus the exploitative class and as represented in the novel, while the protagonist and his wife, Adisa, their neighbour Pa Jimoh and their friends Omoifo, Osaro, Patrick, the patients in the hospital, the labourers at Iyaro road and on Queen's building site represent the masses, the working class (proletariat) in contrast is the ruling class or the bourgeoisie , those that own and control the means of production, as represented by Obofun, Queen and their colleagues.

4.2 UTOPIA IN FESTUS IYAYI'S *VIOLENCE*

Humans often find themselves in complicated situations and problems like unemployment, lack of shelter, lack of food and loss of human reasoning in an oppressed and devastating society.

...What kind of life is this? He asked himself a hundred times. A man gets a job and he cannot protest. He cannot ask for higher wages. The period of his leisure is cut down arbitrary and he must come out to work when he is told. This was slavery this was . . . Yes, he remembered. It came to him slowly, this was **violence...** (Iyayi 243).

The novel is a presentation of realities of two separate worlds in the same world. The world of the rich and the poor, the lower class of the society. Something almost incredulous but true that hits one immediately as one opens the novel which is the setting (description of the living condition) of Idemudia and his wife Adisa. On Owode street where they reside, over-flooding is a expected anytime the rain falls.

This shows the devastating nature of the poor as they await their impending doom, rain to man is a blessing from God but serves as a problem to the poor dejected masses whose various houses are made up of mud and crack walls. An instance of a failed life requires no further attributes when it possess lack in three basic necessities of life as portrayed by Iyayi.

“...Two days before, two houses had collapsed on the street. A small child had been trapped in one of the buildings under the fallen mud walls. Fortunately, rescuers, including Idemudia, had dug the child out in time. For the people who lived in mud houses on Owode Street, there was now another preoccupation: which house would be the next to fall?...” (Iyayi 2).

The room Idemudia occupies with his wife is no better than those that had fallen and even if the house should fall, Idemudia would have nothing other than his life to lose, he does not have any property. One need not probe deeper into the living condition of people living in this kind of environment. This small but sharp contrast is part of what distinguishes the rich from the poor in the society that draws heavily on classism and capitalism which is expected to be absent in an utopian world where everyone is equal and happy.

In a utopian proclivity, everyone is expected to have because if a neighbour has more than necessary, it is shared with others so resources are evenly distributed. Unfortunately, such is not the case here as the rich only seem to think about themselves and even their animals before or maybe not thinking about others around them as they prefer to throw it away (waste). Patrick is about to hinge this unfair and unequal distribution of resources on the Divine (God) but Omoifo is quick to point out the falsehood in the claim: It's so unfair, 'Osaro added. 'one man has enough to eat, in fact so much that he throws some away. Yet here we are hungry, with nothing to eat. "Well, all fingers are not equal. Everything is God's work' Patrick said 'Kai, it's not God's work, it's man-made,' Omoifo disagreed " (Iyayi 20).

This does not seek to undermine the "power" of divinity or predestination but to posit that most of human's problems are caused by man. Man created all the agencies of social inequality, stratification and superiority of race and colour differences, all which are banes of utopian realities. It is a great relief after a really arduous task of offloading three trailer full of cement bags by the four friends to earn a sum of five Naira. To Idemudia, the day is a successful one as he retorts triumphantly:

...He took out the wet and crumpled five naira note and now sitting on the bed, he smoothed it across his knee. Five naira! Money! When had he ever had money? When had he ever been free from hunger, from want?... (Iyayi 38).

This pathetic assertion by Idemudia goes to say much about the prevalent socio-economic situation of the working class in the country. Labourers toil and put their lives at risk just to feed. They are continually exploited by the controllers of the economy and holders of economic powers. Imagine after toiling for a whole day, Idemudia and his friends are paid a miserly five naira apiece but he is happy that he

at least has money, now he can be a man in his home having suffered humiliation from his frustrated and hungry wife earlier in the morning. He is at least gratified that he has some money to last the family for a couple of days even if he has been shortchanged by Queen who actually has more than enough and would have even paid more if they insist on having more. This is sad because the value placed on the employees is actually placed by what the employer is ready to pay and not the amount of work done. There is no way the employees will not be cheated since the rich wants to get richer, the poor can only get what to sustain himself with. This is how stratification deepens because labourers have no choice but to take what is given to them and it is only when it becomes unbearable and they are able to unite that there can be a revolution but before then, they have no choice but to continue in abject penury just as Idemudia and his friends.

Money is the driving force and source of happiness in all societies, anyone who controls money or economic substance controls the world around them. Marxists believe that economics is the base of all superstructures and in utopia, there is an even distribution of these economic resources. The absence of this in the world of *Violence* shows that all is not well as exemplified in the response that Adisa's aunt gives to her when she made a request for money: "And who doesn't want money? Why, the world would be alright if everybody had money" (Iyayi 48). Her aunt who has ventured in to prostitution to be able to cater for herself and her children keeps advising Adisa to leave Idemudia and also use her body to get what she wants (Iyayi 46). She claims that no man is worth suffering for because they all leave at the end of the day; they abandon their family and probably move on to another woman"(Iyayi 47). This is the extent to which poverty and suffering can push anyone. Idemudia at some point had to sell his blood to be able to make ends meet.

The above is not limited to the poor alone, the rich also wants to get richer or never run out of money. For example, Queen climbed the ladder of “success” by using her body to get things either cheaply or freely from top government officials, even her husband’s friends (Iyayi 101, 195-197). Obofun on his own part uses his connection to get contracts for people and feed fat on the commissions given to him by the contractors” (Iyayi 196). They are making huge gains from little effort; they continually cheat and exploit those who work for them all in a bid to become richer and probably to keep the employees in the same position so that they can rule continuously.

In dystopia, the poor are the victim. It seems that everything than their poor state loves them. They are even out of favour in the aspect of getting medical attention. This is exemplified by the troubles Adisa is subjected to before she could finally get medical attention for her husband. The author portrays the hospital scene where we find Idemudia seriously ill after the tedious cement offloading job for Queen. An ironical situation is presented here. Just when Idemudia thinks he is man enough till another opportunity comes his way, he falls sick and the money vanishes in a moment. Reaching the University Teaching Hospital, Adisa realizes that she had no money to register and there was also the problem of lack of beds. Because of the latter reason, Idemudia is referred to Ogbe Hospital. The writer uses this episode to emphasize the helpless predicament of the dejected masses. It is ironical that in both hospitals, the general wards are so congested that patients either share beds or sleep on the floor, while the senior service wards are empty. This depicts how powerful class stratification could make human society looks like, it set in gaps between the poor and the rich in all ramifications of life.

As portrayed in the novel, class also dominates in the hospital.

“...Some patients lying in the corridor, the rain drive at them. There was nowhere else for them to go. The ward itself was overcrowded like a camp. Most of the patients were sharing the narrow beds. Some slept on the floor between the beds. It was terrible the way patients were kept almost like criminals...” (iyayi 76)

Sadly enough, in the same hospital, there are exquisite rooms exclusively set aside for the rich and government officials, not necessarily because they can afford it, but to further show the class difference. Funny enough, this special rooms are seldom in use. Most of these rich people do not fall sick frequently or they prefer medical attention outside the country. The question is why should some rooms be kept for people who do not use it frequently while some other people because of their social class are left on the hospital floors or at the better, share bed. People who come to the hospital to get different medical attentions and treatments having to share beds and floor spaces, how would an endemic situation not break out?

In the hospital, another sad case to portray the injustices that follow poverty is exemplified. A man has his head and hands heavily bandaged and his family members are around him. From the narration, his land has been taken by a rich man from the city. The rich man invades his land with armed men and attacks the man on his farmland with the claim that the land is his since their father sold the land to him. The man maintains that if such transactions occurred between him and their father, they would have been well informed. But the pathetic part is when one of the discussants asks what would be done about the case and those arrested on the scene retorts thus: ‘... I understand that the man making all this trouble is a rich man. You know how the police are.’ (Iyayi 109). All hope seem to be replaced by the bitterness of despair.

The police who should be law enforcement the agents but it seems that when the rich, the upper class of the society is involved, everyone knows that doing their right jobs comes with a bleak hope. Most times, the rich has enough money to throw around, enough to make the policeman shut his eyes and close his ears to even obvious truths. This way, justice is denied and even in some cases, the victim becomes the accused.

In the society presented to us by the author, nothing goes for nothing, it is more of a “you rub my back and I rub yours” kind of society. This is exemplified especially by the bourgeois. As earlier stated, Queen uses sex to get products and favours from men , Obofun especially uses his financial advantage to rob Adisa’s chastity even though he could have still helped her without having any intimacy with her. Since he set his eyes on her, he has been having unwholesome feelings towards her and because of her present precarious situation, he is able to take advantage of her vulnerability. He offers to help her with cash and a business, a chance to live far away from poverty through the sales of contraband liquors. She will get them from him at a lesser rate and sell it at the normal rate. All he wants is just the money for the purchase; she could keep the profit and make a living with that. But there is a clause to the juicy offer. He needs something to seal the agreement and since she does not have money, her body should suffice sufficiently. “Adisa protests this at first calls it adultery. At this Obofun laughs. He puts it as a means of meeting a need and not adultery” (Iyayi 119-129).

The second encounter with Adisa sealed the deal. Adisa reluctantly gives in to Obofun so that she can at least pay for the ‘release’ of her husband by the hospital, the latter already plans on breaking out of the hospital during the event. Even if it is conquest, Obofun however feels defeated instead. The sex process is described as almost sleeping with a dead body because of Adisa’s impassiveness. Even when he becomes

rough, she still remains unflinching and unresponsive. He gives her the money as promised and tells her to expect the drinks to be in her house the next day (Iyayi 170-171). Thus Adisa becomes a hundred naira richer, probably the first time in her entire life that she must have had that kind of money to herself. Gratifying as it seems however, she is apprehensive and ashamed at her actions the only consolation coming from the fact that she had to do it because of her husband who would have done something similar for her.

In the previous chapter, the mode of escape or better yet the type of response given to the denigrating life of poverty was summarized to be a life of crime (internet crime). However, the response here is different. Here, we see protest summarized as **violence**. Violence informs almost all the actions in the novel. The denials, the stratification and the exploitation culminates into violence and to escape this violence, violence is used as a counter measure. In view of this, violence is consciously maintained, whetted and intensified by the rich and powerful as well as a form of protest for the proletariat. This militates against the Marxist idea—following this untold conditions the proletariat must wake up from their doldrums and collectively stage struggle that will usher in a better society (for them), an Utopian society freed from oppression, exploitation, dehumanization and marginalization.

Idemudia receives awareness from the play staged at the hospital, where different people from the same lower social class are presented as having committed different degrees of crime as a means of escape from the pathetic life that the system has put them. It is however at Queen's work site that he becomes fully conscious of his oppressed and exploited state, and retorted rather rhetorically:

...What kind of life is this? He asked himself a hundred times.

A man gets a job and he cannot protest. He cannot ask for higher wages. The period of his leisure is cut down arbitrary and he must come out to work when he is told. This was slavery this was. . . Yes, he remembered. It came to him slowly, this was violence... (Iyayi 243)

He picks the word violence and uses it to mirror himself, his history and present condition alike: His unfinished education, his joblessness, his hunger, his poverty. All these he found out were different forms of violence. It consisted not of physical, brutal assault but of a slow and gradual debasement of himself, his pride as a man...(Iyayi 243). Thus, something drastic has to be done, he and his comrades have suffered enough. He becomes the spokesman of the labourers who worked very hard for peanuts. He, therefore, organizes the labourers to stage a revolutionary act through solidarity and unity. Osaro states that “by standing together, by showing her that we can stand together . . . those four men she dismissed this week should be broughtback.” (Iyayi 246)

From the success of the revolutionary act, it can be said that the author fulfils another tenet of Marxism, which has it that: through unity and a vehement collective struggle by the masses, they could successfully plan, execute and thus overthrow the oppressors. This is aptly demonstrated by the preaching of a solidarity uprising by Idemudia. At this juncture, violence becomes an instrument of liberation, a strong instrument for the total denunciation of oppression. In the words of the counsel of the defence, he said: “I feel and think it is necessary that all oppressed sections of our community ought to take up arms to overthrow the present oppressive system. The system has already proved that it operates through violence” (Iyayi 185)

Even in the midst of the current commotion, Queen representing the controllers of economic resources, still tries to use another form of violence but this time in a subtle form. She tries to cause disunity between the labourers firstly by offering Idemudia a huge sum so that he would convince the others to stop the strike. When the latter rejects this juicy offer, she goes ahead to announce Idemudia the permanent foreman a position that suggests that he will be liable to her as her spokesperson thereby undermining his stance as the leader of the revolutionary act. She almost succeeds in this bid as the workers hold his position on their plights with skepticism. Some feel he owes allegiance to Queen with the belief that he must have collected something the bribe from her in the first place. This is questioned by the quick intervention of Bernard another frontier of the liberation cause who believes in the leadership of Idemudia and thus the people are once again in unison for their emancipation. Finally, Queen blackmails Idemudia by telling him about the sexual exploitation of his wife by her husband. This she does after Idemudia vehemently rejects the sexual advances of Queen. She blackmails him emotionally by telling him to enquire about his wife's movement on the night she is supposed to help him escape at the hospital. Thus another level of organized violence is perpetrated and as usual, the proletariat is at the receiving end and Idemudia becomes the poor fool. Mission thus accomplished, Queen chased Idemudia back to street, jobless as before and only the goods his wife used her body to purchase to survive on. He understands the rationale behind his wife's act and forgives her.

In conclusion, Osundare (1987:159) posits that "Festus Iyayi is in the group of Nigerian novelists who are ideologically driven, whose aim is not just to be read, but to point out the dehumanizing contradictions in the present capitalist system in such a way that would make its overthrow inevitable." Iyayi uses *Violence* to take on a deep

ideological and philosophical look at Nigeria's post colonial structure and announces his preference for Marxism as against capitalism, as a suitable guiding principle for running the government. He successfully presents human societies and the practice of transforming the society through struggles to free the dejected, oppressed masses from certain forms of poverty, class consciousness, exploitation and oppression. Marxism is, therefore, an expression of hope or promise of salvation through struggle in order to ensure peace, freedom and prosperity- Utopian tenets. His concern here is Marxist realism which is oriented towards the building of a happy, successful and a society marked by equality and equity. Iyayi is calling for a revolution that will wipe out capitalism, oppression and dehumanization. This is why in the novel; he employs a collective mobilization of people (laborer's strike) to end the decadence in the society.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Summary

Utopian world is something every human wants or desires revolves around, that is a perfect human world or an ideal abode of living that is free from oppression, marginalization, dehumanization, corruption, segregation, poverty and injustice. It is striking to note that man as a social being is always in constant search of viable means of making life better, a search which constantly inform a whole lot of changes to the environment, culture, interpersonal relationship and every other spheres of life. Virtually all human believes that the present situation of things cannot and should not be the best and that is why conscious concerted efforts are constantly put to work to get to that perceived state of perfectness.

It is of great importance to state clearly that the two selected novels deals basically with the various responses of citizens of a failed society. One should also note that human beings seem to have a clear picture of what a good life should be, beyond the three basic needs (food, cloth and shelter); there are cravings, desires and wants which culminate into what we may call “the good life” characterized by abundance of goodies and less hardship. Many are forced to a life of crime because the right and moral way does not seem to favour nor provide for their basic needs much more of other desires. This could be said of Kingsley the protagonist in *I do Not Come To You by Chance* who after graduating with a good grade in a seemingly lucrative field, obeying his father and strictly adhered to everyone in the family, failed to get the dream job that everyone thought would better the lot of the family due to unknown

reasons. He had to use his intelligence and smartness into some other money spinning ventures.

It is striking to also note that in Festus Iyayi's *Violence*, Idemudia does everything just to secure food on his table daily but this reality is violently torn away from him by those in control of the economic resources and he also resorts to a subtle and right use of workers' violence by organizing a strike action on Queen's site as a means of getting the bourgeois Queen to adhere to their clamour for improved welfare as labourers on her site. In the first instance however, he is a victim of bad government policies and neglect of the citizen by those in power. Marxism is, therefore, an expression of hope or promise of salvation through struggle in order to ensure peace, freedom and prosperity- Utopian tenets. Iyayi is calling for a revolution that will wipe out capitalism, oppression and dehumanization. This is why in the novel; he employs a collective mobilization of people (labourer's strike) setting aside sentiments to end the decadence in the society. As a response to creating utopias, there is a kind of change in the procedure of escaping the harsh realities of a depriving society. In *Violence*, much emphasis is laid on labour (hard work) for survival and protest if favorable terms are not agreed upon, but in the other text *I Do Not Come To You By Chance*, we are exposed to an entirely different trend and approach to attaining utopia, the world of internet scam (smart work or if one likes, soft work).

5.2 Conclusion

Conclusively, the issue of attaining a better world goes beyond the shores of Nigeria, as it is the desire of everyone to better his or her lots before leaving this life and even leave good legacies for the generations coming after. This can be summed into the fact that every person has thought, at least once in their life, that it would be nice if there were no disease, no crime, no poverty, and/or for some other improvement in the human condition. However, everyone has dreamed of a better world, one can say without remorse therefore that humanity has a **common dream** which is a good life.

Humanity fails when it chooses greed in pursuit of happiness and better life. Humanity ought to be a concept of unionism without judging over superficial differences. However, the limitless applications of the human mind have created vast differences between humans over the years. Greed is as old as man, the human world is divided by walls of class stratification, religions and social inequality and at such everyone is desperately in search of self happiness irrespective of other people's detriment and feelings. Greed barricade human world and set in the class of 'have' and 'have not' and at such humanity's anthem changes from voice of the masses that is from a communal approach to life to voice of everyone selfish interest.

5.3 Recommendation

Inequalities at several levels are inherent in our society and since it takes the smartest to get the good things of life, crime are inevitable and contagious. This is not to justify

crime in any way but give a reason why monetary crime rate seem to be on the increase and it is recommended that the government need to ensure that resources are evenly spread and the people should curtail their excesses in the area of greed for money. This will definitely help attain a level of equity everywhere. Also I will like to recommend a critical look into Marxist realism or its refined form that combines the good aspects of the capitalists' tenet which gives room for the expression of talents and entrepreneurial drive which is oriented towards the building of a happy, successful and a society marked by equality and equity to be adopted as the country's guiding economic principle as against the exploitative and stratification that comes with capitalism and free market economic, thereby creating a kind of healthy fusion between Marxism and Capitalism.

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