

POLITICAL THEATRE AND CORRUPTION IN NIGERIA: FINDING MEANINGS IN
RASAKI OJO BAKARE'S *SONCE UPON A TOWER*.

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Dedication Page

This study is dedicated to God almighty for his guidance and protection throughout my four years of study voyage in the university. Also, to my ever loving, caring and indefatigable parents, Mr and Mrs Adesunloye and my siblings Ayo, Timi and Dipo for their religious, financial and moral support throughout my academic years in school.

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ABSTRACT

A persisting trend in Political theatre in Nigeria has remained a careful evaluation and a critical analysis of the vicious Politicking and corruption perpetuated by the Nigerian political elites in the Nigerian polity, questioning the status quo for a general social change. However, this vicious politicking and corruption has demeaned and maimed the society, thus creating a dichotomy between the oppressor and the exploited. It is on this note that, Once Upon a Tower is analysed in this study to highlight and discuss the various odious politicking and selfish corruption of Nigerian leaders especially within the educational sector and its effect on the majority as well as radical social transformation that the exploited class clamours for. Therefore, this research submits that Political theatre can be employed as a tool to prod out the various issues of corrupt politicking in the society, by questioning the status quo and socially preaching change and proffering solutions if need be as demonstrated in Once Upon A Tower. The study concludes that corruption which is an offshoot of dangerous politicking, has maimed our society drastically especially within the educational sector. Thus this study recommends that corruption and dirty politics will continue to retard the society and debase the Nigerian society, until the oppressed rise up to challenge the status quo, thereby taking the bull by the horns, to liberate themselves from the inhumane treatment they are subjected to, change will only be a mirage.

TABLE OF CONTENTS

Title Page.....	i
Certification.....	ii
Dedication.....	iii
Acknowledgements.....	iv-v
Abstract.....	vi

CHAPTER ONE

INTRODUCTION.....	1
1.1 Background to the study.....	1-4
1.2 Statement of the Problem.....	4-5
1.3 Purpose of the study.....	5
1.4 Research Questions.....	5
1.5 Significance of study.....	6
1.6 Scope and Delimitation of the study.....	6
Works Cited	

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction.....	8
2.2 Political Theatre in Nigeria: An Overview.....	8-11
2.3 Politics and The Nigerian Situation.....	12-15
2.4 Drama as a tool for Promoting Good Governance and Leadership.....	16-18
2.5 Marxism as a theoretical Frame Work.....	18-21
2.6 The Nigerian Playwright and the Issue of Commitment.....	21-27
2.7 Conclusion.....	27
Works Cited	

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction.....	30
3.2 Research Design.....	30

3.3 Data Collection Instruments.....30
3.4 Method of Data Analysis/ Presentation.....31
3.5 Conclusion.....31

Works Cited

CHAPTER FOUR
DATA PRESENTATION AND ANALYSIS

4.1 Introduction.....32
4.2 Textual Analysis of *Once Upon a Tower*.....33-39
4.3 Conclusion.....39

Works Cited

CHAPTER FIVE

5.1 Summary.....41
5.2 Conclusion.....41
5.3 Recommendations.....41-42

Bibliography

CHAPTER ONE

1.1 Background to the study

Politics and Theatre are two different entities but from the standpoint of the Arts, they are two sides of a coin. Politics is simply the methodology and activities associated with running a government, an organisation or movement. Thus Easton definition of politics as quoted by Isaak(19) argues that "politics is the authoritative allocation of values". From another standpoint Wikipedia the free encyclopaedia posits that "politics is the study or practice of the distribution of power and resources within a given community (a hierarchically organised population) as well as the interrelationship(s) between communities".

Thus, politics is not an obscure entity to humanity; it can be traced to the activities of the primeval men. Ancient states like Egypt, Greece and Rome are conspicuous evidences of the long standing nature of politics. Suffice to say politics is as old as man, man is ambitious and man loves power, therefore politics cannot be separated from man. These assertions would be further exemplified by Aristotle's notion when he notes that "man is a political animal".

Theatre on the other hand is simply the blend of ample art forms presented as spectacles for its audience. The fusion of these two words Politics and Theatre (political theatre) which derives its impetus from the society denotes a trend in the arts which seeks to employ the stage as a place where societal issues are prodded and examined. Therefore in its broadest sense, it is sufficient to say that Political Theatre is an ideological bend in the arts which uses drama to heighten the consciousness of the society towards the political complications and issues that confronts the society as a whole. This position is further justified by Osofisan when he stressed that:

If we must change our societies, if the theatre (indeed all generic forms of literature, oral and written) must fulfil its vocation as an agent of progress, the dramatists(writers) who create it have no option than to pitch their camp on the side of the common people and against the formidable agents of the ruling class (88).

The above position of Osofisan suggests that good theatre overtly places its search light on the corrupt practices within the polity and its effect on the citizens. Therefore, political theatre is a comrade in arms that seeks to obliterate all forms of political corruption in the society.

According to the Nigerian ICPC Act (section 2) "corruption includes vices like bribery, fraud and other related offences" this standpoint is succinctly corroborated by the Long man dictionary of contemporary English which defines corruption as "dishonest, illegal, or immoral behaviour, especially from someone with power" (352). The above definitions suggest that, corruption is not only plaguing Nigeria alone, it is global in its impact. Corruption is a trend (associated with man) that has permeated almost all important sectors in the Nigerian society since independence especially in the management and control of the state.

Over the years Nigeria has been plagued with diverse forms of corruption in its political terrain, which are basically leadership oriented. Nigerian leaders have become megalomaniacs; they indulge in bribery, looting, squander mania, money laundering etc. The moment the mantle of power and authority is passed down to them, they grow corrupt with power and mal-administer the country's resources thereby patterning a dystopian thread in the Nigerian economic and political fabric. These corrupt acts have undermined her government and soiled her image.

Corruption in Nigeria thrives every day, because the elites are obsessed with amassing wealth and the down trodden also crave for wealth too. Therefore, the trend is now part and parcel of the society. But while corruption and dangerous politicking perpetuates virtually all sectors of the human society, theatre serves as machinery for truth and change, questioning the methodology, manipulations and statusquo of politics, demanding social change and the enthronement of political liberation, dethroning maladministration in all gubernatorial strata beyond entertainment purpose. This position is supported by Ngugi Wathiongo (21) when he stressed that "every writer is a writer in politics the only question is what and whose politics". Achebe also supported this when he argues that:

An African creative writer who tries to avoid the big social issues of contemporary Africa, will end being completely irrelevant like the absurd man in the proverb who leaves his house burning to pursue a rat fleeing from the flames. (54)

The above submission by Achebe suggests commitment in drama. To him African creative writers should serve as the conscience of their society, issues that confronts their society should be the driving force behind their art. By so doing a sense of obligation towards the society is created.

Little wonder, that, Bakare takes theatre beyond the entertainment level, his works pointedly address the political status quo, demystifies capitalist vices and conscientises the society by radically clamouring for change. Most of his works focus on issues of social concern in Nigeria. His plays include but not restricted to *Drums of war* (1995), *This Land must sacrifice* (1991), *Rogbodiyan* (1995), *Once upon a Tower* (2001), *The Gods and the Scavengers* (2006) etc.

Other writers that revolve around this virtuous circle include Femi Osofisan, Esiaba Irobi, Bode Sowande, Wole Soyinka, Kole Omotosho etc. Their commitment is geared towards Humanity, man, his culture and all the institutions that constitute his society.

In the history of theatre and politics, a long standing relationship has been established even from the classical times in history that theatre has been used and employed to address issues and events of politics, it has served as an ideological weapon of change and a vehicle for political liberation. The classical writers and philosophers in their preponderance are empirical evidences of this disputation. The likes of Sophocles, Euripides, Aeschylus, Aristophanes, Arion, Plautus, Terrence, Seneca etc, used their works to advocate for change during their epoch. For example Aristophanes *lysistrata* reveals the futility of the Peloponnesian war by employing women as advocates of peace when they went on a sex strike.

Against this backdrop, it is palpable that theatre has been a comrade in arms fighting corruption and other social maladies. For the longevity of academics, constant investigation should continue until the corrupt status quo of politics is dethroned and a standard politics is enthroned.

Thus, it is sufficient to say that every creative work of art is a reflection of the society, this assertion is supported by Ngugi WaThiongo's (1997) postulation that says " literature does not develop in a vacuum it is given impetus, shape and direction by the social, political, economic forces in a particular society". Suffice to say every work art is a reflection of the society

1.2 Statement of the problem

Prominent among the problems faced by the Nigerian society today is corruption. Over the years, it is vivid that Corruption in Nigeria is an offshoot of the selfish politicking of her leaders. These corrupt practices, which is leadership induced, blossom every day in virtually all sectors of the country especially political corruption. Political corruption in Nigeria manifests in various forms such as embezzlement, squandermania, misappropriation of funds, hooliganism, bribery etc.

All the aforementioned activities pose challenges to the Nigerian community, hence these problems has created a class struggle or conflict between the haves (affluent) and the haves not (the lower rungs of the society), because the manifestation of these corrupt practices especially by the affluent widens the gap between these two groups in the society. Thus, images of corruption in Nigeria will be analysed as presented in the play.

1.3 Purpose of the study

The purpose of this research is to find meanings and reveal the various images of corruption as analysed in the plays, in order to effect a social change. Especially in the management and control of educational affairs, which has destroyed our world, maimed our economy and has created a great dichotomy between the oppressor and the oppressed.

1.4 Research Questions

1. How has the playwright portrayed issues of politics and corruption in the *Once Upon a Tower*?
2. What are the effects of these corrupt practices on the Nigerian society, and what are the possible ways through which the menace can be tamed?

1.5 Significance of the study

This study will be significant in the sense that it will help the working class, policy makers, legislators government agencies etc, to find means of adjusting corruption because this study seeks to reveal and explicate the corrupt politics of our government by prodding out existing societal issues and proclaiming the way forward.

1.6 Scope and Delimitation of the study

This study focuses on the diversified corruption influenced by selfish politicking that has inched its way into the Nigerian political system and the effect of corruption on the society. Moreover it also examines the radical change that man clamours for.

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CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter seeks to review works already done on Theatre and politics in relation to Corruption and how they are reflected in the society. Many scholars and writers have pursued different themes in the works ranging from history, corruption in politics and exploitation to mention but a few. But the most important thing that scholars should not eschew is matters relating to the society.

Thus this chapter will overtly look at some topics within the area of study. Topics like Political theatre in its broadest sense, politics within the Nigerian scene, drama as a tool for promoting good leadership and the Nigerian playwright and the issue of commitment. Nevertheless the theoretical framework for this research is Marxism. An ideological theory on politics, economics and the society, that basically analyses the classes i.e the oppressor and the oppressed in the society and their relationship with one another.

2.2 Political Theatre In Nigeria: An Overview

Political theatre in Nigeria emanated as a result of the Socio-economic and political issues that confronted Nigeria in her early years. Issues like colonialism, amalgamation, independence, the coups and counter coups, the Nigerian Civil War (1967 -1970), oil boom and other socio-economic and political matters that has dichotomized and intensified the class struggle between the bigwigs of the society (bourgeoisie) and the lower rungs of the society (proletariat). These Socio-economic and political developments in Nigeria in her early years prompted dramatists both literates and non-literates to employ drama as a tool for discussing

the various issues that confronts their immediate society (Nigeria) and their stifling effects on the masses.

Thus, for a play to be tagged political it must exemplify the relationships in a capitalist society by stirring awareness, arguments, questions etc. and it must also conscientize the public towards their society. Though not all radical plays are overtly political, but often time elements of politics are underlined in them.

As postulated earlier, Political theatre can be traced to the early times in the history of Nigeria. The Alarinjo theatre (Yoruba travelling theatre) of Oloye Hubert Adedeji Ogunde (1946-1990) which was established in 1945, can be said to be one preoccupied with the socio-economic and political issues of Nigeria. This can be justified by Saint Gbilekaa when posits that:

In Ogunde, Nigeria found a man at last who could not only marry the modes of formal Western and African theatre unto the stage but also a committed artist, a man with vision who did not hesitate to weave the themes of his plays on the socio-political issues of his day (17).

The first play that was premiered in his theatre was *Tigers Empire* (1946), produced by the African Music Research Party and featured Ogunde, Beatrice Oloyede and Abike Taiwo. *Tigers Empire* was an attack on the colonial rule. Hence, Ogunde's *Hunger and Strike* (1946) is a dramatization of the 1945 general strike by workers in Nigeria. This play bears the testimony that Ogunde uses drama to analyse the socio-political issues of his immediate society. The societal strength and influence of the play was felt when he was arrested and fined £125 in Jos.

Another, Political Oeuvre by the veteran was *Bread and Bullet* (1950) a play inspired by the massacre of Coal miners of the Enugu Iva Valley who were shot and killed in 1949 for

protesting wage payment. Other plays by Ogunde that were overtly political includes *Worse than crime* (1945), *Towards Liberty* (1947), *Yoruba Ronu* (1965) *Mr Devils Money* etc. Peter Ukpokudu (29) writes that "between 1945 and 1950 Ogunde wrote nineteen plays of which thirteen are politically influenced". Suffice to say that Ogunde was politically assertive in his plays because his dramatizations, shoots arrows at the political issues of his time. He was the only dramatist of his time that employs drama as a weapon that attacks the political excesses of the then Nigeria. Other dramatist of his time like Kola Ogunmola, Duro Ladipo, Moses Olaiya (Baba Sala) were only concerned with the Yoruba mythological world, biblical stories and everyday subjects.

The creation of the Ivory towers, gave rise to a new form of theatrical tradition called the Literary theatre. The literary theatre created playwrights who were preoccupied with creating dramatic texts that can be performed by independent groups. The major difference between the Alarinjos and the academic theatre practitioners is well captured in the words of Biodun Jeyifō when he posits that:

The most obvious illustration of this divergence is the respective fate seemingly assigned by both critical posterity and contemporary wisdom to the text and the performance: the text will outlast the performance, and even at the very moment when the two share contemporaneous existence, the performance lasts for a few hours every night for a few weeks, while the text is virtually available all the time (411).

This new form of theatre created the playwrights with social vision based on the socio-political occurrences of their time. The likes of James Ene Henshaw, Wole Soyinka, Ola Rotimi, Femi Osofisan, Esiabalrobi, kole Omotosho, Bode Sowande etc. Most of their plays were dramatizations of the socio political and economic issues of colonial and post-colonial Nigeria.

Using Femi Osofisan as a paradigm, most of his plays are vivid examples of Political oriented plays. Osofisan is one of the most focal radical dramatists in Nigeria; his play reveals the realities and struggles of the downtrodden in the Nigerian society. This position is captured by Saint Gbilekaa when he asserts:

Osofisan's plays are about the first body of literary drama that devotes their themes to the problems of the peasants and the working class. Viewing drama as a medium of instruction, he has created a unique theatre where he seeks to rouse his audience into critical awareness of the prevailing social decadence and thus move them into taking appropriate action (74).

In play such as *The Chattering and the song* (1976), *Morountodun* (1982), *Once Upon Four Robbers* (1980), *Who is afraid of Solarin* (1978) amongst other plays when he exemplified his commitment and ideology which is social correctness and political transformation. For example *Once Upon Four Robbers* (1980) reveals the inefficacy of death penalty as a measure to curb the menace arm robbery which was rampant during General Gowon's era, and it also addresses the underlying stifling economic factors responsible for the prevalence of arm robbery in the society.

Thus from the foregoing, it is evident that political theatre in Nigeria has a long standing history and it is sufficient to say that most Nigeria Dramatists draws their inspirations from the Socio-political struggles, conflicts, and injustices that permeates the Nigerian society.

2.3 Politics and The Nigerian Situation

Nigeria today is at a critical stage since independence because of the bad politicking of her leaders. The country faces a severe crisis in its economic, social and political development that is not unconnected to the problem of corruption. The manifestations of the crises are clear, the remedies much less so. Therefore, for a country awakening to democracy after long years of military authoritarianism, corruption which stems out of selfish politicking has worsen the Nigerian situation.

Since 1999 when the country returned to civil rule, there is no doubt that corrupt politicking has been the bane of democratic stability and survival. News about corruption is no longer stunning. This vindicates consistent rating of Nigeria by Transparency International (TI), the global watchdog on corruption, as one of the most corrupt nations in the world.

Nigeria, which the most populated country in Africa, has been ranked high in corruption by Transparency International Index and other notable organizations that checkmate the level of corrupt practices in any country. It does not speak well of Nigeria at all. This high corruption ranking has been affecting almost all Nigerians that migrated to foreign countries as foreigners have the perception that since the country is marked corrupt, almost all of them shear in the practice.

In the year 2000, Transparency International carried out a survey on the corruption level in of some countries. The survey was carried out in 90 countries including Kenya, Cameroon, Angola, Nigeria, Côte-d'Ivoire, Zimbabwe, Ethiopia, Ghana, Senegal, Zambia, India, Venezuela, Moldova, and others. At the end of the ranking, Nigeria was seen as the most corrupt in that ranking because the country occupied the 90th position in terms of transparency. That is to say that Nigeria was the most corrupt country in the year 2000. This

survey followed suite in year 2001, 2002, 2003, 2004 till 2014 respectively and Nigeria has never failed to occupy a shameful position.

All anticorruption strategies by the various successive governments have had trifling impacts. The pathological effects of corruption-democratic instability, low level of governmental legitimacy, voracious poverty, infrastructural decay, electoral crisis, contract killing, political assassination, insecurity and generally, developmental problems- have been very devastating. Regrettably, those who claim to be the right physicians, as the previous and current revelations have shown, have come out as patients.

Corruption in Nigeria politics takes many shapes starting from embezzlement, bribery, rituals, rigging in elections and so on. In fact, corruption is most in Nigeria political system or sector. In both the Senate and the Members of House of Representative, corruption is seen as normal thing among them.

Many Nigeria leaders have helped in boosting the economy of other nations through depositions of the embezzled money in foreign banks. Facts and figures have shown that on many occasions, men who have ruled the country before have embezzled fund into foreign banks. Political corruption is a persistent phenomenon that pervades the Nigerian state. After the death of the former president of Nigeria, President Sanni Abacha, an investigation was carried out to detect the amount of money he embezzled in gas plant construction in the country. The investigations led to the freezing of accounts containing about \$100 million United States dollars he stole from the country. Abacha administration in the 1990s notoriously looted upwards of \$1 billion. According to Wikipedia the online encyclopedia:

In year 2000, two years after his death, a Swiss banking commission report indicted swiss banks for failing to follow compliance process in allowing family and friends of Abacha access to accounts and depositing amounts totalling \$600 million

US dollars into the accounts. The same year, a total of more than \$1 billion US dollars were found in various accounts throughout.

In addition, as of few years back, whenever it was time for election in Nigeria, small children in the country began to miss gradually. Child missing during that period was rampant and parents were usually advised to guide and guard their children from ritualists. This is another face of Political corruption in the country that breaks the hearts of mothers. The missing children were used by contesting politicians to perform ritual killings in order to get protections and other devilish powers that will enable them win during election. This is corruption and wickedness in the highest order because it involves the termination of human life. Those that take part in that aspect of corrupt practice have their children at home and went on capturing and killing the children of others.

Election rigging in Nigeria is not an unheard phenomenon. During election in the country, the contestants for government positions higher thugs who go round the election pooling stations to highjack the ballot boxes. When they steal these boxes, they then use their hands to vote for their candidate. In the recent time, the new tactics that the political contestants have adopted is buying of voters cards of the citizens so that they can manipulate and use the cards for their own advantages. On many occasions have the politicians in Nigeria bribed some top officials to do wrong things to their favour. Some Nigerian political leaders, including governors and presidents, have been sued to court of Law by opponents, but the sued followed the back door, bribed barristers and judges that are to decide such case. At the end of the judgement, the leader that bribed won in the case.

Another notable devastating situation in Nigeria politicking is godfatherism. Politicians run to some influential members of the society to secure illegal help in order to occupy a position, within the promise of rewarding them when they assume the position. To

the godfathers, electoral politics is one huge investment opportunity with considerable promise of massive returns.

Over the years, it is not new to any Nigerian to hear that dangerous Politicking also parades itself in universities, polytechnics and colleges of education in the country. Most lecturers misuse the opportunity they have to take advantage of others. Harassment of female genders by lecturers in the country to sleep with them is common. After some of the female undergraduates have submitted to the lecturers request, they are rewarded with good grades at the expense of others.

The universities in Nigeria have often times express their dissatisfaction with the Federal Government of Nigeria due to poor funding, yet little or nothing have been done with the fund allocated to them

Majority University students find their ways into Nigerian universities through illegal means. Some are there not by merit, but through a kind of bribery called sorting. Some rich men in the country bribe vice-chancellors and head of departments to secure admission for their children. When this kind of university politics is conducted, those who would have made it are cheated as no admission will be offered to them. The reason is because every university in Nigeria has the quota (maximum number of students) they are to be admitted each year.

Indeed, hardly is there any sector of the country that is not politically influenced. Thus, Nigerian politics is the major explanation for the seemingly insolvable situations of poverty, diseases, hunger, unemployment and the general development of corruption in the country.

2.4 Drama as a Tool For Promoting Good Governance And Leadership

Drama has been widely acclaimed as a positive medium for mirroring society which portends that drama is a representation of life. So, while drama entertains it also teaches and informs. This powerful attribute of drama has been employed by playwrights over the ages to make constructive commentaries especially on the polity and leadership happenings in society and thus affect some positive changes in man and his environment.

Over the years, Drama has been used to inform, educate and arouse the consciousness of individuals in society in reference to their government with a view of making them aware of their responsibilities as members of society whose duty it is to take their destinies in their hands and make the world a better place. The dramatist is the gadfly of his society. Thus Socrates description of a dramatist as quoted by Okafor in Ebo (108) says that a dramatist is “the gadfly which God has attached to the state and all day long in all places ..., am feasting upon you, arousing, persuading and reproaching you”.

Therefore, as the watchdog of society, drama is employed as a tool to affect changes in his environment through his works, the dramatist aims at showing how things stand in his own society, through his re-creation of events or in some instances by making postulations about the future. This is why the dramatist is sometimes referred to as a visionary because he deals with contemporary situations, and also functions as a visionary who utilizes recent experiences as perspective on both the present and the future. Bamidele (40) believes that the dramatist employs satire in his work to call the reader/audience to attention such that “even when we laugh, we see through the glen and reflect on our inadequacies”. Therefore, in using drama as a tool for social commentary and promoting good governance and leadership, Ebo (108) suggests that the artist is making an “objective evaluation, exposition or the critical assessment of the socio-political conditions in society”.

The dramatist is therefore a social commentator and a critic. The effect of dramatic works in promoting good governance and leadership in the society overtime cannot be underestimated. This is aptly captured by Hope Eghagha in the introduction on the potentials for popular theatre for national development thus:

Because popular theatre (drama) has the capacity to reach all strata of society using a simple language, a simple method, its outreach could be the tonic the nation needs for the change in values which both the leaders and followers of the country are currently clamouring for (201).

The dramatist is able to achieve this through his works because according to Dandaura (179) he is "a member of society so naturally his artistic sensibilities are shaped and sharpened by the socio-economic contradictions and political happenings of his time". Most playwrights both old and contemporary lent their voice to the call for a just and egalitarian society through the lampooning of the Nigerian leadership, the corrupt system of governance and the ineptitude of the ruling elite.

For example, In South Africa, Arthol Fugard, had collaborated with John Kanni and Winston Shona to use theatre to preach against the apartheid system of government. It is believed that their plays like *Sizwe Bansi is Dead*, *Antigone* and *The Island* contributed a lot in educating the world about the ills of the South African government which led to a political change.

Ngugi WaThiongo and Micere Mugo had also used theatre in the Kikuyu language to capture the historical happenings of colonial and post-colonial Kenya to move for political changes in their plays like, *The Trials of Dedan Kimathi* (1976) and *Ngaahika Ndeenda I will Marry When I want* (1977). Ngugi as a dramatist and a master of his art uses his drama to

preach against bad governance within the Kenyan polity with range from Africa's past and present. His works revealed the excesses of some Kenyan leaders like Jomo Kenyatta.

In the early years of Nigeria, dramatists like Hubert Ogunde had used his plays like *Strike and Hunger (1945)*, *Yoruba Ronu (1965)* amongst others, to examine the ills of the government in the developing Nigerian society of the 50s and 60s.

Wole Soyinka again leads in the act of using theatre to effect change within the Nigerian polity. With compelling plays like *Opera Wonyosi (performed 1977, published 1981)*, *Kongi's Harvest (1967)*, *The Beatification of Area Boy (1995)*, and *King Baabu (2002)* in his *Before the Blackout (1971)* Series of sketches by his Orisun Theatre Company at Ibadan and Lagos in the 60s, and the Guerrilla Theatre Unit at the then University of Ife in the 70s and early 80s, Soyinka captured the immediacy of theatre as a weapon of change. Employing the use of historical, socio-political issues, myths and metaphysics, Soyinka confronted the government with his dramas, dissecting the ills, proffering solutions if need be, and forcing the audience to ponder and arrive at their own decisions on the state of their nation.

Drama therefore, has been used and will continue to be used as a tool of promoting good leadership and governance. This is because it has been tried in different forms and it has either helped to achieve change by educating and mobilizing the society the society whose issues are reflected in the dramas.

2.5

Marxism as a Theoretical Frame Work

Terry Eagleton summarized Marx's philosophy, when he emphasizes that

Marxism is a scientific theory of human societies and of the practice of transforming them; and what that means, rather more concretely, is that the narrative Marxism has to deliver is the

story of the struggles of men and women to free themselves from certain forms of exploitation and oppression (VII).

The above submission of Eagleton as explicated above, suggests that Marxism is a maxim that analyses the classes in the society; an ideology that seeks social development. The ideas of Karl Marx (1818-1883) and Friedrich Engels (1820-1895), which is codified as Marxism is a theory that dominated the early 19th century, the theory spans across, economics, society and politics.

According to Marx, class conflict is inevitable in every classed based society. Their social unrest is one which manifests between the minority class i.e the Bourgeoisie that controls the production and the labouring class i.e the Proletariat which performs the mechanized and social labour for production. This stringent form of government whereby the means of distribution and allocation of resources is carried out by the minority, whereby the activities of the majority is minimized or totally absent is called Capitalism.

Judging from Marx Communist Manifesto (1845) a book co-authored by Engels, three core positions were postulated, which analyses these classes. The first position stressed that, In every historical epoch, the societal organisation, the political and intellectual history of the age, is determined by the prevailing economic system, by which the necessities of life is produced. These necessities of life manifests in terms of shelter, food, education etc, and in the quest of getting these imperatives, human beings find themselves in two distinct classes in the society, either the man who owns and controls the means of production i.e the bourgeoisie or the man who labours for the production i.e the proletariat. Thus a dichotomy is created.

Karl Marx believes that all societies are split into two groups according to the organization, ownership and means of production. The few people who own and control the

means of production make up the dominant class while the majority who own the labour are the subordinate class or the proletariat.

As a result of this, there is an unending struggle and conflict between the two antagonistic classes, the exploiting and the exploited, the rich and the poor, the oppressor and the oppressed. The rich wants to acquire more wealth and power while the poor also crave wealth and power, thus making the struggle rife. This stance is further supported by The Encyclopaedia American (22) which states that "men have always been aware of the differences between the rich and poor, the might and the lowly, lords and peasants and grievances over these differences have often been a cause of popular rebellion."

From Marx observation of the unending struggle in a capitalist society, he thus infers that when exploitation gets to a certain height, the proletariat will fight back for a revolution to take place and the capitalists will be overthrown by the oppressed for a classless (egalitarian) society to evolve. A socialistic society whereby the means of production, distribution and allocation of resources is carried out by the public i.e the majority, whereby the activities of the minority is minimised or totally absent will be enthroned.

Karl Marx hypothesized that when Socialism is at its peak, it will eventually give way to a communist state of social development. Communism will be a classless, stateless, humane society erected on common ownership and the principle of "from each according to his ability, to each according to his needs" This standpoint is succinctly corroborated by Joseph (192) when he clarified that "Marxists demonstrate that the antagonism between the two classes will continue to intensify until the workers revolution destroys capitalism and ushers in communism".

From the ongoing, it is vivid that Marxism is pertinent to this research work because it is a radical theory from a radical who fought for the cause of the oppressed in the society, by

addressing the issues that confronts them through his writing. A theory preoccupied with enthroning a classless societal structure and dethroning vicious societal structures such as capitalism, corruption, selfish politicking etc that incapacitates the downtrodden in the society.

2.6 The Nigerian Playwright And The Issue Of Commitment

Commitment can be defined from various standpoints. Some writers believe that their responsibility or commitment is only to their art and not by some social concerns. This ideological stance often referred to as art for art sake is supported by Nagenda as explained by Gbilekaa (58) when he posits thus "that is the view that the writers responsibility is only to his art and that if he choose to react to situation in his society, he does it as a man and not has an artist. In other words, in a creative work, a writer should be guided by his inner light".

But a true and genuine commitment as argued by Achebe is

A sense of obligation or a strong attachment to a course. When we speak of a writer's commitment we mean his attachment to a particular social aims and the use of his writings to advance those socials aims. This, of course implies a belief that literature can and should be used as a force for social change. (77)

To reiterate Gbilekaa also posits that

In other words, the committed writer preaches the changeability of old archaic institution, demystifies capitalists myths by attacking the status quo, educates the people, creates hope in them in such a way that they become confident of making changes. (52)

The above submissions of Achebe and Gbilekaa clearly establishes that that the writer must use his art to show a direct impact to his society, by preaching social morals and radically interrogating the status quo that circumvents the society.

Over the years, Nigeria has witnessed decadent trends of social injustice in her socio-political terrain and writers have always expressed their discontent through their literatures. Though issues which threaten to turn the writer away from complete commitment will surface, but a true disciple of social change, should not ignore but comment on the social and political issues of his day.

However, the patterns of commitment vary from one writer to another. Different variants of writing can be identified in Nigerian drama. Some writers are Feminists, committed to the women folks, they seek to obliterate women from those societal values that demean and subjugate women in the society. Example of Feminist writers includes Zulu Sofola, Irene Salami, Julie Okoh, Tess Onwueme, Stella Oyedepo, Bunmi Julius Adeoye etc.

Zulu Sofola (1935-1995) was the first female dramatist in Nigeria. She belongs to the first generation of the country's literary dramatist; although her first publication would not appear until 1972, she was already writing and performing her plays in the 1960s. Many feminist critics find it difficult to define her works as examples of feminist writing but, rather, define it as celebrating African culture. Some critics complain that women characters are poorly projected in her plays. Olu Obafemi (161) on the other hand, concludes that Sofola's preoccupation is with the "plight of womanhood in the modern world and the exploration of the tragic and the traditional in contemporary society in her plays from the eighties and nineties". After the performance of her first play, *The Disturbed Peace of Christmas* (1971), which was commissioned by an all-girls secondary school in Ibadan, she wrote *Wedlock of the Gods* (performed 1971, published 1973), *King Emene* (1974), *Old Wines are Tasty* (performed 1975, published 1981), *The Sweet Trap* (performed 1975, published 1977), *The Deer and the Hunters Pearl* (performed 1976), *The Wizard of Law* (1976) etc.

The female members of the third generation have sharpened their voices and fervently aligned them with the course of their gender. Notable female third generation playwrights

within this group are Tess Onwueme (1955-) with *A Hen Too Soon* (1983), *Broken Calabash* (1984), *The Dessert Encroaches* (1985), *Ban Empty Barn*, and *other Plays* (1986) etc.

Julie Okoh (1947-) is the author of *Austerity*, *Mask* (1988), *Mary, Model for all Woman*, *The Mannequins* (1997) etc. Okoh is a Professor in the department of Theatre Arts, University of Port Harcourt in Nigeria.

Another notable female playwright is Irene Salami-Agunloye (1962-) with *The Queen Sisters* (2001), *Emotan* (2001), *More Than Dancing* (2003), *Sweet Revenge* (2004) etc. These female playwrights have feminist philosophy permeating out of every fibre of their works. Nevertheless, their works also discuss the issue of survival like material emancipation, economic emancipation, political emancipation, educational emancipation, and so on.

Another set of playwrights are concerned with history and traditions. A good example is Ola Rotimi (1938-2000). A writer who often examine Nigeria's history and ethnic traditions in his works. According to Olu Obafemi (109) Rotimi "employs elements of traditional theatrical performances-language as in incantation, proverbs, an unabashed translation of stock Yoruba sayings, music, dance, songs, mime and acted narratives to achieve meaning and dramaturgy". His plays include *To Stir the God of Iron* (1963) and *Our Husband Has Gone Mad Again* (1977) were staged while he was a student at the drama schools of Boston University and Yale, respectively. Upon taking a position at the Institute of African Studies, University of Ife, he wrote his most famous play, *The Gods are not to Blame* (1971), an adaptation of Sophocles *Oedipus Rex*. He set up the Ori Olokun Theatre Company at Ife with the aim of using the company to create a truly authentic African theatre. He wanted a departure from imported European and colonial inherited theatre. David Kerr (117) writes that the unique creative achievement of Rotimi's work at the Ori Olokun Theatre is that

"it evolved out of the ivory towers of the University, an 'unfriendly' territory as far as the indigenous theatre is concerned".

To reiterate Yemi Ogunbiyi also affirmed the playwright flair for historical and traditional documentation when posits that:

Ola Rotimi dedicated his art to exploring the traditional/indigenous artistic expressions of the Nigerian people at a point when the African aesthetic had completely lost ground to the European value system (36).

Ola Rotimi distinguished himself as an historical dramatist with *Kurunmi* (performed 1969, published 1971) a dramatization of the Yoruba nineteenth Century war and its actors, as well as in *Ovonramwen Nogbaisi*, (performed 1971, published 1974), a stage documentation of the fall of the last ruler of Benin before the fall of the empire to the British imperialist in 1897. He also wrote *Hopes of the Living Dead* (1988) an exploit of Harcourt White and the bravery of the inmates of the lepers colony in 1939. In an interview with Kunle Ajibade of the African Concord in 1991 Ola Rotimi posits:

Most of us Africans are ignorant of our history. When I was in secondary school, we learnt tangentially. African History and usually from a myopic, jaundiced perspective of Western scholars.... The play tries to teach history through drama. My second mission is, of course, to see whether we could emulate some heroic figures in history.

Based on his beliefs of the importance of drama in the documentation of history, he wrote some plays with reference to historical figures and institutions.

In addition, the commitment of some Nigerian playwrights also stems out from the socio-politico happenings in their society. Playwrights with this ideological stance are concerned with the struggle of the neglected masses in the Nigerian population. Playwrights that pattern this virtuous circle include Femi Osofisan, Bode Sowande, Esiaba Irobi etc.

Femi Osofisan (1946-), thought of as the most vocal literati of this generation of radical dramatists, is considered to have written ideologically situated plays to reflect the struggle of the neglected masses of the Nigerian population. This position is supported by Gbilekaa when he argues that:

Osofisan's plays are about the first body of literary drama that devotes their themes to the problems of the peasants and the working class. Viewing drama as a medium of instruction, he has created a unique theatre where he seeks to rouse his audience into critical awareness of the prevailing social decadence and thus move them into taking appropriate action (74).

Some of his plays include *Morountodun*, *Once Upon Other Robbers* (1984), and *Midnight Hotel* (1986), Two Short plays containing *Altine's Wrath* and *The Oriki of A Grasshopper* (1987), *Another Raft* (1989), *The Engagement* (1995) etc.

As Yemi Ogunbiyi notes:

Eclectic as he is original, Osofisan has sought to reshape traditional Yoruba mythology and ritual in the light of the contemporary realities, to squeeze out of old myths fresher meanings, in the belief that Man, in the last analysis, makes his own myth. Not content to merely expose the ills of the society, he has dared to provide us with glimpses of his vision of a new society. It is interesting to note that Osofisan's plays are popular fares at institutions across the country (37).

Bode Sowande (1948-) is known for the theatric aesthetic of his plays about humanism and social change. He is a member of the radical dramatist school where there is a belief in the deployment of Marxist aesthetics in drama creation. According to Wikipedia the online encyclopaedia "Sowande favours a much more political tone in his writing and seeks to promote an alliance or acquiescence to a change in the status quo and fate of the common man within the Nigerian society".

His plays are *Lamps in the Land* (1973), *Bar Beach Prelude* (1976), *Farewell to Babylon*, *The Night Before* and *The Angry Bridegroom* (1979), *Circus of Freedom Square* (1986) etc.

Wole Soyinka, a notable literati with international reputation who bagged the prestigious award of a Nobel Laureate in 1986 is another playwright with distinct commitment in myths and metaphysics. Most of his writings are based on the mythology of the Yoruba, with Ogun, the god of iron and war, as central influence. According to James Gibbs (4) "Soyinka treats mythology as the works of individuals which has been adopted by the community but which, nevertheless, remains susceptible to manipulations by individuals". Though myth enjoys a great presence in Soyinka's works, he nevertheless, rearranged it in the plays to suit his purpose on the stage. Soyinka argues that to use myth on stage.

It is necessary for me to bend it to my own requirements. I don't believe in carbon-copies in any art form. You have to select what you want from traditional sources and distort it if necessary (44).

Some of his plays include *The Trials of Brother Jero* (1963), *Jero's Metamorphosis* (1973), *A Dance of the Forests* (performed 1960, publ. 1963), *The Republican and the New Republican* (performed 1963), *Kongi's Harvest* (1967), *The Strong Breed* (1963), and *Death and the King's Horseman* (1975), *The Bacchae of Euripides* (1973) etc.

From the foregoing, it is evident that commitment in the Nigerian scene varies based on the ideology of the writer and his view of the society. Some are preoccupied with the socio-political happenings of their time, some historicism and traditional documentation; others observe the plights and issues of women in the society, while few documents myths and metaphysics based on a particular worldview.

2.7 Conclusion

The issue of Corruption which is an offshoot of selfish politicking has debased man. Today various issues and maladies as dominated the Nigerian society as a result of corrupt politics. And without apt remedy in her polity, the society will continue to retard.

Dramatists are therefore the mirror of the society; their literatures should reflect the society and prod out issues that plague man. Therefore this chapter has been able to review and analyse relevant literature on Theatre, Politics and Corruption in relation to the society.

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CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter seeks to systematically explore the various strategies and techniques used to present and gather the necessary data i.e information's imperative for this study. The method of data analysis and presentation adopted will be in consonance with the topic of study

Some key variables will be analyzed as regards this chapter. The first phase of this chapter will overtly look at the Research Design, which connotes the approach to this work; the second phase will examine the instruments or tools for collecting data and the last phase studies the method of data analyses and presentation.

3.2 Research Design

This is simply the plan or approach to the study. This study operates from the standpoint of *Once Upon a Tower*. Therefore it is sufficient to say that this research is a Literary research. A literary research is that which critically focuses on the in-depth analysis of any imaginative creative writing either in prose or verse form especially writings having excellence of form and artistic value.

Thus, the fact that this research is literary in nature suggests that it will involve the process of Textual Analysis. The design of this research is therefore to basically analyse the primary data of this study which is *Once Upon a Tower*.

3.3 Data Collection Instrument

The primary source for obtaining information in this study comes from the basic text to be analysed in this research which is *Once Upon a Tower*. Nevertheless other secondary

sources such as library tools and internet sources within the jurisdiction of politics and theatre will also be explored.

3.4 Method of Data Presentation and Analysis

The basic method of analysis appropriate for this research is the Functional Analysis approach. The functional analysis approach overtly examines selected part of the primary sources, paying rapt attention to their relevance, practicality and usefulness in relation to the society. It might be their aesthetic or educational relevance, but the bone of contention in Functional analysis is that it takes selected parts of the text, magnifies them by doing a thorough analysis of its parts.

Suffice to say, the primary source, *Once Upon a Tower*, will be analysed based on its Functionality in relation to Political Theatre and corruption. The relevance of the text towards the society in consonance with the topic of study with reference to Marxism will be the major parameters for analyzing.

3.5 Conclusion

From the fore going, this chapter has been able to present a detailed account of the research methodology according to which this research shall be conducted. Being a Literary Research, the major method to be employed as explained above is the Functional analysis approach which seeks to analyse textually, selected portion of the text based on their political inclination in relation to the society.

CHAPTER FOUR

DATA ANALYSIS

4.1 Introduction

This chapter seeks to present and dissect the various information's collected in the process of this research. Data from primary source will be analysed, moreover data from other secondary sources as regards the topic of study will also be examined.

The crux of this chapter will focus on the various political corruptions in Nigeria, their effect on the populace and the possible channels of dethroning this menace as demonstrated in the play text, *Once Upon a Tower*, using Marxism as a bedrock.

Femi Osofisan, emphasizing the need for a more artistic relevance in the political terrain of Nigeria posits:

History has trapped us and not only by the force of tradition, also by the kind of government been saddled with since independent by the treachery and travesties of the ruling class which have succeeded the colonial powers and continued to hold our people under siege and by the crying needs of the suffering majority of the populace... if we must change our societies of the theatre (indeed, all generic forms of literature, oral and written) must fulfil its vocation as an agent of progress, writers who create them have option but to pitch their camp on the side of the common people and against the formidable agent of the ruling class.(88)

The above submission of Osofisan is what Ojo Rasaki has accomplished in *Once Upon a Tower*, Bakare critically examines the various strands of political corruptions in Nigeria, especially in the educational sector and how they affect the society as a whole in an artistic way. Therefore political issues are central to the play.

4.2 Textual Analysis of *Once Upon a Tower*

Synopsis of *Once Upon a Tower*

This play reveals the major grim cum nefarious maladministration and corruption in a educational strata in Nigeria. The play captures the story of an assiduous gynecologist who was short-changed midway; he becomes half-baked as a result of university corruption and politics. The play opens with a frenzied aura, Omowaye Pedro enters the V.C.'s office with two masked men, Maito and Razor who descend heavily on the Vice-Chancellor and his cohorts all agape to see the once ambitious gynaecologist turned miscreant, he narrates the story of how he was maimed, employing flashback.

Hence, the play reveals the professor who masterminds the truncation of Pedro's future. Prof. Ijakadi Kurumbete with the help of the H.O.D. Dr. Ugolo, he selfishly ousts the lecturer who is to mould Pedro who is an exceptional intellectual. Kurumbete exemplifies this because of his subjective ambitions, he believes Dr. Akitikori will be a huge threat to him in future, so he ousts him out of the system and replaces him with a numb skull, Mr. Yemi, who is a loyal sweet boy to him. This affects Pedro as the right person who is to impart profound knowledge on him is out of the system.

Consequently, Pedro falls in love with Senator Ikeanobi's daughter, Khadijat but because of her father's insistence on marrying an illiterate chief, Pedro elopes with her and impregnates her, they unanimously agree to terminate the pregnancy. But prior to the nonsense he was taught by Dr. Yemi, he uses the wrong dosage of pills on her and she dies. But as nemesis would have it, Senator Ikeanobi is the one in charge of supplying the right chemical, apparatus, equipment to facilitate knowledge, but he selfishly siphones the money into his account. Because the Vice-Chancellor wants to prolong his stay as the VC, he accepts this and covers him up. The police apprehends Pedro and imprisons him because of Khadijat's death. Eventually, Pedro comes back for revenge with two miscreants; Maito and

Bobo Razor to avenge for Khadijat and being short-changed. After narrating the whole story, he kills Senator Ikeanobi and Professor Kurumbete.

Analysis of *Once Upon a Tower*

Theatrically, *Once Upon A Tower* is a play coloured with political incidents and intricacies on social change and revolutionary aesthetics which sought to enthrone a corruption-free society and dethrone the exploiting capitalist society especially in the educational sector. The dramaturgy questions the political status quo of the Nigerian educational system which has maimed majority of the students who mostly form the lower rungs in the society.

Corruption and maladministration within the academic strata is the main thematic preoccupation of the play. It is evident in almost all bits of the play as the playwright aims to expose the deadly influence of politics on the Nigeria academic system. The thirst for power, money and fame has ruled Nigeria politics ever since independence and this same trend has slowly inched its way into the academic system. In a bid to expose this trend, the playwright uses this play to reveal the extent to which the majority (basically students) have been maimed by the minority (academic elites) in all ramifications.

Personalities characterized by these traits in the play include Prof. Kurumbete, V.C., Senator Ikeanobi, Ogbuefi, Yemi, Ugolo amongst others. The aforementioned characters who are vested with the power of discipline and authority in the ivory tower are saliently involved in an intricate web of corruption & maladministration as they all connive to siphon large amounts of money meant for the beatification and progress of the ivory tower and also engaging in illicit sexual affairs with female students which is portrayed with the affair between Prof. Kurumbete and Miss. Julie.

Prof. Kurumbete is an archetypal characterization of scholars with great reputation within the conventional Nigerian academic setting who exemplifies all sort of corrupt practices ranging from sexual relationship with students, self centredness, nonchalant attitude towards the system etc as demonstrated in the play. As an academic his major preoccupation should be the welfare and prosperity of the students in Mariapinto University but alas reverse is the case. This can be gleaned from his conversation with Dr Ugolo

Ugolo:He is too good in his area. If we get him out, the system will suffer, our students will suffer.

Kurumbete: To hell with the system suffering. I hope you are fooling yourself thinking that you can help the system? Cant you see nobody cares about the system? Everybody is just an hanger-on just looking for how to survive via the system. Those who are in a position to make fast monetary rip offs from the system do so. It is a merchandice this system is not only suffering already but bleeding. So what difference will another kick make? The system has seen nine hundred and ninety nine to hell with a millennium. (page 31)

The above conversation between the duo, establishes the fact that those vested with the academic power to develop the educational system are even the machineries militating against its growth. Today in Nigeria lecturers are no longer concerned with the academic welfare of the students rather they are concerned with selfish corrupt politicking that will further maim the students.

Another strand of corruption, within the academic sector exemplified in the text is the illicit sexual affair that lecturers have with their female students in order to award them, unmerited marks. This cankerworm is rampant today not only in tertiary institutions alone, but in the educational sector as a whole. This was portrayed in the play with the affair between Prof. Kurumbete and Miss. Julie.

The diversified corrupt activities of Prof Kurumbete in the play portrays him as an individual with penchant for pride, greed, self-centeredness and corruption. Hence, in a bid

to establish his monopoly, he ousted Dr. Akitikori, the lecturer who is to groom the exceptional intellectual, Pedro. He opted for Yemi a nitwit whom he believes will be a loyal servant to him. This can be affirmed when he speaks to Ugolo

Ugolo: Ha... Prof... Yemi is too weak academically. He Is not a material to replace Akitikori

Kurumbete: Who cares? Is he going to teach your child? Look my dear, make no mistake about allowing your child to study in this country. If you don't have enough money to send your children to Europe for University education, then send them to Ghana, I know we only compensated Yemi for being a long serving junior staff of ours that was why we got him into the M.B.B.S programme. But if his becoming a lecturer will be the way out to deal with a boy who is a potential threat then why not? And don't forget....people like Yemi will pose no threat to us. He knows he is weak so he will be gentle, submissive ask no questions and continue to be our good boy. (Page 31-32).

This form of University corrupt politicking is archetypal to the Nigerian educational sector. Professors in a bid to assert power and establish their monopoly, go at any length even if it is to trample on the future of the students, so far their subjective ambitions are in place. The operative mode employed by the chorus affirms the gradual decline of the system when they sing thus:

Chorus: Later but later.....the tower on the silver eeeee
Later but later the on the bronze. (Page 1)

The above presupposes that the Nigerian University system was once on a platter of gold but due to the selfish and corrupt politicking of its administrators the University system is now in shambles.

Just as Karl Marx opined, Prof. Kurumbete, the V.C. and his acolytes the Chief, Senator and Emir are salient models of capitalists in contemporary Nigeria who control the means of production and resource allocation within the educational sector, rather than

fulfilling their primary obligation of beautifying the system. They are preoccupied with self aggrandization, amassing wealth and embezzling funds needed for infrastructural development within the sector. These capitalists are vested with the power of running the affairs of Mariapinto University, but instead they grow corrupt with power and masterminded the decline of the ivory tower. Their corrupt politicking can be justified from the conversation that ensued between the V.C., Emir and Chief after the convocation ceremony.

Chief: Mr Vice Chancellor, I have tremendous Joy for the way everything went smoothly.

Emir:by the time the president reads those beautifully worded speeches of ours in the newspapers I am sure he will give us another term. He will believe we are doing the job well. (Page 7)

In addition, the V.C. in a bid to prolong his stay as the Vice Chancellor, allows Senator Ikeanobi to siphon money allocated for the academic development of Mariapinto University. This can be affirmed from the words of Khadijat when she comments thus:

Khadijat:My dad here is the chairman house committee on education at the Senate. He uses his position and party affinity with the minister to corner ninety percent of the contract awards on educational matters. But because of his position as Senator he cannot operate as a contractor openly so he uses a dummy called Chief Ogbuefi Chukwuma as a front..... (Page 44).

The above implies that the drastic decline of the educational sector is not only in the hands of the Lecturers turned Gods alone but also the bigwigs of the university, who resort to university politics in order to amass wealth at the expense of the short-changing the students.

At the climax of the play, Pedro, due to the jargons he was taught by the nit wit, Dr.Yemi and due to the poor exposure he had to equipment and facilities within his specialization, carried out an abortion for his girlfriend, Khadijat, who eventually died. But as nemesis would have it, she is Senators daughter.

Pedro who came into the University ingenious and assiduous, left the Ivory tower half-baked and short changed. The playwright used Pedro's characterization as an ideal example of the exploited and oppressed students across Nigerian institutions, who struggle to bridge that wide gap between them the proletariat who constitute the lower rungs of the society and the bourgeoisie i.e the bigwigs of the society, by going to school in order to be self-actualised. But unfortunately, students are relegated to the background and are victims of dangerous University politics and grim corruption. Pedro's pitiable comments at the denouement of the play, expresses how the decadence perpetuated by Prof., the V.C and his acolytes destroyed his life and the system. He comments thus:

Pedro:Mr.Senator. I need no psychiatrist. You were not my teacher, but you constrained my teacher from teaching me properly. Tell me, who do you about contract? What do you know about chemicals what do you know about laboratory equipments that you cornered a contract meant for being supplied to this university? Of course you diverted the money into your bank account and supplied nothing. After graduation, I was still a stranger to some facilities I should have been familiar with even as a student. Do you know that was partly responsible for my using the wrong drugs to sedate your daughter and she died in the process? The reason for which I was sent to seven years imprisonment. Well.....I will save you the seven years! And you Professor Kurumbete you became paranoid with ambition and engineered dangerous scheming to ensure the young does not grow.....(Page63)

The exploitation faced by the lower rungs in the society was exemplified in the script through Senators disapproval of Pedro as the suitable suitor for his daughter because he feels they are not of the same class. This can be affirmed from his angry comments at Pedro, when he says:

Senator: You this small boy whose trousers never romances the floor. Havent I told you to stay away from my daughter..... Medical doctor or no medical doctor, my daughter is not meant for paupers like you to marry.....(48)

Thus, Karl Marx infers that exploitation will get to a certain height, when the capitalists will be overthrown, by the oppressed for a classless society to emerge. This was exemplified in the resolving part of the play when Pedro opted for revenge, accompanied by Bobo Razor and Maito, they took the bull by the horns and carried out justice themselves by storming into the Vice Chancellors office. He killed Professor Kurumbete, Senator and Dr. Yemi. Though Pedro and his acolytes were arrested, still that Revolutionary aesthetics to be carried out by the oppressed at the climax oppression, as postulated by Marx was established.

Although the playwright is not projecting Pedro's revolt as the right method of revolution, it is evident that Bakare employed the revolutionary trend as a means of conscientization, a strategy aimed at stirring the awareness of the oppressed in the society, to stand up and face the immediate social maladies circumventing their environment, perpetuated by the corrupt politicking of capitalists in the society. According to Gbileka:

Osofisan regards evolution as a seminal biological necessity. It is organic and capable of regenerating itself. Revolution is fissionable. An artist who devotes his work to the emancipation of his people will not wither, he will be renewed. (82)

Suffice to say that Bakare is an artist preoccupied with the emancipation of the exploited in the society.

4.3 Conclusion

From the fore going, it is evident that this chapter has been able to analyse the various available data and the primary source, *Once Upon a Tower* in relation to Political theatre and corruption. Moreover, it portrayed the various strands of political corruption in the text, especially within the educational sector and it also examined the way forward, as demonstrated in the text in form of revolution.

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CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

From the issues examined in the preceding chapters, it is evident that this research has been able to identify and discuss in details, Political theatre and Corruption in Nigeria drawing analysis from Ojo Bakares *Once Upon a Tower*. This research has dissected in details issues such as corruption, oppression, proletarian revolution among other unpleasant issues that plague Nigeria, especially within the educational sector.

This research work is divided into five chapters, the first chapter served as a general introduction, discussing the background to the study, statement of problem, purpose of study, research questions, significance as well as scope of study. Chapter two focused on the review of relevant literatures related to this study. Chapter three dwelt on the research methodology while chapter four analysed the text in relation to the research topic.

5.2 Conclusion

Thus far, we can conclude that we have attempted the analysis of the play *Once Upon a Tower* to show how corruption which is an offshoot of dangerous politicking, has maimed our society drastically especially within the educational sector, and how playwrights have employed political theatre as a tool for social commentary, truth and change.

5.3 Recommendations

With reference to the previous chapters, it has been established that most African writers never failed to capture and reflect the happenings in the African society, by paying close attention to the socio-political issues therein in order to correct the anomalies in the

society and hasten social change, and this is what Bakare Ojo Rasaki has done in *Once Upon a Tower*.

Thus, this research work to some extent has been able to analyse the ills and issues of the society, issues that stem out of selfish politicking and corruption, such as squander mania, lackadaisical attitude by lecturers towards the University system, greed, graft amongst others, especially as it affects the educational sector. Apart from analysing the cause and effect of these problems perpetuated by the capitalists on the populace, possible solution were proffered to the problems, which centres on the proletarian revolution as propounded by Marxism. ..

Bakare in *Once Upon a Tower*, portrayed that the ills, problems and issues that the society faces, which is as a result of mans greed to attain wealth, as well as over ambitiousness, will continue to retard the society and debase man, until the oppressed rise up to the challenge, thereby taking the bull by the horns, to liberate themselves from the inhumane treatment they are subjected to, just as Pedro did in the play although in a wrong way. Though Pedro revolted in a wrong and criminal way and was arrested, but still that revolutionary aesthetics was demonstrated. The playwright used his revolution, to mobilise, conscientize and stir the awareness of the populace to rise up to challenge and overthrow the oppressing status quo, for a more socialistic society to evolve.

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