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Research Article

NIGERIA'S ABSURD POLITICS AND GOVERNANCE: A CRITICAL ANALYSIS OF OLA ROTIMI'S DRAMA

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ABSTRACT

As numerous Nigerian playwrights, including Soyinka, Sowande, Osofisan, Hagher, yerima, and others, who have meticulously reflected the dreadful performances of Nigerian politicians, or what they are known as the neo-imperialists who took power from the colonial masters, the writers' dedication to socio-political issues is commendable enough. As a critical discourse, this article revealed Ola Rotimi's dramatic culture's iconoclastic scope in relation to politics and governance. This article addresses the idiocy and emptiness of Nigerian sociopolitical icons through an examination of his dramaturge within the practice. This paper examines two of his plays in depth using the Reader-response/Receptive theories and methodologies of hermeneutics; Holding Talks and Our Husband Has Gone Mad Again spotting the new features, images, and images that show how absurd and pointless Nigerian politics and governance are.

KEYWORDS

Drama, idiocy, emptiness, politics, and governance

INTRODUCTION

Men enter into definite relations of production in the social production of their life that are indispensable and independent of their will, relations of production

that correspond to a definite stage of development of their material productive forces. It will not be out of place if we begin the text of this paper by citing Marx

and Engels' Extract from Preface to A Contribution to the Critique of Political Economy. The real foundation of society is the economic structure of society, which is made up of these production relationships. On top of this structure are the legal and political superstructures, and specific forms of social consciousness are related to them. The social, political, and intellectual processes in general are influenced by the mode of production of material life. Men's being is not determined by their consciousness; rather, their social being is what determines their consciousness.

Because of this, all arts are reproductions of their host societies, going back to the creation of literature. Without a strong socio-political context, no good literary text exists. This is based on the fact that the given circumstances, or unique combination of present and past, appear at the beginning of almost all plays. Others use terms like literary landscape, texture, local detail, playwright's setting, social context, and plot foundations. Their meanings are identical. The specific circumstances under which the play's action takes place are called "given circumstances." As a result, any writer, I suppose, has the impression that the environment in which he was born is nothing less than a plot to prevent him from developing his talent, and this attitude certainly has a lot of support. On the other hand, the artist is only driven to make his talent important because the world looks at it with such frightening indifference.

Therefore, it is not an exaggeration to assert that contemporary playwrights from Nigeria are poised with the goal of comprehending the sociopolitical realities of the society. This is due to the fact that every piece of art possesses an essential aesthetic quality that reflects and better represents the society that produced it. Because of this, the majorities of dramatic works that come from Nigerian society more

accurately reflect and depict the society's decline. The drama of Nigeria is provided by the country's political and socioeconomic issues. As a result, almost all of the well-known playwrights from Nigeria have addressed them in their works. In most historical plays, it is presented through satire, parody, and

metaphor. In their plays, reality hobnobs with fiction and they demonstrate that each workmanship has a social capability and as Soyinka has asserted, the craftsman in an African culture has consistently worked as the Still, small voice of his kin.

MATERIAL AND METHODS

This supports Augusto Boal's hypothesis that the playwright is expected to act as a mediator between the audience and society to prevent the audience or reader from becoming passive. By taking control of the stage, the spectator actor is consciously engaging in a responsible behavior. The stage is a fictional representation of the real world. However, the Spectacle Actor is not fictitious. In a dual reality, he is in and out of the scene. He does the following in the theater by assuming control of the stage: not only in his social reality but also in the fiction. He becomes himself through the transformation of fiction.

This in summation is to rehash that show doesn't exist only to stimulate our faculties, in spite of the fact that it does that in extraordinary measure. Art ought to reflect, influence, and reflect society as a whole. As a result, the topic of functionalism in the performing arts is the focus of this article. It contrasts the concept of art for the sake of art with the importance placed on the potency and utility of the performing arts. The aesthetic purpose of art alone is the primary focus of art for art's sake—art for its own sake alone. However, another school of thought holds that art must serve a specific utilitarian purpose in addition to its aesthetic

value. According to Foluke Ogunleye, a proponent of the functionalist school, the concept of art for the sake of art is as absurd in today's times as the notion of wealth for the sake of wealth or science for the sake of science. All human endeavors must serve humanity in order to avoid remaining pointless and pointless preoccupations. Wealth exists so that man can benefit from it, science exists so that man can follow it, and art must also serve a useful purpose rather than a pointless pleasure.

According to Biodun Jeyifo, who wrote about the same function of drama, "drama deals at a highly concentrated... intense level with the contradictions of social existence." It is almost impossible to imagine a dramatic work that does not employ, in some form or another, a physical or emotional conflict, a moral or spiritual contest of wills, or a confrontation between opposing principles as its organizing structural criteria. The fact that conflict is not merely incorporated into drama as its organizing structural motif is equally significant; A provisional synthesis of the conflicting pulls within its constitutive action is also axiomatic of drama. Therefore, good drama should aim to improve the audience's state of knowledge and change people's behavior in addition to the obvious function of entertainment. This is also in line with Marx and Engels' view of art and ideology, which holds that the production of ideas, conceptions, and consciousness is initially directly intertwined with men's material activity and interaction — the language of real life. At this stage, men's mental interactions still appear to be the direct efflux of their material behavior. The same holds true for mental production as it is expressed in the language of politics, laws, morality, religion, metaphysics, and other fields. of a nation. Men are the ones who come up with their ideas, concepts, and so on. that is, actual, active men in the sense that they are conditioned by a specific development of their

productive forces and the relationship that corresponds to them, up to its extremes. The being of men is their actual life-process, and consciousness—also known as the *Bewusstsein*—can never be anything else. If men and their relationships appear upside-down in every ideology, like in a camera obscura, this is because of their historical life process just as much as it is because of their physical life process. The previous statement implies that drama is an artistic form that can be used as a tool for sociopolitical commentary in a particular society. Charles Uji also supports the symbiotic relationship between drama and society, stating that Aristophanes, an accomplished comic dramatist of antiquity, stated that "the dramatist should not only offer pleasure but should, besides that, be a teacher of morality and a political adviser. Ogunleye emphasizes once more that drama imitates life by bringing real-life situations to the stage or screen. The audience is able to empathize with the characters' circumstances and draw inspiration from them, particularly in the manner in which conflicts are resolved. In light of the preceding and the history of Nigerian literary drama, the "golden age" of Hubert Ogunde, when he dealt with social and political issues in addition to his earlier religious themes, was the beginning of this zeal for political commentaries by Nigerian dramatists. Social vices were mocked in his plays. For instance, the satire *Human Parasites*, a Tragedy in Two Acts was written to show how the "Aso Ebi" Craze, which the play depicts as a social vice, is vulgar and ostentatious. Because he staged the social and political issues of his time, his plays supported the theory that drama reflects, refracts, or mediates the reality of society. His plays *Otito Koro*, "Truth is bitter," and *Yoruba Ronu*, "Let the Yoruba Think," launched him into political debate. The political upheavals that led to the declaration of a state of emergency in the then-western part of Nigeria served as the basis for the

plays. He was barred from performing in the Western region by the government.

This perfectly reflects what Ngugi Wa'Thiongo has to say about the author and society:

Men's deliberate actions in society are the source of literature. The very act of writing implies a social relationship at the individual artist level: One writes about someone else for someone else. The tension, conflicts, contrasts, and contradictions that are at the heart of a community's being and process of becoming are embodied in words and images in literature as a collective product of men's intellectual and imaginative activity. It is a reflection on the aesthetic and creative planes of a community's struggle with its entire environment to produce the fundamental means of life.

This hence verifies why Ola Rotimi as a writer, was committed and worried about issues of endurance of the general public. These are evident in every one of his dramatic creations, from his classic, *The Gods Are Not to Blame*, to *Hopes of the Living Dead*, and *If: Holding Talks* and *A Tragedy of the Ruled* (1983). In point of fact, Nigerian theater artists see themselves as fighting for society. They view themselves as carrying out a role of social obligation towards their countrymen.

2. Theoretical Framework Based on hermeneutics, this paper employs the Reader-response/Receptive theories. According to Mary Klages, this is the study of how readers respond to literary and cultural texts. As a response to the New Critical insistence that all meaning was contained solely within the text without consideration of any external factors, reader response theory, also known as reception theory, emerged. According to reader-response theorists, reading and making sense are active processes rather than passive ones; Readers

engage with texts and form interpretations based not only on what the text says but also on their own experiences. Individual reader responses are examined in some branches of reader-response theory, typically from a psychological or psychoanalytic perspective; Others argue that "interpretive communities" establish particular reading modes and look for the social parameters within which interpretation takes place. Wolfgang Iser, Stanley Fish, E. D. Hirsch, and David Bleich are some of the thinkers who are associated with reader-response theory.

These theories are very important for this paper because it requires close reading of some of Ola Rotimi's dramatic literary texts in order for the author to draw a deeper meaning from the subtext and the metatext. With this strategy, objective interpretive responses that are pertinent to this paper's text will be elicited. This does not imply that these two theories are connected religiously to this paper. The paper is in some ways romantic with the Critical theory, which Mary Klages claims heavily relies on the works of Marx and Freud in its investigation of ideology's operations; Its objective was to discover methods for comprehending human culture that would assist in freeing people from the illusions created by ideologies that skew or deny their true interests. As a result, critical theory is more closely related to Marxist sociological and political theory than literary theory as such; However, many Frankfurt School members investigated the role that literary texts play in the formation and upkeep of ideologies due to its emphasis on ideology. For instance, Walter Benjamin argued that, in contrast to economic practices, aesthetic practices are among the many modes of production of social relations, and that art and literature are not only reflections of social relations.

3. Ola Rotimi's hilarious comedy play "Our Husband Has Gone Mad Again" was written in 1977 and explores the idiocy of Nigerian politics. It is about Lejoka Brown, a retired soldier who has had a lot of wives. Mama Rashida was the wife of his older brother, who had married him by default after his brother's death. One of his wives was married while he was fighting in the Congo. Sikira, the third wife, was wed for political reasons. Her mother is president of the National Union of Nigerian Market Women and is running for political office; she needs women's support.

The comedy begins when Liza, the only wife who believed she alone owned Lejoka-Brown, decides to return to Nigeria (where she studied medicine) after completing her studies in the United States. Lejoka-Brown decides to pick her up from the airport because he does not want her to live with his family. However, the plane made an earlier landing than planned. Liza, who was aware of Lejoka Brown's father's name, moves on to find it and settles in.

A series of funny things happen next that you have to read and appreciate. For instance, Liza, who has remained in the United States, approaches her relationship with her husband and her traditional marriage in accordance with "White" culture. In contrast to the others, she is brave enough to say whatever she wants. While the others could not, she plays with her husband. The third wife, Sikira, runs away to her mother's house shouting "our husband has gone mad again" during one of these love plays. She left the marriage for good so she could have peace and stability in her mind.

As a result, Ola Rotimi tries to use drama as an icon of a political contest in *Our Husband Has Gone Mad Again*. The play tries to convey the idea that political campaigns in Nigeria for a variety of positions are

overly dramatic and structured in a way that makes them so entertaining and informative. This means that political activities like those in this play are full of drama. This kind of political attitude is shaped in the play by the character and past of the hero. The hero of the play, Major Rahman Taslim Lejoka-Brown, asserts that politics is warfare. He tells Okonkwo:

It is war! War is politics. Oooh - I'm playing it safe this time, sibling mine. Mhm. What happened when I took things slow and easy the previous time? Chuu! A critical reading of *Our Husband Has Gone Mad Again* reveals that Rotimi is making a serious statement about the insincerity and miserable misbehavior of Nigerian political gladiators who conceive politics and political offices in terms of the material gains and social influence, and a dare hope to acquire from such positions or vantage grounds. I lost a by-election to a... a small crab... a baby monkey. As a result, these politicians use every strategy at their disposal to win elections. When Olesgun Obasanjo declared categorically during his bid for a second term that the election was going to be "a do or die affair," this kind of attitude was evident. This kind of statement is very similar to the one that Lejoka Brown makes in the play.

Ejeke Odiri Solomon asserts, in response to this, that politics "...adds more problems to the situation in Nigeria." In *Our Husband Has Gone Mad Again*, Ola Rotimi subtly portrayed this. According to our experience, it is true that all general elections that have been held in this country thus far have been marred by rigging and other irregularities, putting the less qualified candidates in power and resulting in their nonperformance. As Joke points out, the aforementioned reasoning is to blame for the violence and irregularities that have persisted in Nigerian elections ever since independence. This means that the

play takes a satirical and dramatic look at the strange ways democratic cultural practice is done in Nigeria.

In this play, Rotimi mocks Nigerian politicians by portraying Major Lejoka-Brown as a fundamentally Nigerian politician. Rotimi accomplishes this by creating a story about an ex-military officer (Lejoka Brown), who leaves his cocoa farming business for politics with the primary goal of enriching himself, acquiring social significance, and becoming famous through the wrongful application and use of government machinery at the expense of electorates.

In the world of the play "Our Husband Has Gone Mad Again," the preceding representation is standard and a practice that has persisted in Nigeria's political landscape since independence. However, this method of achieving his goals through the ballot boxes is ill-conceived and somewhat naive. It's not very democratic. His use of coercion or force to gain the support of his party members falls short of what they expected. In this play, he is replaced as the leader of his party as a result. His conduct and attitude toward party members are unfit for a leader. He accepts firmly to his disappointment that cash and impact are the most ideal necessities for him to be chosen.

Aside from the pride, energy and self-image to win the political decision at all expense in Nigerian political scene, their electioneering efforts are for the most part described with malevolence and quarreling as the majority of the legislators deprecate their political rivals or even extort them at times to score a political point. This is clear from the campaigns for president in 2015, when Patience, the wife of the incumbent president Goodluck Jonathan, was determined to eliminate her husband's opponent, Muhammadu Buhari. Patience was constantly destroying Buhari's personality by referring to him as an elderly man who was close to death in an effort to promote her

husband. Envision the Primary Woman of Nigeria impelling individuals to be rough during the missions. She also made blatant insults to people from the North as well as a former head of state without giving the party chairman, who is from the North, any consideration. The hate campaign against the opposition was also carried out by Fayose and Fani-Kayode. Jerry Ukwu, "7 ways Patience Jonathan prevented her husband from winning the polls in 2015 In a similar manner, Jonathan made it clear that Buhari was too old to remember his phone number .Major Lejoka-Brown's words are connected to this kind of political mischief; He refers to his political opponent as "a baby monkey" and "a small crab." Clearly, this is not a good political game. Nigeria currently displays this very political mentality. There are factions based solely on personal interest within the same political parties. This is evident in the circumstance surrounding the PDP, which is a ruling party marked by camps and defections that began in 2013 and continued into 2014 solely due to the presidential seat and concealed issues that were not readily publicized.

During electioneering campaigns, in addition to the aforementioned behavior, which is typical of the political landscape in Nigeria, the political atmosphere becomes negatively charged, as if opposing parties are about to engage in physical warfare. This almost always results in a real fight between members of one party and supporters of the opposing party. As a result, Ola Rotimi warns Nigerians in the play to choose their leaders carefully. As he carefully causes Lejoka Brown to lose the primary election, this is seen. Because it is abundantly clear that Lejoka Brown does not possess the organizational skills necessary to lead the party to victory if he were selected. If he had been elected, his shortcomings would have hurt his party and position. Ironically, Sikira, one of his former wives, is chosen to succeed him. This again Rotimi is going with an

assertion concerning the decision of Nigerian pioneers; Nigeria is blessed with abundant human and natural resources, so if we do not exercise caution when electing our leaders, we will continue to face national issues. However, the absence of committed leadership and followers who are ready to bring development closer to the masses is one of Nigeria's issues. Nigeria and other African nations may be experiencing underdevelopment as a result of this.

In the play, Rotimi's political statement serves as a reminder to Nigerians regarding upcoming elections. Gbilekaa, who asserts that, also maintains this position.

Politics is about more than just taking office or winning elections. Legislative issues is a specialty of gathering and putting together individuals towards intentional objectives. Politics is about making a promise to the people and keeping that promise. The aforementioned statement actually contradicts Lejoka Brown's conception of politics. This is due to the fact that the Nigerian electoral system's policy of "come and serve" is undermined when people in advantageous positions are elected. It is anticipated that the electioneering process will give people a chance to choose who will run all levels of government. It is also anticipated that it will provide the public with an opportunity to make decisions regarding the programs, policies, and future course of government action. Elections, on the other hand, encourage accountability. As a result, the possibility of losing at the polls puts pressure on those in power to act responsibly and consider the wishes and interests of the people when making decisions.

In contrast to the preceding, the majority of political gladiators in Nigeria have turned politics into a business and a career for making money amid sponsorships and godfatherism. Based on what Lejoka Brown tells Okonkwo, his friend, in the play, this can be deduced:

Mate, politics are in vogue right now in Nigeria. Do you desire fame? Politics. You want to cut life short? No, no, you don't want to cut a large portion of the national cake. Politics? No, cakes are soft; just wait! The post-independence Nigerian state is one that is confronted with a lot of poverty, corruption, religious charlatanism, war and unrest, Boko Haram's unstable political system, dictatorial governance, lack of adequate basic amenities, etc., caused by leadership. Once we get elected to the top, wallahi, we shall stuff ourselves with huge mouthfuls of the national chin-chin

The actions of nearly all executive governors in all of Nigeria's states reflect these crises. For example, when the current President Buhari first expected office in 2015, all state laborers were not paid for a long time, he subsequently chose to found a "Rescue Asset" to assist them with clearing compensation unfulfilled obligations, but since of the meaning of legislative issues by these individuals, this cash was not paid to the meriting laborers. In a similar vein, the governors in question received two refunds from the Paris Club with instructions to settle the outstanding balances, but to no avail.

4. The genre of "The Theater of the Absurd," which developed as a response to what critics saw as the collapse of moral, religious, political, and social structures in the twentieth century, is commonly referred to as Rotimi's Holding Talks. The plays' primary objective was to highlight life's idiocy. Despite the fact that it included a diverse group of playwrights, each with their own set of beliefs, many of whom were influenced by the dadaist and surrealist movements, they all agreed that human life and endeavor had become so essentially illogical and that language was such a poor form of communication that laughter was the only refuge. In absurdist plays, life is reduced to an

illusion and all truth is relative to emphasize the idiocy and hopelessness of the world. The movement, according to Martin Esslin, aims to express its sense of the senselessness of the human condition and the inadequacy of the rational approach by openly abandoning rational methods and discourse. The comfortable certainties of religious or political orthodoxy are attacked in *The Theatre of the Absurd*. Its goal is to shake its readers out of their complacency and confront them with the harsh realities of life as these authors see it. However, this message's challenge is anything but hopeless. Accepting the human condition as it is, with all of its mystery and idiocy, and carrying it with dignity, nobility, and responsibility is a challenge. In the end, man is all alone in a meaningless world because the mysteries of existence do not have simple answers. Although it is difficult to let go of simple solutions and reassuring illusions, it leaves behind a sense of freedom and relief. Holding Talks, an avant-garde play by Ola Rotimi, is a satire that demonstrates how much energy Nigerians devote to discourse, talks, and dialogue even in situations that call for action. The characters in this absurd play are only there as symbols, which is why they are given names like: Man, Barber, Apprentice, Boy, Blind, and Press Photographer, and Police Officer Woman. The audience is presented with the image of a barbershop; the humble shop of a man." The barber is seen sleeping in snatches on the bench in the opposite corner of the shop as the play begins, and we see the apprentice idly reading some of the captions on pages of torn newspapers. When the man walks in, he looks like a customer and is obviously overweight and arrogant. He looks around the room slowly and takes in everything before asking the barber an unusually vague question that doesn't matter.

Man: That is the point; you have precisely identified the issue: I was rejected. Can you even fathom that? I was

rejected (Moves away) even without religion. Despite the apprentice telling him: Sir, he did not reject you. This is the means by which the man keeps raising reasons that would have made him help the stylist.

The next course of action is to attempt to save Barbers' life regardless. What makes the day strange is, the man's garbled and unnecessary jabbering of blame shifting and justification. The barber tells the apprentice, the only human being present, that he does not have the means to assist the barber, despite the apprentice's fervent desire to do so. He successfully misleads the apprentice. They waste time deciding and asserting whether the barber is still alive.

The man pretends to be charitable when the beggars arrive by giving them pennies and stealing two of the three bananas they had. The reporter and press photographer's presence demonstrates excessive publicity of the situation. Even when the policewoman enters, the man confuses and mocks her, and she leaves out of frustration. After sending the apprentice away to call for "help," what was the essence of the man searching the barber's body? Was he looking for an activity? Since there is no definitive evidence of death, it is assumed that the barber has passed away. Toward the finish of the play, the hair stylist is still left unattended to and the talking won't ever stop.

RESULT AND DISCUSSION

It would be extremely helpful to say that *Holding Talks* is a consistent indication of the vanity of the Nigerian talking society that yields no significant outcome. According to Anote Ajeluorou, Ola Rotimi's absurdist play *Holding Talks* exemplifies Nigeria's current circumstance since the May inauguration of a new government. Change, the fight against corruption, and ways to make life bearable for all Nigerians have been the subject of a great deal of discussion. Sadly, there

has only been talk. An inversion of the commitments made during the missions has been the day to day reality.

There are a few issues and issues in Nigeria that require brief consideration and activity, but since of these talking propensities, arrangements are not shown up at. For instance, the military's excessive talk is making the Boko Haram crisis in Nigeria worse on a daily basis. The majority of their security measures are broadcast to the public. When the perpetrators of the crime are already aware of the plans that lie ahead of them, one begins to question the ethics and ethos of Nigerian security. The public is informed of the security measures through the media; Television, radio, and social media This assertion is supported by the following examples, for instance. The Nigerian Army has announced a plan to relocate residents of Baga. In terms of Nigerian politics, Operation Feed the Nation took place in 1976; The 1980 Green Revolution; Measure of Austerity in 1984; Program for Adaptation to the Structure . Conflict Against Corruption and Discipline Icons of the "talking" nature of Nigerians include Mass Mobilization and Social Economic Reorientation , the National Orientation Agency, and most recently, Dora Akinyili's Rebranding Nigerian Project . At the event where the policeman is attempting to conduct a preliminary investigation at the conclusion of the play, the same culture of endless conversation is depicted.

Policeman: Sir, you seem to be taking unfair advantage of my leniency throughout this time. Man remains silent) Do you know that this is a serious incident that raises suspicions of wrongdoing as a possible cause of the man's death?

Apprentice: Sir, may I speak now?

Man: Yes, let's discuss. Because of this type of culture, Alex Asigbo confronts and challenges the seriousness of Nigerians by stating:

Nigeria is not a serious nation, as this flurry of efforts demonstrates. They will establish committees to kill snakes rather than killing them when they see them. As a result, numerous meetings of national committees are held daily in Nigeria to discuss national issues without success. In Nigeria, for instance, a lot of strange things have been going on without really knowing what's causing them. For instance, the unjust murder of Dele Giwa, Bola Ige, and a great number of other Nigerians had sparked productive discussions, but no one was able to apprehend the perpetrators. Flashback: Tor Iorapuu asserts that Nigerians are living dead yet hopeful because we are full of "ifs" in the same way that the talks never end in a keynote address at the 2016 Faculty of Arts Conference, Obafemi Awolowo University, Ile-Ife. This is in line with the assertion made in the interview with Ogunade, who confirmed who killed Dele Giwa. A week prior to this event, an economic summit was held in Abuja, and the President recently returned from the 71st UN General Assembly, claiming that it was a success for Nigeria. Academics are having discussions; Talks are being had by politicians; Economists and businesspeople are talking, and world leaders are still talking. But, not one talk has changed the existences of the poor aside from corporate associations. It's not surprising that advertising for our telecom sector focuses on talking. Etisalat gives a fascinating example. This Asian Muzungu character mocks Nigerians who pay to just talk to dogs and cats. This demonstrates that Nigerians talk more than they act. Though, there are well known saying that 'activity expresses stronger than words', 'Confidence without works is futile's Because he did not act in accordance with what Nigerians are expected to say and do, all that the Man said in this One

Act is not true. Each new regime has lofty goals for its policies and programs, but the will and determination to carry them out is often lacking. Nigerian leaders talk endlessly and appear to be at ease, just like the Man in the play who doesn't bother to help the barber. Instead, he upsets the Barber because of the poverty that the Barber "chooses" to live in. When you ask a rich man for help, a saying goes, "A rich man never likes to hear that you are poor."

CONCLUSION

This talking society stretched the 2013 Scholarly Staff Association of Colleges strike that endured from July to December, and the 2018 strike that ran for north of two months. In August 2019, the non-academic unions went on warning strike, disrupting the smooth operation of academic life on Nigerian campuses. It took the Nigerian leaders six months to accept the 2009 agreement with union leaders, which took more than two months. In order to waste and delay the academic calendars of Nigerian universities, committees were established and dissolved. The dramatist might have gone to mother earth quite a while in the past, regardless, this specific play stays an exemplary inasmuch as pointless meetings, councils, conversations and talks going on forever and arrangements flood in Nigerian country. For instance, the Nigerian federal government had established a CONFAB to address issues pertaining to the nation. One starts to ponder the obligations of the congresspersons and the individuals from the Place of Agents. Will the CONFAB address Nigeria's terrorism issue? This CONFAB Town Hall meetings, and other national forums for national discourses reflect Ola Rotimi's assertion in Holding Talks.

5. As a result of the preceding, it is possible to conclude that Nigerian drama and theater play a significant part in the implementation of the nation's

sociopolitical culture and governance. This is because there is a symbiotic relationship between drama and society, and drama as an art can influence its many audiences. As a result, the two plays that are the subject of this article largely confirm the extent to which drama can be utilized as a means of discussing society's shortcomings and limitations.

This assumes that Ola Rotimi, a member of Nigerian society, is included in the process of becoming an amplified voice in order to have a significant impact on the country's politics. As a result, theater is used as a container for the human experience, transcending time and space to foster the spirit's power.

From a basic perusing of these plays; We are forced to reevaluate issues pertaining to Nigerian party politics and the national question in search of a path forward because our husband has become irate once more and we are holding talks. This suggests that Ola Rotimi, a Nigerian dramatist, was aware of the society in Nigeria, where he used to get his raw materials. As a result, he was able to use powerful images and icons to explore difficult and conflicting political and domestic crises in his writing.

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