

The Fusion of

Arts, Culture And Education

For National Integration

(A Festschrift for Dr. Basil Ledogo Wikina)



Editor:
Chris Omotosho

The Fusion of Arts, Culture and Education for National Integration

A Festschrift for Dr. Basil Ledogo Wikina

Edited by:
Chris Omotosho, PhD

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A Festschrift for Dr. Basil Ledogo Wikina
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Preface

"Celebration of life". is a phrase that I had questioned its scope, relevance and content. It seems the society has conditioned it to be used for the dead. Beyond its usage and the limitation given to it, I think life should be celebrated when one is still living; when the figure at the centre of the celebration can appreciate whatever is being done for him/her. People may not likely know the import of what they have done, in their day to day activities or the impact they have made in the course of discharging their official duties. This is common amongst the teachers, not even with the common but questionable saying that "the reward of a teacher is in heaven". For someone who had done so well and contributed his fair quota to the development of education in Nigeria, through teaching and raising up of men and women for thirty-one years; such a life should be celebrated whilst he is still living; for it is a no mean feat.

Books live after men. It is therefore apt for us to, in a way; immortalize this quintessential teacher, as he is retiring from active service, by putting a book together in his honour. This is being done not only because he is a Creative Writer but also because he has contributed to knowledge with his well researched scholarly papers that have appeared as chapters in different books and journals. Much more is the undeniable fact that Dr. Wikina, as Dean of School of Arts and Social Sciences Federal College of Education Abeokuta, started first the noble idea of honouring retiring Lecturers with publication of books in the college, which he did for Messrs O.J. Iwuanyanwu and S.S. Ogbonna. It is then appropriate that such a man should be treated with the same treatment and honour he had given to the people before him.

This book does not conform to the known style of a Festschrift as it is craftly divided into three unique different parts. The first part focuses on Dr. Wikina with a no-hold back interview with him about his background, his experiences and his works as a creative writer. The import of this is for the coming generations to know more about this exceptional man and learn from him. The second part of the book is a collection of a twenty well researched papers

from scholars on arts, culture, religion, society and education. It is the belief that those papers would contribute to knowledge and extend the frontiers of learning. The third part of the book is an assemblage of people's views and opinions about the person of Dr. Wikina. This was taken from a selected few colleagues, ex-students and friends that Dr. Wikina had related with, in one way or the other.

A sincere appreciation goes to everyone that made this book a possibility. First are the members of Staff of the Department of Theatre Arts Federal College of Education Abeokuta. All the Scholars whose papers make up this book are appreciated for sharing their knowledge for others to learn from. The friends, colleagues and ex-students of Dr. Wikina who volunteered to say one or two things about the man are warmly appreciated. This is not leaving out generation of Dr. Wikina's ex-students who contributed immensely, in one way or the other to all that were put together in honouring their cherished teacher. Dr. Femi Adedina, a long time friend of Dr. Wikina and school mate, is appreciated for taking time, out of his tight schedule, to write the foreword to the book. It is hoped that this book would serve the purpose it is meant for.

Chris Omotosho, PhD

Foreword

Theatre is life, life is theatre. The two concepts are intertwined and linked. Hence we have theatre reflecting life and life being theatrical. This is one of the reasons for Shakespeare's axiom in *As you like it* that:

All the world is a stage,

And all the men and women merely players.

They have exits and entrances :

And one man in his time plays many parts,...

As you like it, (Act 2, Scene 7)

Our man, Basil Ledogo WIKINA has performed on one of the stages of his life and is ready to exit this stage and enter another stage before he reaches the last stage which is:

... Last scene of all,

That ends this strange eventful history,

Is second childishness and mere oblivion;

Sans teeth, sans eyes, sans taste, sans everything.

As you like it, (Act 2, Scene 7)

As a man of the Theatre and one who has traversed the Theatre through practice as a professional on the field as a TV Drama producer and actor in NTA Port Harcourt's *Willy- Willy*, a Director and Playwright in Educational Theatre and a teacher of Drama teachers as an academic, what better way to celebrate him except through a Festschrift? However, who is this man of timber and calibre in Theatre?

I met Basil Ledogo WIKINA in University of Calabar Theatre Arts Department where he was a year my senior. The environment in the department then under the Lyndersays-Dexter and Dany- was one in which the staff and students constituted one large and happy family. There was a thorough interaction of all classes and levels without discrimination. The departmental productions in every semester brought us all together, "the newbies and the staylites". We were all together both students and staff. It was through this exercise that I met the

gentle Basil. A somewhat taciturn man of few words, he was and still an ebullient and vibrant person in his own quiet ways and a gentleman to have around. His laughter, jokes and "bon vivant" nature recommends him to many. I did not then in 1978-1981 when I met him ever thought of him leaving the coastal Rivers State of the South- South to come and take a job in my State, Ogun.

The moment I found out that he is in Federal College of Education (FCE) Abeokuta, it generated a series of cooperation and linkages between his institution and mine- Adeniran Ogunsanya College of Education, Oto/Ijanikin. I was the National Commission on Colleges of Education (NCCE) Accreditor who accredited the Theatre Arts Department during their second year of existence. They scaled through and the programme was approved for FCE, Abeokuta. Basil WIKINA was our External Examiner for the Department of Theatre Arts in Adeniran Ogunsanya College of Education, Oto/Ijanikin for many years. As a gentleman, Ledogo served us faithfully and loyally for the many years and he has always been a man of honour and principles.

I am therefore not surprised that a Festschrift is being sponsored for him by his department with contribution from many scholars. This Festschrift however, is unique in the sense that it contained three interrelated components: the in-depth interview with the celebrant, the section of well researched papers on arts, theatre, culture, religion, society and education and the third section of an assemblage of people's views and opinions of the man, Dr. Basil Ledogo WIKINA. However, one needs to give kudos to the woman- Dr. Pat WIKINA- beside and behind this Theatre colossus, for holding forth at home front and being with Ledogo as he leaves steps on the theatrical field and stage. This Festschrift is a viable resource book that not only open our eyes to the life and times of an erudite theatre scholar but also helps us to understand the Theatre more. I therefore advise all readers as we dive into the book to satisfy our hunger for understanding the man **Dr. Basil Ledogo WIKINA** while filling our curiosity of Theatre as a field of study that is a subject of relegation over the ages but which

continues to be relevant in every epoch and era despite all efforts to repress it.

Femi ADEDINA PhD.

(Femi ADEDINA is a former Deputy Provost of Adeniran Ogunsanya College of Education, Oto/Ijanikin (AO COED). He is writer; novelist, short story writer, essayist, poet, film and play direction. He is a Chief Lecturer at the Department of Theatre Arts AO COED and a part time lecturer at Department of English Studies, Tai Solarin University of Education, Ijagun.)

Notes on Contributors

- * **Chris Omotosho, PhD** a Chief Lecturer in the Department of Theatre Arts, Federal College of Education Abeokuta; where he currently occupies the seat of headship.
- * **Iheanacho C. Iweha**, is a Senior Lecturer in the Department of Theatre Arts, Federal College of Education, Zaria. His areas of research interests are Playwriting, Television/Film and Repertory to Secondary Schools.
- * **Nkemdirim Olubunmi Adedina, PhD** is a Chief Lecturer and current Head of the Department of Theatre Arts; Adeniran Ogunsanya College of Education Oto/Ijanikin, Lagos State.
- * **Victor Tunji Taiwo, PhD** is a Lecturer in the Department of Theatre Arts, Adeniran Ogunsanya College of Education Oto/Ijanikin, Lagos.
- * **Oluwatoyin Ogunkunbi**, lectures in the Department of Theatre Arts, Federal College of Education Abeokuta.
- * **Taiwo Omololu Abe**, is a Lecturer in the Department of Media and Performing Studies, Bamidele Olumilua University of Education, Science and Technology Ikere Ekiti, Ekiti State.
- * **Hameed Olutoba Lawal**, is a Chief Lecturer and current Head of the Department of Theatre Arts; Federal College of Education (SP.) Oyo, Oyo State.
- * **Tomori Oluwunmi, PhD** is a Chief Lecturer in the Department of Theatre Arts, Federal College of Education Abeokuta, where he teaches Media Arts.
- * **Adekunle Oludare Adeniyi**, is a Lecturer in the Department of Theatre Arts, Federal College of Education Abeokuta where he teaches Theatre Management.
- * **Jamal Caleb Apena**, is a Lecturer in the Department of Cultural and Creative Arts Michael Otedola College of Primary Education, Noforija Epe, Lagos where he coordinates the Drama Unit of the Department.
- * **Sunday Akin Akinyele**, is a Lecturer in the Department of Computer Science, Federal College of Education Abeokuta.
- * **Oladapo Joseph Elugbadebo, PhD** is a Lecturer in the Department of Computer Science, Federal College of Education

Abeokuta.

- * Felix Ige **Ogunmola**, is a Lecturer and current Head of the Department of Music, Federal College of Education, Abeokuta.
- * Olakunle George **Olanipekun**, is a Lecturer in the Department of Music, Federal College of Education, Abeokuta.
- * Olamide **Igbekoyi**, is of the Department of Music, Federal College of Education, Abeokuta.
- * Oluwaseun Abiodun **Fabusuyi**, is a Lecturer in the Department of Theatre Arts, Federal College of Education Abeokuta where he teaches Dance and Choreography.
- * Olushola Emmanuel **Bamidele**, is a Dancer, Drummer and Administrative Officer with the Department of Theatre Arts, Federal College of Education Abeokuta.
- * Tuoyo Edward **Arueyingho**, (B.A., M.A. Theatre Arts) is a University Administrator, Occupational Health and Safety Professional; member, Nigerian Institute of Management (Chartered), and a member of Institute of Safety Professionals of Nigeria (ISPON). He has interest in Designing Safe Working Space.
- * Kapnim Ini **Usoro**, a Theatre Arts graduate of Akwa Ibom State University. She is a Corp Member currently serving with the Department of Theatre Arts, Federal College of Education Abeokuta.
- * Oluwaseun Esther **Oke**, a Performing Arts graduate of Olabisi Onabanjo University, Ago Iwoye. She is a Corp Member currently serving with the Department of Theatre Arts, Federal College of Education Abeokuta.
- * Babajide David **Arogunmasa**, lectures in the Department of Theatre and Creative Arts, Adeyemi College of Education, Ondo.
- * Olufemi Akanji **Olaleye**, PhD lectures in the Department of Music Technology, Federal Polytechnic Ilaro.
- * Samuel Kehinde **Fabunmi**, PhD lectures in the Department of Christian Religious Studies, Federal College of Education Abeokuta.
- * Adekunle Emmanuel **Makanjuola**, lectures in the Department of Social Studies, Federal College of Education Abeokuta.
- * Kehinde Gabriel **Adelegun**, lectures in the Department of

Social Studies, Federal College of Education Abeokuta.

- * Taofeek Taiyeola **Otubanjo**, lectures in the Department of Social Studies, Tai Solarin College of Education, Omu Ijebu Ogun State.
- * Victor Akinsanya **Idowu**, lectures in the Department of Adult and Non-Formal Education, Federal College of Education Abeokuta.
- * Yele **Balogun** is a creative artiste, film writer and producer, website designer, website host, general internet marketer, motivational speaker & life coach. He is currently working on <http://www.onlinemoviemart.com> for film marketing amongst other websites.

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*Three: The Playwright as a Social
Commentator: A Focus on Basil Wikina's
Resurrection of the Dead*

Nkemdirim Oluhunmi ADEDINA PhD &
Victor Tunji TAIWO PhD

Introduction

I have written about my own experiences and about what I have seen in others around me. I have been true to all this and have not cheated my generation. I did not attempt to simplify matters and issues for the audience when presenting my plays, though that would have been easier occupation My plays ... contain my perceptions of society and its value and I cannot write what I do not perceive (Vijay, 1966: 71)

The quotation above is not accidental; rather, it is to serve as an optical instrument that posits a playwright as a social commentator who paints the creative pictures of the societal phenomena based on his perceptions and values on which the society is premised. In this regard, the use of drama becomes a significant tool employed to make and remake the society by commenting and critiquing on societal occurrences. There is scarcely any society where comments on political, social, economic, religious, moral, and ethical issues are often less discussed by the playwright in form of social commentary. Accordingly, a playwright is concerned as an individual who

writes a play. Such dramatist use play writing as a way of sharing ideas, intentions, facts, views, opinions, resentments and thoughts over societal issues. The playwright reflects the realities about life, events, situations, and experiences of the society. This is often done with the idea of implementing or promoting change by informing the public in general concerning existing problems or challenges, thereby appealing to people's sense of justice. Hence, a playwright runs social commentary as a form of communication through documented texts and in dramatic forms. In the context of the play under review, Basil Wikina, a playwright, exhibits his dexterity by expressing his views, opinions, experiences and thoughts over socio-political cultures in our society. As a social commentator, how has his commentary been a successful weapon of change to some societal ills? This is one out of the many questions this paper sets out to answer concerning a playwright as a social commentator with a focus on the work of Basil Wikina, *Resurrection of the Dead*.

Who is a Playwright?

Playwriting as an art emerged in Western Literature of Ancient Greeks, right from the time of Sophocles, Euripides, Aeschylus, Aristophanes and Euripides around 5 Century B.C. The playwright is a craft person that writes a play through inspiration, reflecting his creative ability to change realities to fictions. The playwright inspires many truths. The playwright is often faced with lots of multiple judgments and conflicting opinions because of his exposure and insight to "truth" which to him is a mirage to

readers or audience. Going by Plato's description, "Poets, (Playwrights) are portrayed as the media of truth which makes them serve a supernatural efficient cause (Gonna, 2020). By representing the realities of life through imagination, a playwright makes statements which may be rightly or wrongly interpreted by his audience. He is the courier of messages meant for a particular people, culture or movement, coded in words, concepts and ideals which are familiar in his mind (Umenyilorah, 2015). He is therefore bound to make pronouncements which may be termed good or bad depending on the interpretation associated with his play by the audience. Modern drama has produced many playwrights who have made landmarks, in this art. They include, Williams Shakespeare, Jean Pierre, Paul Satre, Wole Soyinka, J. P. Clark, Ola Rotimi, Bode Sowande, Femi Osofisan, Ahmed Yerima, Basil Wikina and a host of other emerging playwrights. A playwright fulfills some of the pertinent functions attributed to drama by educating, enlightening, informing and entertaining the audience. They are able to achieve this by communication shrouded to make meaning. Outstanding among modes of communication at a playwright's disposal is dialogue, spoken by characters in the play while reading or during a theatrical production. This further makes it difficult for a playwright to disengage himself totally from his words. In actual fact, he is seen speaking throughout the play based on his perception of the situation he is re-creating. The playwright is a free cogent member of society who challenges the status quo from time to time irrespective of the outcome or uproar it might

generate.

Meet the Playwright: Basil Wikina

According to Rotimi (2007:1) *The struggles of man begin at birth...* This best describes the beginning of the struggles of Basil Ledogo Wikina in life. He was born into the family of Wikina on November 11, 1956 in Kono village, Khoma Local Government Area of Rivers State in the present day Nigeria. He attended Stella Maris College, Port Harcourt for his post-primary education where he obtained his West African School Certificate (W.A.S.C) in 1975. His quest for education pushed him to the University of Calabar (UNICAL), where he bagged his Bachelor of Arts (B.A. Hons) Degree in Theatre Arts in 1981. As a way of quenching the thirst of his educational pursuit, Wikina further attended the University of Port Harcourt for his Post Graduate Diploma in Education (PGDE) in 1987, to qualify as a professional teacher. In his bid to tap into the wealth of knowledge and pool of studies of the premier University, Ledogo equally enrolled into the prestigious University of Ibadan and graduated with Masters and PhD degrees in Theatre Arts in 1996 and 2017 respectively. This great Thespian also added to the feather of his academic feats, two proficiency certificates in Computer from reputable Institutions in Abeokuta, Ogun State.

As a prolific writer, Basil has displayed and is still displaying a high level of dexterity and experiences in his daily endeavours. These cut across educational sectors where he has taught at both Secondary and post-Secondary levels of Nigerian Educational system. He contributed immensely towards the establishment of

the Department of Theatre Arts at the Federal College of Education (FCE), Osiele, Abeokuta, Ogun State in January, 2004. This turned out successfully due to his experiences garnered as an educationist for fourteen (14) years in the Department of English that served as a vessel that birthed Department of Theatre Arts. Being the founding father and the pioneer Head of the Department of Theatre Arts, Basil has been with the Federal College of Education, Abeokuta for three decades.

Beyond the corners of Federal College of Education in the ancient rock city, Ledogo has spread his tentacles to the other parts of high institutions of learning where he teaches Drama courses at the Centre For Degree Programmes (in affiliation with the University of Ibadan) of the College. Also, he recently completed his one year Sabbatical leave as he rose from the College's status of Chief Lecturer (CL) as equivalent to 'Professor' cadre in the University, to the rank of an Associate Professor (AP) at the Federal University, Otueke, Bayelsa State in 2019/2020 academic session. In addition, he has taught and supervised Postgraduate students' dissertations at the Centre for Sandwich and Professional Diploma Programmes, Federal College of Education Abeokuta, Ogun State.

Dr. Wikina has served in various administrative capacities within the Federal College of Education and outside the College. He was the Director for Degree Programmes (2017-2018); Dean, Students' Affairs (2012-2016) and Dean, School of Arts and Social and Sciences (2008-2010). He has served in various Committees as Chairman, Secretary and Member thereby

contributing immensely to the development, outcome and success of each committee. He has also served as External Examiner, involved in moderation, accreditation and assessment of Colleges' Academics exercises in Federal College of Education (Special), Oyo, Adeniran Ogunsanya College of Education, Oto/Ijanikin, Lagos and Michael Otedola College of Primary Education, Epe, Lagos.

Basil is a member of notable professional bodies like Association of Nigerian Authors (ANA), Society of Nigerian Theatre Arts, (SONTA), National Association of Nigerian Theatre Arts Practitioners (NANTAP), National Association of Theatre Educators (NATE) and American Alliance of Theatre Educators (AATE). He has to his credits not less than fifty-five (55) academic publications ranging from journal articles, chapters in books, published books, edited and co-edited books. He attended and still attends conferences, seminars, workshops alongside with stage, television and film productions. As a man of many parts, he is an endowed dramatist and playwright.

The Playwright and Society

Since the inception of communities and social development, culture, economy, politics and traditions of man have all been in existence. In many ways, man has always used art to portray his society and happenings around him, for art to be beneficial, early men explored art through various means such as, paintings, dancing, singing, molding, crafts and so on. In modern age, which brought about formal theatre, other forms of artistic endeavours

have gained expression through play writing, which is the focus of this paper.

Obadiagwu (2003:94), opines that "a writer must be in tune with the politics of his nation. He must penetrate the deeds and socio-political terrain of his nation in order to lay bare the inherent contradictions that encapsulate society". Building on this premise, a playwright's mission is to change the society, not merely observe it. This may transform him to an activist, the voice of the voiceless, a critic or a defender of human rights. Some Nigerian playwrights that have metamorphosed to this category are, J.P. Clark, Wole Soyinka, Femi Osofisan etc. They spark discussions leading to more humanistic decisions, like, change in power, leadership, economy, business, restructuring, re-orientation and so on. A playwright is indebted to his society as the voice of the people, teacher and instructor, by producing plays that are socially relevant. He interprets historical, sociological, religious, economic and cultural issues prevalent in his time and by so doing keep them in an archive to outlive him. Bolt (2015), identifies two germane questions that must be answered to determine the extent of success of the work of playwrights.

- i. Have they succeeded in putting across their views to the society?
- ii. Is there any positive change in attitude of the masses that indicate that they have been

influenced by the efforts of those writers? (Bolt, 2015: 4).

In the same vein, he further affirms that the playwright as dramatists have used the medium of drama to comment on the prevailing situation in the country. Through the use of epic theatre and the audience's conception of theatre as a place to relax and to forget one's sorrow and anxiety; the dramatist uses the theatre as a place for the examination and discussion of social ills (Bolt, 2015: 4).

This places the playwright as the conscience of his society. It therefore rests on him to make his people aware of cogent issues as they relate to them, by unveiling their causes and prescribing possible solutions. A playwright may decide to take sides or sit on the fence in the process of his discourse. Whichever posture he adopts, his stance, and opinions in his play become social comments that can trigger critical thinking and action. Gbileka (2012:28) aptly describes this situation:

Whether or not he is aware of it, his work reflects one or more aspect of intense economic, political, cultural and ideological struggles in a society. What he can choose is one of the either sides of the forces and classes that try to keep the people down. What he or she cannot do is to remain neutral.

The impact of a play will help people realize that apart from entertainment, play is a medium of information, education and

enlightenment. If Nigerian playwrights are committed to their art, it will bring about changes in the society. A playwright devotes his works to problems of the masses thereby creating "a unique theatre where he seeks to rouse his audience into critical awareness of the prevailing social decadence and thus move them to take appropriate action" (Bakare, 1999:34). Enekwe's sees the role of a playwright from another dimension in his comments, "as to my writing and mainly for the stage, let us say I want desperately to get close to the spectator, to each and every one drama is the strength for nation building (Enekwe, 2001:7). This means that the playwright's art becomes functional when it is in form of drama through theatre to target audience, who are the real end consumers. The audience attains a positive awareness and begins to see the world in a new way, they never envisaged. This way, drama shocks the audience out of their lethargy and stirs up thoughts that would propel them into action. "Here, the primary virtue of drama seems... to lie in its subversive potential, that explore charge hidden behind the façade of entertainment and which must be tapped, controlled and made to explode for the use of our people and for mankind" (Ariyo, 2011:16). Playwrights should therefore place premium on the functional potential of their art and explore its utilitarian ability to address concrete realities of our time. By writing and producing plays that address social problems, dramatists, raise their voices by presenting societal ills in their literary works and proffering solutions to them, thereby fulfilling their sociological function to the society.

Analysis of Basil Wikina's Resurrection of the Dead

The play, *Resurrection of the Dead*, is a social commentary on politics in Nigeria. Its main treatment is on governance in a democratic dispensation, as played out by using the Local Government structure. The play though written in 2010 still bears relevance till date as the issues raised by Wikina remain germane to Nigerian politics, power and leadership. His choice of Local Government is an indication that the decadence in politics is deeply rooted in all tiers of government. Local Governments are expected to be closer to the people at grassroots level, reaching out to masses to improve their lot, welfare and well-being. This however, is the direct opposite as governance at Local Governments has become a rat race of man eating man. Local Government Chairman, Simeon Thompson reneges on his promises to improve the community, engages in bickering within the party, abuses power, displays high level of corruption, lacks moral standing and is a good example of bad leadership. He is insensitive to the plights of the people he made vain promises to before election, thereby dashing their hopes. He uses council funds to establish personal relationships and improve ties with political allies and supposed 'god fathers'. He promises to give Chief Fege his daughter, Victoria, as wife against her wishes and that of his wife, Mrs. Harry. This of course, is in exchange for his selfish motive to curry favour from Chief Fege, a political warlord in his region. The marriage is meant to strengthen his bond in exchange for votes in his second term bid.

Chairman: Do not think I am being selfish or stupid but her marriage to Chief Fegewill enable me capture all

the votes in our Local Government Area.

Mrs. Harry: You mean her marriage has political motivation. You want to mortgage her comfort to achieve your political ambitions (P. 32).

The Chairman denies his community of dividends of democracy by depriving them of developmental projects and social amenities. Even the hospital project, selfishly situated in his wife's village is finally discontinued and the money diverted for other purposes. In fact, people in the community are taken as fools at his mercy.

Chairman: I have to confide in you that the project is not on our priority list now but the people are too daft to know anything (P. 16).

Right under his leadership, councilors are having a field day fighting over their shares from funds meant for projects to benefit the populace. Messrs Mathew and Sam David lay accusations and counter accusations of embezzlement on each other that almost results in a duel between the duo.

Mathew: Some disgruntled elements in that town keep pointing accusing fingers at me everyday that I have embezzled all the money you voted for some development projects (P.17).

Sam David: Yes, we gathered from a very reliable source that all the money you voted for the development of our community has been used by this man to marry two new wives ... (P. 18).

The chairman engages in reckless spending, embezzlement and

misappropriation of funds meant for projects. He doles out money to Chief Jato and Chief Fege for their personal gains to retain their favour. Furthermore his illicit affairs with his secretary, Grace, which leads to pregnancy gulps part of the funds when they both proceeded on an overseas tour for three months, at the expenses of the people's wellbeing. His greed and covetousness is insatiable as he is ready to go to any length to remain in power to continue to enjoy the benefits of his office and position. He is not ready to go back to his previous life and would sacrifice anything and anyone to enjoy a second tenure.

Despite Chief Harry's efforts, his expectations are dashed as his daughter bluntly refuse to marry Chief Fege, Mr. Mathew and Sam David re-unite to become a formidable team and Mr. Mathew becomes a strong opposition at the next polls.

Mathew: We cannot be taken for a cheap ride again, we have had enough...

Chairman: (*Obviously shaken*) I must confess that I do not quite understand you...

Mathew: It may interest you to know that we have resolved our differences and I have been nominated to slug it out with you at the next election (P.55)

Also, his properties in the village are destroyed and his home disintegrates as his daughter, Victoria is impregnated by Joe, her heartthrob. His life finally goes into shatters with the announcement of the victory of Mr. Mathew as the new chairman of the local government.

The play captures the rhetorics and history of governance, power

and politics, explicitly highlighting the failure of leaders. It further explores untold hardship encountered by masses by denying them of social amenities such as schools, roads, hospitals, etc. At the end of the play, there is a call on the people to, through their votes, effect changes in leadership so as to enjoy good governance.

Villagers: Away with your gift. Thief, rogues, liars. You cannot deceive us again... (P.67)

This social awakening is followed up by a joint action which results in physical attack on the Chairman who escapes by the whiskers while Chief Fege is not as lucky as he face the full wrath of the people. Alhaji Jato plans his escape mission to London with a promise to return when the coast is clear. In other words, the playwright's message is that, the people are in a better position to choose good leaders if they desire good governance and dividends of democracy.

Basil Wikina as a Social Commentator

Wikina as a playwright has attempted to make an objective evaluation, by exposing and critically assessing socio-political conditions in his immediate society. As a member of the community represented in his play, he decries the unfair and unjust treatment of those in power. To succinctly express this, he creates the character of Chief Harry, the Chairman to play out the excesses of leaders in authority and the plight of followers. He succeeds in making social comments in several aspects of the society as would be discussed in proceeding paragraphs.

Selfish and Self-centered Leaders

Alongside the Chairman, Chief Fege and Alhaji Jato represent the upper class in the society who are only concerned with personal gains. Money for developmental projects are diverted and squandered for personal gains while the masses continue to groan and writhe in pains. This is coupled with their insatiable quest to remain relevant and in power always, either in person or through their stooges as seen in the Chairman's discussion with his wife

Chairman: Do not tell me that you would like to see us pack out of this house to that bloody village (P. 38).

In response, the playwright makes a comment on the above lines of Chief Harry through his wife, Mrs. Harry who opposes his way of life...

Mrs. Harry: But we were living there before we came here.

Chairman: That was all in the past. Anyone who says that power is not enjoyable should go and jump into the Opobo River and die. As for me, I will hold on to this post until I am tired (P. 38).

The playwright's opinion here is that leaders in positions of power should live a modest life devoid of extravagance bearing in mind their humble beginnings.

Abuse of Power

The Chairman uses his position to give favour to his political aides and cohorts. Consignment of goods of Chief Fege is expressly granted permission for clearance at the Wharf without necessary checks. The Chairman engages in a foreign tour with Grace, his secretary, which is against work ethics where he lavishes Local Government council's money on her for three

months.

Chairman: I have booked our flight on Belview Airlines. I think we both need a long rest after the hard work (P.38).

During this period, he is absent from work, thereby constituting a clog in the wheel of progress to his community. He actually hands over the running of his office to Dan, his office boy, whom he refers to as "a foolish boy". This, though an aberration, is a common practice of political office holders, even in the National assembly and House of Representatives, where most seats are empty during sessions.

Mismanagement, Embezzlement and Corruption

Wikina makes lots of comments on this aspect of the play. The chairman signs cheques and disbursed money to Alhaji Jato for a project he knows will not materialize while the latter gives him a gift in return. It is evident that Chief Harry, the Chairman has no plans neither did he have good intentions of his people at heart right from the very beginning. He confirms this to Alhaji Jato,

Chief Harry: I have to confide in you that the project is not on our priority list now but the people are too daft to know anything... (P.15).

Wikina emphasizes the ignorance of the ruled as they show little or no interest about accountability from the rulers. So, politicians in power embezzle money without recourse. There are many cases of mismanagement and embezzlement of fund by government officials over time. A lot of government officials are

culpable but little progress have been made by the government of the day to kick corruption out of governance. However, the villagers are stirred to action when they descend on Chief Harry by burning down his house in the village. Chief Fege and Alhaji Jato are not spared of this instantaneous judgment. Chief Fege is wounded at the rally and in hospital, Chairman Harry escapes by the whiskers, while Alhaji Jato decides to go into self-exile. In other words, Wikina is of the opinion that all corrupt leaders be rooted out of government.

God Fatherism

The issue of God- fatherism as prevalent in Nigerian politics in recent times is becoming monstrous. God fathers are influential and affluent leaders who have arrogated so much power to themselves, to the extent that they take up godlike dispositions. The playwright paints Chief Fege and Alhaji Jato in this light. The Chairman plans to lean on their influence in his desperate ambition to remain in power. The Playwright proceeds to expose their illegalities and misdemeanor in governance and how they live on their mentees who are mere stooges to them. They possess entitlement spirits, arrogate power to themselves and live large at the expense of the masses. Wikina depicts them as irrelevant in governance when he reduces them to losers at the end of the play. Chief Harry relies so much on supports from his two god fathers to remain in office for a second term. They are however confounded when their gifts are rejected at the rally.

Villagers: Away with your gift. Thief, rogues liars. You cannot deceive us again. (P. 65).

The imposition of Chief Harry for a second term fails and the people have a final say. Presently, god fatherism is a ravaging factor in Nigerian politics. This is why there are so many inefficient and ineffective leaders in governance, who cannot deliver dividends of democracy to the people but remain obliged to their god fathers.

Revolution

Wikina calls for a revolution as the only way to tackle politics, governance and leadership problems in Nigeria. Unless the oppressed awake from their slumber and decry injustice meted on them, it will continue. Villagers rise to the challenge by supporting Mr. Mathew, a better individual than Chief Harry, despite the backings of his god fathers. They also decide not to lower their integrity anymore by collecting gifts that would continue to enslave them. Wikina has also lent a voice just like other contemporary playwrights to "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 class" (Okeke, 2010: 113-114). By so doing, Wikina rouses the people's consciousness, pushes them to critical thinking followed up by action. In a nut shell, Wikina's statement to the masses here is that their liberation lies with them. The power lies in their votes to remove bad leaders and bring about positive changes for a better society.

Conclusion

Wikina's expository attempt at painting the picture of inadequacy

of some Nigerian leaders is aptly positioned as a major reference point that has led Nigeria to the precipice of destruction. He is strongly against their excesses and suggests that they be punished in any way possible. Though he sees Nigeria as a failed state, yet he believes that there is hope especially if the structures of god fathers are destroyed. This to him has been a plague on Nigerian politics for some time. He further raises some questions which are implied in the play for readers and audience and expects them to provide answers. Chief among such questions is, how long will we continue to wait for a messiah that will salvage the deplorable situation we are in presently if we fail to rise up? A lead to this question is clear in the title of the play *Resurrection of the Dead*, implying that the masses are dead but could resurrect from their inactivity and passivity. This, according to Wikina, is the greatest comment on this societal flaw and shortcoming. This is therefore a clarion call to followers to rise up to the challenge of choosing good leaders by voting rightly for people of integrity to take over the reins of leadership in Nigeria.

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