

**IDEOLOGY AND AESTHETICS OF SONGS AND
CHANTS IN FEMI OSOFISAN'S DRAMA**

BY

OWOLABI, Adedapo Mathew

Matric No. 140213

B.A.Ed. English (O.A.U, Ife), M.A. English (Literature) (Ibadan)

**A thesis in the Department of English,
submitted to the Faculty of Arts
in partial fulfilment of the requirements for the Degree of**

DOCTOR OF PHILOSOPHY

of the

UNIVERSITY OF IBADAN.

MAY, 2019.

ABSTRACT

1 Songs and chants constitute multimedia aesthetics by which African playwrights and
2 dramatists project their sociocultural background, ideas and visions. Theatre critics have
3 examined history, myths, legends and heroic deeds as topical issues in the plays of Osofisan
4 without in-depth exploration of the multimedia role of songs and chants with respect to class
5 consciousness. In this study, Femi Osofisan's use of songs and chants to invoke class
6 consciousness was investigated with a view to establishing his ideological deployment of oral
7 aesthetics to project revolutionary ethos in African society as represented in the selected
8 plays.

9 Marxism and Postcolonial Feminism were adopted as theoretical framework owing to the
10 emphasis on individual's self-consciousness and self-realisation and Osofisan's feminist
11 postures, respectively. Twelve plays of Osofisan were purposively selected based on their
12 oral aesthetic relevance to class consciousness. They were *Tegonni: An African Antigone*
13 (TAA), *Women of Owu* (WO), *Another Raft* (AR), *Esu and the Vagabond Minstrels*
14 (EVM), *Once Upon Four Robbers* (OFR), *Midnight Hotel* (MH), *The Chattering and the*
15 *Song* (TCS), *Farewell to a Cannibal Rage* (FCR), *Aringindin and the Night Watchmen*
16 (ANW), *Many Colours Make the Thunder-King* (MCT), *Morountodun* (MT) and *Yungba-*
17 *Yungba and the Dance Contest* (YYDC). Forty songs and 32 chants in the 12 plays were
18 examined. Texts were subjected to literary criticism.

19 Songs and chants in Osofisan's plays constitute indirect means of talking to power, as well as
20 appealing to the sensibilities of the oppressed through self-consciousness and self-realisation.
21 The songs and chants are used to create humour, suspense, spontaneity and permit audience
22 participation. They aesthetically reveal post-independence disillusionment, squalor,
23 corruption, injustice and historical reconstruction. Post-independence disillusionment is
24 portrayed in TAA, while the issue of maladministration and inept leadership reveal bad
25 policies and lack of social cohesion in TCS, OFR, EVM and YYDC. Squalor is portrayed in
26 OFR due to social inequalities, while sit-tight syndrome manifests in Iyeneri, the priestess in
27 YYDC. Corruption is depicted in both the military and civilian administrations in TCS, EVM
28 and MH. Moremi's panegyric songs and chants in MT are both mythical and historical, while
29 TCS reconstructs the reign of Alaaafin Abiodun. Unity, collaboration and reconciliation are
30 portrayed in FCR and YYDC, while MCT, EVM, WO, AR, and ANW portray injustice and
31 oppression, as well as reincarnation, folkloric elements and the magical power of incantation.
32 These elements are used to project the African psychosocial milieu. Dirges and chants in
33 WO, TAA, FCR, MCT, AR and ANW reveal African history, beliefs, norms and mores.
34 Female characters such as Titubi, Tegonni, Olabisi, Ayoka, Yobi, Lawumi, market women in
35 MT, TAA, FCR, YYDC, ANW, WO and OFR are agents of change and emancipation of the
36 oppressed.

37 Femi Osofisan ingeniously embedded imitation, entertainment and imagined situation in
38 songs and chants to communicate oppression and provoke revolutionary consciousness in the
39 oppressed.

Keywords: Aesthetics in drama, Femi Osofisan, Songs and chants in African drama

Word count: 457

CERTIFICATION

I certify that this work was carried out by Mr. Owolabi Adedapo Mathew in the Department of English, University of Ibadan, Ibadan.

Supervisor

Professor Nelson O. Fashina
PhD (Ibadan), GSES (Cornwall, UK), Fulbright (Louisville, KY)
Department of English,
University of Ibadan, Nigeria.

DEDICATION

This thesis is dedicated to Almighty God who owns wisdom and understanding. It is also dedicated to My Late Parents, Prince Samuel Adeleke Owolabi and Olori Ayodeji Owolabi, who laid my feet on the path of education.

ACKNOWLEDGMENTS

I am profoundly grateful to the Almighty God for His protection, provision and guidance during the course of my study.

My sincere gratitude goes to my supervisor, Professor Nelson Olabanji Fashina, who took time to go through the manuscript. His kindness, unrelenting efforts, words of encouragement, openness and insistence on scholarly research work served as the motivation behind the successful completion of this research.

My gratitude goes to Professor A.O. Dasyiva, Professor A. Raji-Oyelade, Professor E.B. Omobowale, Professor O. A. Ogunsiji, Professor M.T. Lamidi, Professor Ayo Kehinde, Professor O.B. Jegede, Dr. A. B. Sunday, Dr. A. Aguru, Dr. A.K. Adebisi and other lecturers who have contributed immensely to my educational development.

My gratitude goes to my Late Parents, Prince Samuel Adeleke Owolabi and Olori Ayodeji Owolabi, who laid my feet early in life on the path of education. I equally express my sincere gratitude to my beloved wife, Comfort Iyabo Owolabi. Had it not been for her words of encouragement and dauntless support at a critical stage of my educational career, my hope of completing this course would have been dashed. I also thank my lovely children: Jesutimilehin, Oluwapelumi and Oluwaseun, for their moral support.

I appreciate the efforts of performance artistes who voiced the selected songs and chants for notation and also, Professor Yomi Daramola, Ukaewen Sunday Oluwaseun and Tella Olusegun Olajide of the Music Department, Obafemi Awolowo University, Ile-Ife, who scored the selected songs and chants for notations and intonations. I must equally acknowledge the efforts of Mr. Adeolu Ogunsanya, Music Department, University of Ibadan, who helped in vetting the scored selected songs and chants. .

I appreciate my dear friends Dr. Ibrahim Esan Olaosun and Dr. Oluwole Coker for their words of encouragement and scholarly advice towards making this research worthwhile. Mention is due to my mentor, Professor Jacob Kehinde Ayantayo and my Brothers, Prince Olamilekan Owolabi, Prince Akinola Owolabi, Dr. O.J. Olawuyi, Pastor M.A. Bambi and Mrs. Oluwafunmilayo Odukale Odufuwa (Typist) for their words of encouragement and moral supports.

I thank Professor Femi Osofisan whose plays are used as the resource materials for this study. His usage of songs and chants is borne out of his sociocultural knowledge and study of African oral tradition, which has distinguished him as one of the prolific playwrights on the continent. Osofisan's plays are inherently musical and he couched many of his plays' titles

such as *The Chattering and the Song*, *Yungba Yungba and the Dance Contest*, *Morountodun* and many other plays to depict songs. Osofisan's style, form, content and creative vision are usually for the emancipation of the proletariat from the shackles of the bourgeois. I equally express my gratitude to Emeritus Professor Femi Osofisan, who devoted time and energy to grant me an audience to have an interactive session with him in the course of this research. I am grateful to all my teachers right from the primary school up to the University level. What I have achieved in the field of education is to their credit.

OWOLABI, ADEDAPO MATHEW
AUGUST, 2018.

TABLE OF CONTENTS

	<i>Page</i>
Title page	
Abstract	ii
Certification	iii
Dedication	iv
Acknowledgements	v
Table of Contents	vii
CHAPTER ONE:	
1.0 INTRODUCTION	1
1.1 Background to the Research	1
1.2 Statement of the Problem	6
1.3 Objectives of the Study	8
1.4. Scope of the Study	8
1.5 Methodology	9
1.6. Songs and Chants as Multimedia Aesthetic Devices and Ideology	10
1.7. Theoretical Framework	12
1.8. Femi Osofisan and the Post-colonial Ethos	14
CHAPTER TWO: LITERATURE REVIEW	
2.1 Ideology, and its Presence in Osofisan's Dramaturgy	17
2.2 Osofisan's Sociocultural Background and his Literary Paradigms	23
2.3 Songs and Chants as Multimedia Aesthetic Devices: Osofisan's Drama and the African Experience	26
2.4. Postcolonial Discourse Perspective	36
2.5. Femi Osofisan's Drama and Theatre and the World of Folklore	39
2.6. Songs and Chants as the Multimedia Aesthetics of History, Myths and Legends	42
2.7 Songs and Chants as Multimedia Aesthetic Devices for Social Reconstruction and Stage Craft in Osofisan's Drama and Theatre	43

CHAPTER THREE:

3.0.	Songs and Chants: A Dialectical Approach to Osofisan's Drama and Theatre	47
3.1.	Songs and Chants as Aesthetic Medium for Revolutionary Ethos.	51
3.2.	Songs and Chants as a Medium of Cultural Aesthetics in Osofisan's Drama	67

CHAPTER FOUR:

4.0.	Femi Osofisan's Songs and Chants as Afrocentric Ideology	85
4.1.	Osofisan's Feminist Ideology: African Women, History, Political Resistance, and Ideological Commitment.	96

CHAPTER FIVE:

5.1	Songs, Chants and Language as a Primary Domain of Ideology in Femi Osofisan's Drama.	111
5.2.	Selected Notated Songs and chants	127
5.3	Songs: Classificatory Paradigms.	178
5.4	Chants: Classificatory Paradigms	178

CHAPTER SIX:

6.0	Summary and Conclusion	187
6.1	Summary	187
6.2	Conclusion	189
	References	193
	Appendix	203

CHAPTER ONE

1.0. Introduction

1.1 Background to the Research

Oral forms of literature have been in existence before the emergence of printed literature. The oral forms exploit the spoken rather than the written medium and creatively explore the ways of life, emotions, aspirations and hopes of the African people in the performance. Also, these forms reveal the communal nature of the African people before the emergence of the written medium. Olajubu (1981:71) opines that “the fact cannot be controverted that a poem whether oral or written, chanted, recited or read is in essence a verbal composition”. He further explains that “Yoruba oral poetry like all oral works of art exists and is transmitted and perpetuated in performance”. This inference affirms the existence of oral forms of communication before the emergence of printed literature. Without performance a Yoruba oral poetry is said not to have a means of existence. Akporobaro (2006:32) corroborates this when he says “man resorted to the spoken word – songs, narratives and recitations for the exercise of his creative impulses and abilities” in projecting history, heroic deeds, the sociocultural environment being exposed to, and the perception of the worldview. Songs and chants, as oral aesthetics and ideological functions have the qualities, functions and features of written plays as they are embeded with imitation, entertainment and imagined situations which are now thriving in contemporary African literature. Ogunba (1978:9) corroborates this when he says “when one watches a traditional African festival; one is immediately struck by the fact that one has been exposed to a dramatic experience”. Olatunji (2005) identified three modes of Yoruba oral poetry- speech, chants and songs. He is of the opinion that “most of what goes as poetry among many African peoples constitutes the vocal aspect of their music” (2005:5). This is applicable to Yoruba oral poetry as we take cognisance of “the nature of Yoruba music in order to fully appreciate the place of Yoruba oral poetry among the people” (2005:5). Beier and Gbadamosi (1959) are of the opinion that Yoruba poetry classification may not be strictly aligned to the contents or the structure, but, rather the consideration should be the group in which the enchanter belongs, the performance techniques of recitation or the modes of vocalisation which he or she employs. The study is not situated for in-depth exploration of the musical modes, rather the thrust of this study is the in-depth analysis of the textual modes of songs and chants as instruments for the propagation of ideology and aesthetics.

The use of aesthetic forms such as songs, chants, story-telling, riddles, music and dance to express ideas and visions on social, political and cultural issues has become prominent as African playwrights' techniques. The use of songs and chants by many African playwrights has played a significant role in satirising social vices. With the introduction of writing by the colonialists emerged the modern African drama mainly built on both the African oral traditions and the Western written traditions of literature. African writers are individually subsisted within the wider frame of European writing tradition, which they borrow or incorporate, mainly for authentication of the indigenous creative ideas, and oral aesthetic traditions of Africa (Fasan, 2012:154). They were grounded in their culture as a resistant counter-discourse against the Anglo-European writers' intent of denigrating African norms and values. For instance, J.P.Clark in his play *Song of a Goat* modelled the classical plays in combination with the oral traditional myths and philosophy.

Communication is made possible only when the speaker or message bearer and the listener or recipients share a mutual understanding of the symbols or signs in which a message is disseminated. This may have been the African playwrights' propelling force, as they consider the target audience, in relation to the familiarity of the language and literary devices to stimulate readers' imagination and critical evaluation. McQuail (2000:160) proposes a category of media performance under the heading Democratic Participant which, he hopes, would take account of many ideas expressed on behalf of the alternative, grassroots media that are meant to conscientise the masses. This theory favours media that would be committed to the emancipation of the down-trodden people. He further observes that 'the media institution has to be considered as part of the economic system with close links to the political system' (82). Mayer (2014:47) in his cognitive theory of multimedia learning explains that 'the brain does not interpret a multimedia presentation of words, pictures, and auditory information in a mutually exclusive fashion; rather, these elements are selected and organized dynamically to produce logical mental constructs'. A multimedia application is an application which uses a collection of multiple media sources e.g. text, graphics, images, sound or audio, animation and or video. The prefix 'multi' signifies 'many' while 'media' signifies the various channels of passing a message to either the reader or the audience. Abubakar (2006:189-206) explains that 'multimedia aesthetics is a device used in describing the method of adopting different media to aesthetically communicate ideas, visions or offer criticism on vital socio-political and cultural issues by modern African writers'. He further explains that 'these aesthetic forms include story-telling, proverbial sayings, riddles, chants, songs, music, dance, etc, which though traditional to Africa are relevant to contemporary

development and people'. Multimediality has to do with the various channels of disseminating message to either the reader or the audience.

The New Encyclopedia Britannica, 15th Edition, explains that “aesthetics is concerned with understanding beauty, particularly as it is manifested in art and with its evaluation”. The term aesthetics is derived from the Greek word ‘aisthesis’ to signify the philosophical study of all arts and manifestations of natural beauty. It further explains that aesthetics includes the nature of style and its aesthetic significance in which the content is communicated in sensory form. Also, chants are “to be speech, music, or a heightened or stylised form of speech”. A chant models the rhythmic speaking or singing of words or sounds in reciting tones. It has to do with the repetition of musical sub-phrases in a singsong intonation. *The World Book Dictionary* Volume two L-Z explains song to be “something to sing; short poem set to music: songs are thoughts, sung out with the breath when people are moved by great forces and ordinary speech no longer suffices”. Song is a piece of music capable of being performed by a single voice with or without instrumental accompaniment. Music is usually heightened by the effect of words as they are to be rendered with a projection and passion which are not prominent in speech.

The use of multimedia aesthetic forms such as songs, chants, music, dance, proverbs, story-telling and riddles by many contemporary African playwrights are derived from oral traditional aesthetics for the projection of their sociocultural backgrounds, visions and ideas in their literary works. The use of songs and chants as multimedia aesthetics creates audience’s participation and prevents any form of possible distraction on the part of the audience from the happenings on the stage. Songs and chants have been identified as veritable sources of common media for conscientising both the young and old in contemporary modern African literature. Likewise, songs and chants are employed for mundane and spiritual purposes.

An African playwright writes to project his society and his choice of language will help to determine the psycho-cultural effect his literary creation will have on the audience and society. Abubakar (2007:222) buttresses this fact when he says:

The African writers go extra mile to redeem their works from total obscurity and inaccessibility to the averagely literate Africans by adopting different aesthetic media to communicate their message[s]; through this they also expose their Eurocentric colleagues to the African milieu.

In this vein, many contemporary African playwrights are careful in their choice of language by domesticating the English language to project their native thoughts. A

playwright cannot be dissociated from the socio-cultural background in which he lives while his literary work will be a reflection on or a reaction to the political, economic, social, cultural or possibly the ethics on which his society is founded. The use of songs, chants, riddles, music, dance, story-telling and proverbs is meant to project ideas and visions on social, political and cultural issues. Today, this is considered to be traditional aesthetics in contemporary African literature and it is now thriving as African writers' popular techniques.

Osofisan affirms that he is influenced by French comic writers like Moliere, Feydeau and other Anglo-European playwrights such as Shakespeare, Bertolt Brecht, Bernard Shaw, Ibsen, Chekhov and Gogol (Olasope, 2013:5), but he combines literary and radical experiments in his plays with the use of para-linguistic devices such as songs, movements, improvisations and gestures, role playing, etc, to relate with the audience and enhance the performance aesthetics (Awodiya, 1995:224). Judging from the above, we could posit that many African literary works, are very crucial to African cultural rejuvenation and the political processes of their times.

Songs and chants are ideological literary devices. And they are artistic tools used by many playwrights in the realisation of the revolutionary consciousness. Terry Eagleton (1976: viii) asserts that, "to understand ideologies is to understand both the past and the present more deeply. Such understanding contributes to our liberation". The use of songs and chants serve as multimedia aesthetics of conscientising the society which can prompt revolution against oppressors with a view to creating an independent society that is free from any form of exploitation and oppression. The research interrogates the use of songs and chants by Osofisan within the precepts of his ideological and revolutionary ethos. Femi Osofisan's songs and chants are brought to the fore through a critical analysis, evaluation and interpretation of his creative concept as a dialectic ideology.

Desttut de Tracy conceptualized the term 'ideology' which is derived from the French word 'ideologie' in the Eighteenth Century. His ideological conceptualization was based on empirical scientific inquiry which was said to be attributed to 'science of ideas' based on the understanding of the nature of ideas postulated by Locke and the empiricist tradition (Williams, 1977:56). However, ideas are not to be understood in terms of the older 'metaphysical' or rather the science of ideas must be a natural science originated in man's experience of the world.

The focus of a Marxist creative writer- poet, novelist or playwright thematic is usually how to explore means of exposing the inequality, corruption, injustice and political crisis that plague the society as a result of exploitation and marginalization of the masses. A Marxist

writer tries to delve into the roots of the problems and how to overcome them. Literature, as a product of several ideological phenomena, must be ready to rid society of social vices, as writers consider the language, settings, themes and even the characters. Many African playwrights, such as Osofisan, make use of songs and chants as functional aesthetics and ideological base to conscientise the oppressed and to liberate them from any forms of exploitation and oppression.

Joseph (2007:186) examines ideology as “an act of reasoning by an individual, a group or a class in the society” in affirmation of the society’s social function which can be illustrated in the use of songs and chants. The use of songs and chants by many Marxist playwrights such as Osofisan is usually to explore means of exposing bourgeois ideas. Harold Suretsky (1981: 30-31) asserts that the main thrust of Marx’s ideology is the exposure of bourgeois ideas with a view to exposing inhuman social relations.

Contemporary African playwrights such as Ngugi wa Thiong’o, Wole Soyinka, Femi Osofisan, J.P. Clark, Bode Sowande, Tess Onwueme, Ola Rotimi and many others in their ideological theatre or drama focus on the issue of universality and topicality in terms of the dialectical relationship between art and society. They have explored history, myths, legends and heroic deeds as topical issues for revolutionary purposes. The use of songs and chants has helped in projecting the utilitarian function of theatre in any society with the main thrust of emancipation of the down-trodden people from any form of problems such as cultural differences, gender issues, social stratification, politics, imperialism and corruption.

It is worthy of note that ideology as a concept has varying definitions based on different scholars’ views, beliefs and ideas. To some scholars, ideology has been conceptualised to be systematisation of false consciousness and beliefs of a particular group or class in the society. Others conceive of it to be a systematic formulation and projection of ideas and beliefs which may or may not be true by a class or group in the society (Uji, 2006: 72). Despite varying definitions and the fact that it will be subjective to pin down ideology to a particular definition, we can still deduce the fact that ideology has been the basis of any contemporary African drama or theatre. Awodiya (1995: 26) corroborates this assertion when he says that:

Osofisan’s drama is a by-product of both eclecticism and originality in which his plays reveal tripod level of ideas, action and that of entertainment.

A playwright cannot exist in a vacuum; his artistry is borne out of the experiences in his or her sociocultural environment. These ideas are to be expressed with the use of various devices in projecting the experiences to the audience or reader. The use of songs and chants forms the aesthetic tools of communicating the writer's ideology and happenings in the society. Hence, literature cannot exclude the ideological content of the literary writers in the projection of the society's contemporary issues.

Marxist ideology is widely believed to be dialectical materialism which reveals economic determinism as the basis for social struggle. Marxists do not juxtapose socio-economic status in terms of race, ethnicity or gender but rather opposing forces between the 'haves' and the 'have nots', the bourgeoisie and the proletariat. Marxist critics explore exploitation, colonialism, alienation and various indices of oppression. Songs and chants can serve as the artistic tools through which class consciousness themes are realized to invoke revolutionary consciousness as a praxis of radical transformation based on 'the dialectical interpretation of history' (Gbilekaa, 1997 :40).

1.2 Statement of the Problem

African theatre critics and scholars, in some existing studies, have explored history, myths, legends and heroic deeds as topical issues for revolutionary purposes without in-depth exploration of the multimedia role of songs and chants. Many of these works have been tailored towards theatres, focusing on such topical issues as history, myths, legends and heroic deeds to facilitate the conscientisation of the proletariat against the bourgeoisies and for the enhancement of an egalitarian society. However, all these are without in-depth consideration of songs and chants as artistic tools for the conscientisation of the society. The use of songs and chants as essential tools constitutes multimedia aesthetics in which many African playwrights and dramatists project their sociocultural backgrounds, ideas and visions. Awodiya (1995:26) summarises Osofisan's drama within the tripod level of 'ideas, action and that of entertainment'. The use of songs and chants is to facilitate the utilitarian function of drama and theatre in the society with the main thrust of emancipating the down-trodden people from any form of problems such as cultural differences, gender issues, social stratification, politics, neo-colonialism, economy and corruption. Therefore, this research addresses the dialectical relationship between the subalterns contesting against the ideological hegemony of the bourgeoisie in selected plays of Osofisan as he deploys songs and chants to interrogate African history, beliefs, norms and values, myths, rituals and ceremonies depicting their existence, feelings and experiences.

The main concern of any African playwright is usually to respond to the political issues or happenings in his or her society either before or after independence. Many playwrights such as Femi Osofisan delve into cultural renaissance, political and ideological commitment as post independence writers. Obafemi (1995) acknowledges Osofisan's theatre to be 'populist and accessible theatre' as a result of the aesthetic beauty in language usage as he successfully domesticates and indigenizes the English language to accomplish his sociological and theatre objectives (Obafemi's preface to the *Drama of Femi Osofisan* by Awodiya, 1995:13). It is pertinent to delve into the literary works of Osofisan viz-a-viz the relevance of these plays to the political and social history of Nigeria and that of Africa as a continent whose radical ideology combines with Yoruba traditions. This study examines his ideological and revolutionary yardstick in his dramaturgy and the use of songs and chants as dialectics to mirror injustice, imperialism and corruption.

Many contemporary African theatre critics and scholars such as Irele (1981 and 1995), Obafemi (1982), Jeyifo (1985), Gbilekaa (1997), Dunton (1992), Awodiya (1993, 1995 and 1997), Ademeso (2011) and many others have studied Osofisan's literary works and their appraisal is that Osofisan is a dramatist, experimentalist, feminist, Marxist and revolutionary writer and that his drama or theatre is usually metaphorical in nature. However, their scholastic works have been tailored towards theatres, focusing on such topical issues as history, myths, legends and heroic deeds to facilitate conscientization of the proletariat against the bourgeoisie without in-depth consideration of the multimedia role of songs and chants as essential artistic tools for the conscientization of the society. The study provides a new perspective on the psycho-cultural effect a literary creation will have on the audience and the society. It also affirms that Osofisan's plays can stand the test of time, especially as one of the versatile dramatists who use songs and chants as oral aesthetics to mirror the dialectical relationship between art and the society.

1.3. Objectives of the Study.

The main thrust of this study is to project the dialectical relationship between art and society through the aesthetic devices of songs and chants in Osofisan's drama. It also seeks to show the relevance of his works in the political and social history of Nigeria and that of Africa as a continent. The attempt is to use songs and chants as paradigms in the analysis and interpretation of Osofisan's plays whose radical ideology is combined with his indigenous Yoruba traditions. Aside this, the study attempts to achieve the following objectives:

- i. To explore the place of songs and chants as multimedia devices in the analysis of drama and theatre in Nigeria and Africa as a continent.
- ii. To investigate Osofisan's dramaturgy and multimedia aesthetic devices in relation to his traditional background.
- iii. To explore both the social and political relevance of Osofisan's dramaturgy through textual or contextual interpretation.
- iv. To study Osofisan as a postcolonial dramatist.

The study also provides answers to the following questions within the conceptual interpretation and critical analysis of Osofisan's plays.

- i. How can songs and chants as multimedia aesthetics be an ideological field?
- ii. Why does Osofisan use songs and chants in his plays?
- iii. Do Osofisan's songs and chants have an immediate and future relevance to his society?
- iv. What are the consequences of Osofisan's use of songs and chants for other relevant works in terms of theoretical and performance aesthetics?

This study examines songs and chants as a veritable weapon that a playwright can use to delve into the history, myths, legends and that of heroic deeds. To some playwrights' scholars and critics, Osofisan's dramaturgy combines radical ideology with elements of cultural tradition to depict the general happenings in Nigeria and Africa within the tripod level of 'ideas, action and that of entertainment' (Awodiya,1995:26). The research also examines songs and chants as artistic tools for the purpose of self-realisation and revolutionary consciousness.

The research also examines Osofisan's drama to show how effectively the use of Yoruba oral tradition such as songs, chants, myths, festivals and folktale have impacted on his literary creations with a view to affirming the extent to which Osofisan's songs and chants form his ideological dramaturgy. Aside from their aesthetic qualities, the study examines the value of songs and chants as a veritable weapon of conscientising the society in Osofisan's drama.

1.4. Scope of the Study

This research focuses on the drama and theatre of Femi Osofisan and the use of songs and chants multimedia aesthetics to reveal class consciousness and revolutionary ethos in the society as represented in the selected plays. Twelve plays of Osofisan were purposively selected based on their thematic affinity and oral aesthetic relevance to class consciousness. The plays were *The Chattering and the Song* (1976), *Once Upon Four Robbers* (1980),

Morountodun (1983), *Midnight Hotel* (1986), *Farewell to a Cannibal Rage* (1986), *Another Raft* (1989), *Aringindin and the Nightwatchmen* (1992), *Yungba-Yungba and the Dance Contest* (1993), *Esu and the Vagabond Minstrels* (1995), *Many Colours Make the Thunder-king* (1997), *Women of Owu* (2006) and *Tegonni: An African Antigone* (2007). Osofisan's unique vision of drama within his ideological foundation affirms Africa's milieu of myth, legend and folklore as he projects his welfarist and revolutionary vision through songs and chants constructs as represented in the selected plays.

1.5. Methodology

The study interrogates Osofisan's plays within the ambit of song and chant constructs. The study adopts Marxism and Postcolonial Feminism as theoretical framework owing to the dialectical approach which identifies a contradiction that makes people realise what they were and what they thought they could be, while Osofisan's ideological perception of women as partners in the conscientisation and revolutionary struggle reflects his feminist postures. The study explores Osofisan's use of oral aesthetics and his ideological philosophy in drama and theatre. Osofisan's ideological concept of Marxist and socialist ethos is central to the expression of human consciousness in terms of self-consciousness, self-realisation and that of collectivism as antidotes to exploitation, colonialism, alienation and various indices of marginalisation and oppression. Twelve plays of Osofisan were purposively selected based on their oral aesthetic relevance to class consciousness and also to generous inclusion of songs and chants in dramatic performance. The plays were *The Chattering and the Song* (1976), *Once Upon Four Robbers* (1980), *Morountodun* (1983), *Midnight Hotel* (1986), *Farewell to a Cannibal Rage* (1986), *Another Raft* (1989), *Aringindin and the Nightwatchmen* (1992), *Yungba-Yungba and the Dance Contest* (1993), *Esu and the Vagabond Minstrels* (1995), *Many Colours Make the Thunder-king* (1997), *Women of Owu* (2006) and *Tegonni: An African Antigone* (2007). A compact Disc recording of *Women of Owu*, directed by Tunde Awosanmi in 2012, as well as the productions of *Yungba-Yungba and the Dance Contest*, (1993), *Esu and the Vagabond Minstrels* (1995) and *Twingle-Twangle A- Twynning Tale* (1995), mounted by 200 level, 300 level and 100 level of students of Theatre Arts, University of Ibadan, as practical projects in 2017 and 2019 were studied to experience the performance of songs and chants in Femi Osofisan's plays. Adeolu Ogunsanya's *Femi Osofisan: songs from the plays* (2014) vol. 1, served as additional source of notated songs selected for analysis. The songs and chants were performed by Oral artists for notation. The plays were subjected to critical analysis.

1.6. Songs and Chants as Multimedia Aesthetic Devices and Ideology

Akporobaro [2006: 32] explains that “man resorted to the spoken word - to songs, narratives and recitations for the exercise of his creative impulses and abilities”. This affirms the existence of oral forms of communication `before the emergence of printed literature. African oral tradition as a medium of language with musical effects and fantasy as elements of communication enhances recreation of both African feelings and perception of reality. For instance, panegyric song delves into character’s history, deeds, behaviour, socio-cultural environment being exposed to, and the realities of the world-view.

Olajubu (1981:71) in his view says “the fact cannot be controverted that a poem whether oral or written, chanted, recited or read, is in essence a verbal composition”. He further explains that “Yoruba oral poetry like all oral works of art exists and is transmitted and perpetuated in performance”. In this vein, without performance, a Yoruba oral poem is said not to have a means of existence. In fact, it has been deduced that in spite of the performer and the audience in oral poetry, the crucial elements in focus should be the interface of people’s willingness to be the audience. Yoruba oral tradition involves singing, drama, dancing and masquerading, and costume parade as a symbol of performance (Olajubu, 1981:74). Dandatti (1981:29) corroborates this assertion when he says “oral poetry is a social act, which can only exist when it is decipherable and appreciated by the audience”.

In Yoruba oral tradition, we have *Ijala* chant performance by the Ogun worshippers and also Ese Ifa or Ifa Divinatory poems chanted for people who seek the Babalawo (Ifa Diviner) for guidance or cure from illnesses and protection. These poetic forms are identifiable in accordance with musical mode of performance or chant. Olatunji (2005:7) opines that “the musical manner in which they are chanted I have called chanting modes”. This assertion is to affirm that each of these poetic modes has its peculiarity and musical features associated with particular divinities and devotees. The use of oral aesthetic forms such as chants and songs to express ideas and visions on social, political and cultural issues now play prominent role in contemporary African literature and they are now thriving as writers’ techniques.

Oral traditional literary forms have traced their performance in terms of existence and the qualities in the act of performance. The effect of recitation and narration in oral performance involves the interaction between the performer and that of the audience which is dialectical in nature. No wonder Fashina (2005:104) opines that:

Oral literature is more human interaction based as a result of its communalism and contextualization of the work as a

product of collective endeavour and communal authority with the possibility of pragmatic interaction between the work, the author and the society.

The critic is of the opinion that “written literature is probably less qualified as a means of establishing closeness and identity between the art and the society it imitates”. Hence, there is involvement of audience-response participation in oral performance, live enactment to affirm reliability between the art and the audience or society.

Sekoni (1990:139) in his submission says:

Aesthetic experience in oral narrative performance is made up of three inseparable components: captivation of audience, retention of audience and the transfer of cognitive experience to the audience. These are three elements of triad.

Oral forms of communication in Africa serve as a means of “captivating audience, retention of audience and transfer of cognitive experience to the audience” by performance artistes in oral narrative performance as they mirror the African feelings and perception of reality before the emergence of printed literature. Ngugi wa Thiong’o (1981:11) in his own view asserts that “language was not a mere string of words. It had a suggestive power well beyond the immediate and lexical meaning”. This buttresses the fact that appreciation of words through riddles, proverbs or musically arranged words has the suggestive command of the language and the magical power of the language which is reinforced in songs and chants. It is widely believed that riddles, puns, tongue-twisters, proverbs, recitations, chants, songs and stories constitute the verbal aspects of oral literature which is now manifested in the written literature (Okpewho, 1992:4). Olatunji (2005:3) asserts that “since a poem employs the patterns of its language of composition for its literary effects, any meaningful discussion of the poem must take the structural patterns of that language into consideration”.

In order ‘to redeem their works from total obscurity and inaccessibility to the averagely literate Africans’, contemporary African playwrights adopt ‘different aesthetic media to communicate their message (s); through this they also expose their Eurocentric colleagues to the African milieu’ (Abubakar, 2007:222). In this vein, many contemporary African playwrights are careful in their choice of language by domesticating the English language in the projection of their perception and native thoughts. Songs and chants constitute a veritable source of common media for conscientising both children and adults in the contemporary African literature. We have entertainment songs, love songs, satirical songs, war songs, epic songs, dirges, songs of betrayal, etc. For instance, satirical and abusive

songs are didactic in nature and they ridicule bad behaviours in the society. Amuta (1989:56) submits that “the political relevance of the griots and bards in Africa lies in the use of their art to uphold or subvert feudal systems”. African playwrights such as Femi Osofisan use songs and chants as multimedia aesthetics geared towards the criticism of corruption and injustice, demystification of evils, and condemnation of any forms of oppressive practices and concepts.

One dominant feature of African literature is its reaction to both colonialism and neo-colonialism which finds expression in either the continual influence of foreign ideas on the African continent or the post-independence oppression of the masses by the African leaders. Eagleton (1976:52) asserts that “art reproduces reality as a mirror reflects the world”. This buttresses the main function of literature, which is to mirror life in relation to everyday happenings in our society. Femi Osofisan’s interest is to defend the cause of the oppressed with a view to creating social justice and an egalitarian society. Osofisan in his literary works exposes exploitation, neo-colonialism, alienation, gender issues and various indices of oppression. The main thrust of this study is to explore the ideological significance of songs and chants as artistic tools used in the realisation of the class-consciousness themes which otherwise are capable of invoking revolutionary consciousness in the oppressed.

Our attempt shall be to explore the dialectical relationship between art and society, and engage an in-depth study of twelve selected plays of Femi Osofisan as a postcolonial dramatist. We shall also explore both the social and political relevance of Osofisan’s dramaturgy within the ambit of textual and contextual interpretation of songs and chants. The research interrogates these contemporary African playwrights’ canon of simple translation of songs and chants as a veritable weapon of conscientising the society that will prompt revolution against their oppressors.

1.7. Theoretical Framework.

Marxism and Postcolonial Feminism were adopted as theoretical framework owing to the emphasis on individual’s self-consciousness and self-realisation and Osofisan’s Feminist postures, respectively. In this study, Femi Osofisan’s use of songs and chants to invoke class consciousness was investigated with a view to establishing his ideological deployment of oral aesthetics to project revolutionary ethos in African society as represented in the selected plays.

The ideology of Marxism is rooted in what is referred to as dialectical materialism, which emphasises economic determinism as a basis of social struggles. Marxists do not

differentiate socio-economic status in terms of race, ethnicity or gender but rather on the ground of opposing forces between the 'haves' and the 'have nots', the bourgeoisie who are in control of the world's natural, economic and human resources and the proletariat who are the majority of the global population being subjected to substandard conditions. Hence, economics happens to be the base upon which the superstructure of social or political ideological realities is built. Karl Marx's ideological concept is central to the expressions of human consciousness in terms of the economic basis of social life that is believed to condition them. Marx is said to have developed this concept from the German ideology in a work written as polemic directed at the famous idealist conceptions of the Hegelian movement in Germany in the early nineteenth century.

The concept of idealism by Hegel (1770-1831) emphasises the value of mind and mental projection, rather than the material world, as his philosophy mirrors 'history, politics and culture' (1991:25). Idealism asserts the existence of philosophical constructs through the mind to form mental processes in the formulation of ideas which Hegel referred to as the 'spirit' of society which in turn forms the evolutionary concept of the world in 'idealistic term'. Human beings at the outset developed the ability for acquiring sensory perception of the world in which they lived through sensory organs of sight, smell or feelings of the social and physical world. As people later became conscious of their environment and got to understand their relationship with others better, the beginning of self-knowledge, self-consciousness and self-realisation prompted the desire to better their lots more than they found themselves. Hegel's dialectical approach for example developed a contradiction that could make people of the society realise what they were and what they thought they could be. The resolution of this contradiction forms the basis for an individual's awareness to assert his or her place in the spirit of the entire society. The individuals in the society must collaborate to be able to realise their ultimate fulfilment through collective collaboration and in the spirit of the society. Ritzer (1996:39) explains that "Marxist theory was first dominated by those who saw in his theory scientific and economic determinism" in which Friedrich Engels can be seen as the first exponent of such a perspective. According to Marxists, Marx's scientific theory had revealed the economic laws that ruled the capitalist world but "there seemed no need for political action, a cornerstone of Marx's position". Ritzer further explains that 'on a theoretical level, deterministic Marxism seemed to rule out the dialectical relationship between individuals and larger social structures'. These problems led to a reactionary among Marxian theorists and to the emergence of "Hegelian Marxism" in the early 1900s (Ritzer, 1996: 39). The Hegelian and Marxist canons declined to reduce Marxism to a scientific

theory that ignored individual thought and action. Apart from the fact that the Hegelian theory exponents such as Georg Lukacs and Antonio Gramsci were significant for both theoretical and practical reasons, they equally emphasised the importance of individual consciousness and the relationship between thought and action, which are capable of bringing about a social revolution (Ritzer, 1996:39). According to Jay (1984:84) Lukacs was “the founding father of Western Marxism” and the exponent of class and class consciousness, which is “generally acknowledged as the charter document of Hegelian Marxism”. Lukacs’ focus was on the class consciousness of the bourgeoisie and that of the proletariat.

Marxists’ postulation centres on both theoretical and practical thoughts to emphasise individual consciousness and the nature of relationship between thought and action which are capable of bringing about a new social order and orientation through a revolutionary re-interpretation of history, myth and legend by many African playwrights. The problems in human societies are self-inflicted and the solution to the problems should be realised through individual’s self-consciousness and self-realisation most especially in the exposure of the bourgeois ideas with a good effort geared towards ridiculing them for correction and emancipation of the oppressed. Osofisan’s commitment to art for social justice and egalitarian society are webbed in songs and chants as multimedia aesthetics and ideology to serve as social medium of criticism in revealing the state of African society’s squalor, corruption, injustice and misuse of power. This research examines Osofisan’s presentation of the contemporary society in his plays with a clear fact that no society is devoid of oppression, exploitation, loss of identity in one form or the others emanating from maladministration, colonialism, neo-colonialism, corruption, gender prejudice, racial discrimination, leadership failure and autocracy. The use of songs and chants should be seen as oral aesthetic forms embraced by many contemporary African playwrights such as Osofisan in the projection of sociocultural, political, economic, and possibly ethical realities on which their societies were founded. Osofisan incorporates the use of songs and chants as multimedia aesthetics to project African sociological perception and oriented values.

1.8. Femi Osofisan and the Post-colonial Ethos

African literature is a reflection of historical experiences such as slavery, colonialism, corruption, imperialism, apartheid, cultural emasculation, etc. This study examines the interface between the dynamic psychological and social interplay between what ex-colonial populations consider their native, indigenous, pre-colonial cultures and the British culture that was imposed upon them by the colonialists. The British intrusion into the government,

education, cultural values and daily lives of its colonized subjects calls for post-colonialism as a counter-hegemonic discourse as western traditions repress other cultures when considering great writers such as Daniel Defoe, T.S. Eliot, Lawrence, Sophocles or even Aeschylus.

The use of European culture as the model for all other cultures negatively contrasted is called Euro-centrism, which in literary philosophy is referred to as universalism. In view of this, a theory therefore becomes expedient which will articulate the opposition and criticism to dismantle the hegemonic boundaries that create unequal relations of power based on binary oppositions such as “us” and “them”, “First-world” and “third-world”, ‘white’ and ‘black’, ‘colonizer’ and ‘colonised’ etc. In this study, we will focus on Nigeria as a postcolonial state formerly ruled by the colonialists and whose socio-political orientation and cultural identity have been affected due to socio-religious and economic policies of the imperialists. Literature as a global or continental phenomenon might be studied in relation to the ways Africans have experienced historical traumas such as slavery, independence, political instability, civil war, oppressive military regimes or even the loss of identity. Some of the prolific writers of postcolonialism are Chinua Achebe, Wole Soyinka, J.P.Clark, Christopher Okigbo, Ola Rotimi, Ngugi wa Thiong’o, Nadine Gordimer (South Africa), Ayi Kwei Armah, Sekyi Kobina, Osundare, Osofisan and many with few.

Many African playwrights believe that affirmation of the past, confirmation of one’s racial identity and validation of its institutions over a super-imposed ideology would provide for an epistemological foundation aiming at independence from a Western technologically based imperialism. The goal of the liberation movement should not only be for political independence from the colonial power but rather to have control over their national resources for the benefit of the masses. In East Africa, creative writing began much later than what we have in West Africa. Kenya’s experience of colonialism was more tragic compared with that of other Anglophone countries. We are reminded of the Mau-Mau uprising in Kenya and the presence of a foreign settler caste which had dispossessed many Africans of their inherited lands. Ngugi wa Thiong’o in his critical work, *Writers in Politics* (1981:26) asserts that “Africa’s cultural traditions must be preserved to bind society together and the various wounds caused by the struggle for independence must be healed if a modern nation is to emerge”.

In this research, we will delve into the issue of exploitation of the masses by the new leaders who are saddled with the responsibilities of governance after the departure of the whites. The main focus of African writers is usually to condemn capitalism, imperialism and the attendant agent like religion which serves as opium of oppression and exploitation. For

example, Ngugi's plays such as *The Black Hermit*, *The Trial of Dedan Kimathi*, *Mother Sing for me* and *I will Marry when I Want* do not only depict the society as it is but also focus on the liberation of Kenya and indeed Africa as a whole from imperialism, especially at the post-colonial disillusionment level. The plays focus on exploitation and resistance by depicting the Kenyan society as a corrupt one that betrays the dreams of the Mau-Mau patriots. Wole Soyinka tries to x-ray the effects of colonialism and imperialism as he protests against conflicts of culture arising from the traditional and foreign cultures in *The Lion and the Jewel*, maladministration and sit-tight syndrome in *Kongi's Harvest*, and many others. The problem of cultural identity, double consciousness and that of state of disillusion also manifest in Sekyi Kobina's *The Blinkards*. Kobina exposes Ghanaian educated elite who are faced with the problem of double consciousness after returning from foreign land. Onyimdzi the lawyer, as a character, is used to project Kobina's philosophical idea when he says "imitate but imitate wisely". Mrs Brofusem becomes a caricature who believes in imitating white culture because to her, Anglicization is the passport to civilization.

Femi Osofisan's, Bode Sowande's, Olu Obafemi's, Tess Onwueme's and many other contemporary Nigerian second generation playwrights' main focus is usually to comment on the socio-political and economic state of Nigeria which form the society's superstructure. Femi Osofisan, like other post-colonial playwrights who belong to the class of radical dramatists, believes in the need to examine the past, present and future dehumanising state of Nigeria. These radical dramatists' ideological projection in their dramaturgy is to eradicate all forms of corruption, oppression, injustice and tyranny as a remedy to foster an egalitarian society.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Ideology, and its Presence in Osofisan's Dramaturgy

Terry Eagleton (1976: viii) explains that to understand ideologies is to understand both the past and present more deeply. Such understanding contributes to our liberation. A versatile and sensitive writer cannot but succumb to projecting the socio-political and socio-cultural concerns of his environment. The utilitarian function of literature is to mirror the happenings in the society with the intention of achieving both subjective and objective purposes as presented by the dramatist and audience or a writer and the reader. In this vein, no literary work of art can be said to be ideologically free. A literary writer is writing for his society to share "a common world-view, experience, and perception of values, beliefs or outlook" (Uwasomba, 2007:81). Marx and Engel (1949:451) explain that "Ideology is a process by which, the so-called thinker is, without doubt carried out consciously, but with a false consciousness". Many ideological concepts are perceived to be creating illusory or false consciousness which is capable of distorting, reifying and even inverting actual historical conditions (Uwasomba, 2007:82) but it is pertinent to note that it is usually without force but consent.

Israel (1971:92) explains ideology as "a system of thought developed by an individual against the background of his social position and general life- situation". Fowler (1981:26) affirms that "no person can engage with the world without the cognitive support of ideology". Ideology should be seen as a theory or system of exploring the world-view, experience, values and beliefs constructed as a way of comprehending the world. Althusser (1971) tries to compare Ideology State Apparatuses with Repressive State Apparatuses. Althusser's assertion highlights trade unions, schools, churches, mosques, family and many others to be State Apparatuses. Terry Eagleton, in his own attempt at evaluating Althusser's concept of ideology, decodes ideology as a set of beliefs and practices which are far more subtle, pervasive and unconscious than a set of explicit doctrines. He asserts further that:

As long as we remain in an imaginary realm of being we
misrecognise our own identities, seeing them as fixed and
rounded, and misrecognise reality as something immutable.
(Eagleton, 1984:186)

When we critically examine the concept 'ideology', we can view it as a consent rather than force. The perception of ideology by an individual makes him or her to conform naturally to the society rather than criticising or questioning how it is being constructed.

Uwasomba (2007: 82) corroborates that “it is this power of ideology over individuals that become the hegemonic base of several values”. From this inference, ideology is the medium in which one conducts one’s interaction with the society, the realm of signs and social practices, which binds one to the social cords or structures for coherent purpose and identity. Ngugi wa Thiong’o asserts that:

In its origins, the word art meant science, knowledge, or learning. But it now connotes more than that: it refers not only to learning and knowledge simply but to learning and knowledge in ways different from those associated with science. Art is a way of seeing or comprehending, the world of man and nature through visual, sound or mental images. Through these images, the whole conglomerate of skills that we call art or the arts assault over our consciousness to make us take a certain view of the world of man and nature (Ngugi, 1983:55).

With the role of Art as a means of comprehending the world of man and nature through visual or mental images, songs and chants as aesthetics help literary writers to have a pragmatic approach as they view the world of man and nature. The French Marxist theorist, Louis Althusser, opines that art must not be reduced to ideological concept but rather both literature and ideology should enhance “the imaginary ways in which men experience the real world” (Eagleton, 1976: 18). One pertinent issue to note is that ideology is borne out of men’s imagination about the world, individual or a group perception. Joseph (2007: 186) explains ideology as “an act of reasoning by an individual, a group or a class in the society”. No wonder, we have several ideological phenomena in literature in attempt to rid society of social vices. Also, we have specific ideology for each period of writing which focuses on revealing the global literary movements. Balogun (2007:197) is of the opinion that “the history of literature is the history of literary criticism”. Hence, the conceptualization of the pedagogical texts of literature in creative writing forms what we can refer to as ideological views. It must be noted that the emergence of any literary theory or ideology is as a result of the need to understand any given literary work within the ambience of context, environment, form and language, as well as historical and ideological context.

Literature must be structured as a way of revealing both ‘the literal and super-literal meanings’. This forms the parameter by which many constraints that evolve in literary texts can be resolved through “formulation of some principles, parameters and paradigms which are technically termed theories” (Balogun, 2007:197). These theories form the basis of interpreting and evaluating any literary work with a view to doing an in-depth appreciation.

Joseph (2007:186) identifies two basic forms of criticism that bring about the different ideologies in literary art. We have theoretical criticism and practical criticism. Practical criticism is said to be pragmatic in form and it explores the effect any literary art has on the audience. It is worthy of note that the precepts within the ambit of aesthetics, or rules emerged general principles or concepts. For instance, Aristotle propounded the theory of mimesis, which simply espouses art as an imitation of life taking into consideration the work of art and artist but failed to assert the theoretical judgement. Practical criticisms profess judgement on any work of art with the aim of making it functional. Hence, literature must be made functional or utilitarian. Criticism is a means of projecting human reality, social vices or historical issues. In this vein, literature cannot exclude the ideological content of the literary writers in the projection of the society's contemporary issues.

Guerin et al (1966) postulate the various approaches to the interpretation of literary works as follows: traditional, the formalistic, psychological, mythological and archetypal and other forms such as sociological, linguistic, appreciative, generic and genetic values. Consequently, the understanding of these approaches is expedient to the exploration of this study. The concept of traditional approach to the study of a literary art may be seen as a reaction to the idea that a work of art be given more attention than its "background". This reaction is in affirmation that:

...literature is primarily art, it needs to be affirmed also that art does not exist in a vacuum. It is a creation by someone at some time in history, and it is intended to speak to other human beings about some idea or issue that has human relevance. Any piece of literature, or any work of art for that matter, will always be more meaningful to knowledgeable people than to uninformed ones (Guerin et al, 1966:3).

Ademeso (2011:18) subscribes to three issues to contend with - textual-linguistic, historical-biographical, and moral-philosophical issues. The principle of textual-linguistic focuses on the words of the language used in a given text and an effort in finding "the correct meaning of words in their historical context", viz-a-viz the intention of identifying the relevance and 'authenticity' of words, phrases and statements within the context of the time a literary piece is written (Guerin et al, 1966:3-4). Aside the meaning in language, a literary art must be "a reflection of its author's life and times or the life and times of the characters in the work" (Guerin et al, 1966:5). This evolves the historic-biographical interpretation that focuses on information about the life and time of the author. Osofisan as a postcolonial writer and of African genealogy is a reflection of his societal experiences and sociocultural

background as manifested in his theatre and drama. Other important issues in the traditional approach must be to acknowledge the functionality of the art within the ambit of exploring moral and philosophical postulations. A Functional art must be able to serve the purpose of entertainment and didacticism.

When we critically examine the plays of Osofisan, his plays employ classical allusions to reflect on cultural, socio-political and ritualistic tradition with cognisance effect and relevance to the society status and conditions. Osofisan combines both “cultural and temporal boundaries, incorporating traditional consciousness into modern inclinations” (Olasope, 2013: xv). The use of songs and chants offer alternative sources of projecting the utilitarian function of theatre in the society with the main aim of emancipating the down-trodden people from any form of problems such as identity, cultural differences, gender issues, social stratification, political problems, neo-colonialism, economy and corruption.

It is worthy of note that ideology as a concept has varying definitions based on scholars’ views, beliefs and ideas. To some scholars, ideology is a systematization of false consciousness and beliefs of a particular group or class in society. Others conceive it to be a systematic formulation and projection of ideas and beliefs which may or may not be by a class or group in the society (Uji, 2006:72). Despite varying definitions and the fact that it will be subjective to pin down ideology to a particular definition, we can still deduce that ideology has been the basis of many contemporary African dramatists’ theatre and drama. Awodiya (1995:26) takes critical assessment of Osofisan’s theatre or drama which reveals tripod level of ideas, action and entertainment:

Osofisan’s drama is a by-product of both eclecticism and originality in which his plays reveal tripod level of ideas, action and that of entertainment

Consequently, literature cannot exclude the ideological content of the literary writers as they project the society’s contemporary issues. In the formalistic approach, we are trying to consider the methods used by the literary writer in his work in the course of passing his messages to the audience. This involves various forms of literary styles in the projection of how and what the message conveys and what ideas are being postulated. This approach delves into strict compliance with the use of words that cater for both the denotative and connotative values and context. The psychological issue in literature involves the emotional state of the character in a literary work revealing an action, speech or mental state which is capable of forming the character abused emotional state in the course of text analysis as propounded by the twentieth psychoanalytical theorist Sigmund Freud (Guerin et al,1966: 84-

94). The mythological and archetypal approach to literature involves the existence of certain communal beliefs and that of cosmic world focusing on human existence in terms of conception, birth and death. However, a myth critic main aim is “to seek out those mysterious artefacts built into certain literary forms which elicit, with utmost uncanny force, dramatic and universal human reaction” (Guerin et al, 1966:116). No wonder, it is said that “Orality in contemporary Nigerian poetry is not only in content and meaning but in style and form” (Dasylva et al, 2005:145). On this premise, we are to look at songs and chants as multi-media aesthetics, not only on the content and meaning but also on style and contextual form.

In aligning with various theories in literary works, the pertinent issue is the need to understand any given literary work within the ambience of context, environment, form and language, historical and ideological context. Ngugi (1986:95) asserts that:

Orature has its roots in the lives of the peasantry. It is primarily their compositions, their songs, and their art, which forms the basis of the national and resistance culture during the colonial and neo-colonial times.

In this vein, the role of literature in the society and the scope of literature taught in schools viz-a- viz the relevance of orature in Africa will propel students and researchers to study their environment and the culture of their society in relation to other societies. Abubakar observes that:

The African writers go extra mile to redeem their works from total obscurity and inaccessibility to the averagely literate Africans by adopting different aesthetic media to communicate their message(s); through this they also expose their Eurocentric colleagues to the African milieu (Abubakar, 2007:222)

Many contemporary African playwrights in expressing their ideas, visions and criticism on social, political and cultural issues use multimedia aesthetic forms such as storytelling, proverbial sayings, riddles, chants, songs, music and dance as their major techniques. Ajadi (2007:210) explains that “oral literature encompasses all areas of African existential experience - what we do, what we say, what we think, what we feel and what we are”. Okpewho (1992:5) corroborates this view when he says that “other aspects are: mode of cooking, architecture, medicine and dressing making, religion, music and dance”.

In contemporary African literature, plays written by Africans are focused on issues that concern African or global issues. What is prominent in a region determines the thematic preoccupation. During the colonial period, effects of colonialism formed the motif or thematic preoccupation. An instance is apartheid in South Africa. Also, in 1915 came *The*

Blinkards by Kobina Sekyi of Ghana. The play satirises the educated elite in Ghana who have the erroneous notion that Anglicization is the passport to civilization. Africa with its rich cultural heritage had dramatic forms even before the arrival of the colonial masters from Europe.

A dialectical approach to the study of literature can be traced to Hegelian dialectical concept which is said to be idealist in nature. Marx and Engels' dialectical postulation is not only based on materialism but it has become "systematised into a philosophy of history, a scientific political theory and a sociological aesthetic" (Amuta, 1989:78). The incontrovertible fact is that a literary art needs to provide an insight into the relationship between society and its cultural milieu.

The artist is a member of society and incarnates its structural and ideological inflections; the artist's individuality and the society's values are mediated in the work of art; the work of art recreates both the artist and the society and in itself is not a passive object but a restless concourse of images, actions, movements, experiences, statements, etc (Amuta, 1989:79).

Literary values are configured within the ambit of manifesting society's social values in a literary art in the manifestation of the history and social reality. Amuta (1989:79) buttresses this view when he says that literature "recycles social experience and transforms it into an aesthetic experience". Hence, African literature is a reflection of historical experiences such as slavery, colonialism, imperialism, corruption, apartheid, cultural emasculation, and class and race oppression. African playwrights such as Bode Sowande, Niyi Osundare, Femi Osofisan, Oda Ofeimun, Olu Obafemi and others belong to an alternative tradition whose attempt is to provide an alternative ideology in the areas of content and form that will be both accessible and devoid of unnecessary complex and obscure language and theme. A literary work that will be useful and relevant to the society with a view to exploring the challenges confronting the society and providing solutions to their challenges is the crux of the works of these new writers. For instance, Osofisan affirms that writers are capable of making use of different sources of inspiration to be able to achieve the set objectives of conscientising the public as he explains that:

We have gone to the ancient Greeks, just as we have gone to Shakespeare, to Gogol and Chekov, to Brecht and others from outside, as well as to our own indigenous resources of mythology and folklore (Olasope, 2013:5)

When we critically examine the literary works of many African playwrights such as Femi Osofisan, the use of songs and chants constitute multimedia aesthetics for the projection of their sociocultural background, ideas and visions. Femi Osofisan ingeniously embedded imitation, entertainment and imagined situation in songs and chants to communicate oppression and provoke revolutionary consciousness in the oppressed.

2.2. Osofisan's Sociocultural Background and his Literary Paradigms.

It is expedient to explore Osofisan's sociocultural background and his literary paradigms in the analysis and interpretation of his literary works. Osofisan's propelling force is traceable to his Yoruba oral tradition but then his literary works fail to be ethnic in motifs but that of nationalist. Although his technique and style are cultural and dialectical in form, the motifs and aesthetic paradigms reflect the contemporary African writers' ideology and scholarship for both African and Western literary milieus. Osofisan in *Literature and the Pressures of Freedom* (2000) and *Insidious Treasons: Drama in a Post-Colonial State* (2001) projects the ideological paradigms of his dramaturgy to affirm total banishment of corruption, maladministration, injustice and oppression. Osofisan's style, form, content and creative vision are comparable to those of many renowned literary writers such as Brecht, Fugard, Fanon, Marx, Hegels, Lukacs, Soyinka, Ngugi, Clark, Ola Rotimi, Onwueme, Obafemi and many others. Osofisan has a sense of didactic judgment as he contends with any unethical principles that serve as obstruction to an egalitarian society. His theatre and drama evolve the African history and sociological perception which form the basis of his thematic literary works. Osofisan in his plays explore African milieu with the use of multimedia devices such as songs, chants, myth, legend, history and folktale to project the African sociological milieu. Fashina (2005:105) is of the opinion that:

It is wrong to assume that the more contiguous a literary work is to oral traditions, the less its significance and worth in the global bibliography of canonized works. Since man was first homo-loquent (speaking animal) before being homologo-graphic (writing animal), oral lore is, undeniably, superior to written literature.

The critic in support of the use of oral traditional aesthetics affirms that "the art of oral verbalization or oral performance has more tellable affective influence on the audience either as entertainment, as moral didactic lesson, or as a medical or psycho-therapeutic cure for man". Abubakar (2006: 189-206), in support of oral aesthetics as a device, explains that many contemporary African writers try to adopt different multimedia aesthetics such as songs

and chants to “aesthetically communicate ideas, visions or offer criticism on vital socio-political and cultural issues”.

As Soyinka believes in Ogun to be the presiding deity, Osofisan’s presiding deity is Orunmila, the god of divination whose wisdom and knowledge have been manifested in Ifa corpus since the pre-colonial African society. Orunmila is presumed to be an intellectual and a wizard through the Ifa corpus. Abubakar (2003:76) buttressed this assertion when he said “Orunmila is a reservoir of knowledge about man, earth, heaven and other divinities, he too relies on his emissary, ‘Esu’ the one that establishes the necessary link between all”. There is a collective responsibility among the deities and that ‘Esu’ as a deity is playing the role of intercession between the Almighty God, gods and human beings. Osofisan equally affirms that:

If you are talking of knowledge, scientific knowledge, experimentation and all the rest of the things that science embodies, it is Ifa. Therefore, it is time to superimpose another image of scientist, the builder, the lover of knowledge of ourselves, of our environment, knowledge of people--- (Awodiya, 1993:69).

Osofisan acknowledges the knowledge of Orunmila with his supportive ‘Esu’ who exposes the hidden nature of man to form his ideology in establishing harmony and justice in the society. Osofisan’s thematic preoccupation has to do with the endless struggle against the evils posed by ignorance, injustice, corruption, discriminations, domination and hypocrisy (Abubakar, 2003:76). Even though, Osofisan detests blood shedding, unlike those that modelled Ogun deity who believes in solving societal problems through uncompromised blood shedding, he, however, affirms that when the situation becomes inevitable, one must not rule out blood shedding to affirm justice. One peculiar feature in Osofisan’s drama and theatre is that of African cosmological belief in the world of the living, the dead, and the unborn, capable of co-existence and interactions. Omosade Awolalu (1981) buttresses the Yoruba cosmological belief in the unbreakable links in both the world of men and that of spirits in support of Wole Soyinka’s belief in Ogun as his source of inspiration and his undaunted stance for justice when he said that:

---Ogun is associated with clearing the way or removing barriers, the Yoruba hold the belief that when one’s path is not clear or when one encounters difficulties, appeal must be made to Ogun to help in making the path smooth in the same way as he did for divinities in the beginning of days--- He is believed to be the divinity of hunters, the blacksmiths, the goldsmiths,

the barber--- Ogun stands for absolute justice (Awolalu, 1981:31-33).

Osofisan has succeeded in attaching himself with Orunmila, Obatala and Esu as part of Yoruba deities in the structure and projection of his dramaturgical vision. For instance, Wole Soyinka's *The Strong Breed* in his radical approach and his undaunted stance for justice compared socialists to fuel which is needed to be burned for the car to move. Hence, the socialists must be able to sacrifice, if possible, their lives to ensure fairness and justice. But when we critically examine Osofisan's response in *No More the Wasted Breed*; his vision is that he detests blood shedding in correcting the social vices in the society except when it becomes inevitable.

Also, festival forms the prominent cultural element in Osofisan's dramaturgy as a result of his cultural background of Agemo festival in his home town, Erunwon, Ijebu-Ode. The pertinent issue is the belief in the spiritual cleansing which otherwise will enhance peace and abundant blessing in their land as this is accompanied with songs and chants. Osofisan's festival motifs are prominent in his plays such as *Morountodun*, *Esu and the Vagabond Minstrels*, *Farewell to a Cannibal Rage* and others. For instance, we have the projection of Agemo traditional festival in *Morountodun*, Ogun festival in *Esu and the Vagabond Minstrels* while dancing aesthetics in *Farewell to a Cannibal Rage* is traceable to Osun festival.

Characterisation is another issue to be considered in Osofisan's theatre and drama. Since the setting is African, his characters are also African in nature but they are representation of universal characters that can be associated with different or diverse societies. His authorial descriptive intrusion and characterisation are structured with the aim of destroying any socio-political structure meant for oppression. Osofisan uses multimedia devices of songs and chants to "communicate ideas, visions or offer criticism on vital socio-political and cultural issues" (Abubakar, 2006:189-206) to affirm his ideology. Published plays include: *A Restless Run of Locusts* (1975), *The Chattering and the Song* (1977), *Who's Afraid of Solarin?* (1978), *Once Upon Four Robbers* (1980), *Morountodun* (1982), *Red is the Freedom Road* (1982), *No More the Wasted Breed* (1982), *Midnight Hotel* (1986), *Farewell to a Cannibal Rage* (1986), *The Oriki of a Grasshopper* (1986), *Altine's Wrath* (1986), *Esu and the Vagabond Minstrels* (1988), *Another Raft* (1988), *Birthdays are Not for Dying* (1990), *Fires Burn and Die Hard* (1990), *The Inspector and the Hero* (1990), *Aringindin and the Night Watchmen* (1992), *Yungba-Yungba and the Dance Contest* (1993), *Album of the Midnight Blackout* (1994), *Twingle-Twangle: Atwynning Tayle* (1995), *Tegonni: An African Antigone* (1995), *Reel Rwanda* (1996), *Many Colours Make the Thunder-King* (1997), *The*

Engagement (1997), *Making Children is Fun* (1997), *One Legend, Many Seasons* (2001), *Flood in Seasons of Wrath* (2002), *The Plays of Kolera Kolej* (2002), *Bishop Ajayi Crowther: Triumphs and Travails of a Legend* (2006), *Fiddlers on a Midnight Lark* (2006), *Women of Owu* (2006), *Nkrumah Ni --- Africa Ni* (1994), *The Adventure in the Forest of a Thousand Deamons* (2018), *Ireke: Saga of the Sugarcane Man* (2018) and *The Forest of Promised Harm* (2018). Unpublished plays but performed at different foray include: ‘*Oduduwa, Don’t Go*’ (1967), ‘*You Have Lost Your Fine Face*’ (1967) ‘*Behind the Ballot Box*’ (1968), ‘*Tomorrow the Firing Squad*’ (1983), ‘*The New Cathedral*’ (1982), ‘*Operation Abandoned*’ (1982), ‘*The Audience Also Dances*’ (1982), ‘*A Success Story*’ (1982), ‘*A Date with Danger*’ (1982), ‘*A Debt To the Dead*’ (1982), ‘*At the Petrol Station*’ (1982), ‘*A Nightingale for Dubois*’ (1997) and ‘*Wesoo, Hamlet*’ (2003).

Apart from these published and unpublished plays that prove Osofisan to be a versatile dramatist, he is also deeply rooted in poetry and prose genres of literature. Among the published prose fictions include: *Kolera Kolej* (1975), *Somewhere in a War Period* (1975), *Kijipa Ekun* (1976), *Cordelia* (1989), *Maami* (1994) and others. Also, his published poetry include *War’s Aftermath* (1976), ‘*Two Variations ---A Theme*’ (1976), ‘*Introduction*’ to Wole Soyinka’s *Ogun Abibiman* (1976), *Minted Coins* (1987), *Dream-Seeker on Divining Chain* (1993), *Ire and Other Poems for Performance* (1998) and *Pain Remembers, Love Rekindles* (2001).

2.3. Songs and Chants as Multimedia Aesthetic Devices: Osofisan’s Drama and the African Experience.

It is expedient to note that Black writers are critical of the new hegemonic comparisons between the “commonwealth literature” and colonized writers from the colonized countries to reflect their perceptions to “race and to their often ambiguous positions as both colonized and colonizers” (Ashcroft, 1998:22). The writers in the African Diasporas such as USA Blacks, Afro-Caribbean, and writers from African nation’s drama and theatre main objective should be a symbiotic relationship between their creative art and psychological impetus. African writers’ works are expected to mirror the historical and sociocultural development of Africa.

Critics such as Moore (1969) and Ngugi (1972) and many others emphasised the similarities between African countries and the West Indian nations and of Black American writing. They try to delve into the literary works by a Black minority in the white country and the Black writers from an independent nation as they explore the effects of colonization and foreign domination when we consider both political and economic spheres of life. The

term 'commonwealth literature' has been subjected to series of attempts by many critics for the purpose of finding a suitable appropriation to the term, both politically and theoretically. While some scholars, after considering the term 'Third world literature' which has been entrenched in some university courses, have concluded to be 'new literature in English' and recently ascribed it to be 'Post-colonial literature' projecting the historical reality and happenings of the former colonies of European countries (Ashcroft, 1998:23).

Post-colonial literature emphasises the study of many effects of colonialism in writing either in English or in different indigenous languages such as French, Spanish, Portuguese, Arabic, Swahili, Yoruba, Igbo and Hausa. Post-colonial critics have come out with many thematic paradigms in English literature (Matthews 1962, New 1975, Slemon 1988). These themes explore the struggle for independence and influence of foreign culture on the contemporary post-colonial societies' psyche. Although, post-colonial literatures are not confined to thematic yardstick most especially when considering the emergence of the use of allegory, irony and magical realism postulation by some critics, the issue of 'time, place and community'(Ashcroft, 1998:28) must be manifested by the writers in revealing their cultural sensibilities and their world-view as a thematic preoccupation. Also, the issue of exile forms part of the thematic preoccupation focusing on the literatures which may be classified as that of Africa, the Caribbean's and that of any Black Diasporas. The emergence of theatre was in Greece as a communal open air activity with the mass of the people expressing themselves before the people (Gbilekaa, 1997:35). During this era, all were expected to be involved, unlike the aristocracy period which created division between the actors and the receptive spectators. Actors are regarded as protagonists (aristocrats) while the masses, as posited by Franz Fanon, are 'wretched of the earth' representing the general populace below the breadline. The dialectical concept of 'haves' and 'have nots' formed the basis of Aristotle's concept of tragedy (Gbilekaa, 1997:35).

African or Nigerian drama and theatre reflects a relationship between "the historical and sociocultural development" (Ademeso, 2011) of Africa and her performance and theatrical experience. In Nigeria, drama and theatre forms what can be a sort of hybrid of historical and cultural event (Ogunbiyi,1981) while Gbilekaa (1997) affirms that pre-colonial, colonial and postcolonial transformative experiences form the basis of Nigerian drama and theatre in exploring the politics, religion, economy and sociocultural milieu. Boal affirms the role of drama and theatre to be a means of exploring everyday happenings and that of human social behaviour when he says:

All theatre is necessarily political because all the activities of man are political and theatre is one of them. Those who try to separate theatre from politics try to lead us into error- and this is a political attitude (Boal, 1979:10)

The projection of history, culture and tradition in African drama and theatre forms the ideological means of interpreting and analysing African or Nigerian drama and theatre, which is manifested in social entertainment and ritual performances. Ibitokun (1993) observes that African or Nigerian drama is a dynamic product of the sociocultural context that midwives the historical, religious, political and philosophical conscientisation of the populace within the ambit of both tradition and modern realism. The study of the traditional perspectives coupled with their origins such as ritual, history, myth, legend etc, are emerged in African folkloric perception, accompanied with the dramatic elements in festivals and ceremonies (Ogunbiyi, 1981:6-53). The origin of African drama and theatre is derived from oral performance and folkloric aesthetics accompanied with the dramatic elements in festivals and ceremonies. Adedeji corroborates this when he says:

In the search for the truly African Theatre it may be deemed necessary for the artist to seek recourse to oral tradition not only for inspiration but also for the discovery of essence which could be used for the design of a new theatre (Adedeji, 1971:147).

Oral aesthetics such as songs and chants have been employed by many radical playwrights in the projection of the inequalities and injustices thriving in their various societies. Osofisan and many other radical playwrights in Nigeria successfully reveal the inequality and injustice that are thriving in the Nigerian society in their drama and theatre. Osofisan's theatrical style like other radical playwrights is derived from African oral narrative traditions such as incantation, song, music, chants, poetry and dance. Gbilekaa (1997) emphasises the importance of drama and theatre as he considers the Brecht's plays' motif as follows:

The Brechtian play text was therefore provisional and could be rewritten on the basis of audience reaction. The audience sometimes participated in the reshaping of a play. With Brecht, theatre no longer became a fantasy house; it became a "think- tank" or a discussion hall (Gbilekaa, 1997:44)

To mark the end of illusionistic tradition in theatre, Brecht's pertinent objective is making drama and theatre functional is entrenched in how people will be more motivated and interested in social change through drama and theatre for the purpose of social

transformation. To achieve the objective of social transformation, there is the need to conscientise and enlighten the society as regards their feelings and perception of reality. Sekoni (1990) identifies the three basic roles of oral narrative performance in drama and theatre to be for ‘captivation of audience, retention of audience and transfer of cognitive experience to the audience’ when he says:

Aesthetic experience in oral narrative performance is made up of three inseparable components: captivation of audience, retention of audience and the transfer of cognitive experience to the audience. These are three elements of triad (Sekoni, 1990:139).

Oral literary forms have traced their origin to performance in terms of existence, functions and the qualities in the act of performance. Ogunba (1978:9) is of the opinion that “when one watches a traditional African festival; however, one is immediately struck by the fact that one has been exposed to a dramatic experience”. The effect of recitation and narration in oral performance evolves the interaction between the performer and that of the audience which is dialectical in nature. Also, oral forms of communication in Africa as a means of expressing African feelings and perception of reality has been in existence before the emergence of printed literature. Many African playwrights are no doubt indebted to oral traditional aesthetics in the projection of African experiences and to make their literary works functional with the main aim of captivation, retention of audience and the transfer of cognitive experience to the audience. The question now should be how effectively is a literary writer able to project his experience to the audience with the consideration of both the literal and deeper meanings? The use of songs and chants as multimedia aesthetics is a reflection of psycho-cultural effect any literary creation such as drama or theatre will have on the audience or the society.

Songs and chants as an indirect means of communicating with someone in power constitute the artistic multimedia aesthetics in which the singers hope to influence the audience, while at the same time avoiding the open confrontation of speaking directly with one another (Finnegan, 1970:275). The use of multimedia aesthetic forms such as storytelling, riddles, proverbs, chants and songs to express ideas and visions on social, political and cultural issues is now prominent in contemporary African playwrights’ techniques. The appreciation of words through riddles, proverbs or musically arranged words has the suggestive command of the language and the magical power of the language which is reinforced in songs and chants. Songs and chants are veritable sources of common media for conscientising both children and adults in modern African literature. We have entertainment

songs, love songs, satirical songs, war songs, epic songs, dirge, songs of betrayal, abusive songs, work songs, folkloric songs and many others. For instance, satirical songs are meant to ridicule people's behaviour or attitude in the society while songs are capable of performing psycho-therapeutic function of nourishing the soul when in pain, sorrow, joy, love and emotional state of disillusion. We equally have incantation chants, panegyric chants, lamentation chants, chants that are meant to lampoon or ridicule maladies and folkloric chants with its effects of passing didactic message(s). Most of the songs and chants by the griots and bards in Africa reflect the preoccupation of their art to either 'uphold or subvert feudal systems' (Amuta, 1989:56).

Songs and chants in Africa are usually in antiphonal form (Finnegan, 1970:259). Songs and chants are associated with birth, initiation, funeral, marriage and memorial celebrations. Songs and chants apart from entertainment perform the utilitarian functions of warning, interpreting stories, funeral rites, psycho-therapy and mystical power of incantation and serve as a vehicle for communication, propaganda, political pressure and political education. Songs and chants are usually meant to eulogise the heroic deeds during the rite of passage in African settings. Songs and chants as multimedia aesthetics serve as a vehicle for communication, propaganda, political pressure, rituals and ceremonies by Africans to depict their existence, feelings and experiences.

The Mau- Mau movement in Kenya in the 1950s used the Gikiyu songs and chants as propaganda in conscientising Kenyan masses. These songs were both in written and oral form circulated to conscientise the masses which later prompted them to agitate for the return of their land. In Nigeria, during the time of Action Group and National Democratic Party in the Western Region, songs and chants were used by parties for their politicking. The Action Group led by Chief Obafemi Awolowo party's logo was 'Palm Tree' and that of National Democratic Party led by Chief S.L. Akintola's logo was 'Cock' for the purpose of identification. The rivalry between Action Group and National Democratic Party generated songs satirising the two political parties' symbols or logos.

Inú igbó lẹ̀pẹ̀ gbé	The palm tree is fit only for the bush
Inú igbó lẹ̀pẹ̀ gbé	The palm tree is only fit for the bush
Ẹ̀nikan ki kólé adétẹ̀ sí gboro	No one keeps the leper in town
Inú igbó lẹ̀pẹ̀ gbé	The palm tree is only fit for the bush

As a counter discourse, we also have song from the opposing political party:

Mótò ni ó pàkùkọ	A vehicle will run over the cock;
Mótò ni ó pàkùkọ	A vehicle will run over a cock
Ẹ̀gbé olówó ẹ̀gbé Awólówò	Awolowo's party is the party of the rich

Mótò ni ó pàkùkò

The cock will be overrun by a vehicle

Songs then became the medium of criticism and propaganda by the political parties. Also, during the Third Republic political dispensation of Social Democratic Party (SDP) and National Republican Party (NRC), different kinds of songs and slogans were incorporated into the politicking. The National Republican Party ascribed the Social Democratic Party symbol (Horse) to be ‘dead horse’, to qualify the party’s ineffectiveness and incapability of leading the country, while the Social Democratic Party’s song centred on the fact that it was the only party that could be regarded as progressive and capable of providing the dividends of democracy to the masses. This attempt was to win the hearts of the electorate and up till today, it has become the rituals to all political parties to employ songs and chants in their politicking. Ngugi wa Thiong’o employs songs and chants in Gikuyu language in his drama and theatre for the purpose of anti- imperialist struggles. He asserts that:

I believe that my writing in Gikuyu language, a Kenyan language, an African language, is part and parcel of the anti-imperialist struggles of Kenyan and African peoples (Ngugi, 2007:302)

Ngugi wa Thiong’o asserts that orature has its roots in the lives of the peasantry. It is primarily their compositions, their songs, and their art, which formed the basis of the national and resistance culture during the colonial and neo-colonial times (Ngugi, 1986:95). Ngugi wa Thiong’o and Ngugi wa Mirii’s drama *I will Marry when I Want* is filled with songs and chants which help them to focus on the task of achieving freedom. It serves as a powerful weapon to have collective will. Ngugi uses songs and chants to project the political situation in a post-independence Kenya community. Ngugi wa Thiong’o and Ngugi wa Mirii use songs and chants as a weapon of liberation and struggle in conscientising the Kenyan Masses to destroy the subterfuge of colonialism and neo-colonialism.

Chorus: Foreigners in Kenya
Pack your bags and go
The owners of the homestead have come

All: I’ll defend my fatherland
With the sword of revolution
As we go the war of liberation (Ngugi el tal, 1982:42)

The playwrights delve into Pyrrhic victory of how Kenyan people secured independence and later faced with neo-colonialism.

Gicaamba: We were not given freedom

We bought it with our blood,
We, the peasants, workers and children.
Blessing will come to us
When we struggle and fight for our rights
And defend Kenya against internal and foreign exploitation (71).

Ngugi wa Thiong'o and Ngugi wa Mirii try to explore the transition of the Kenya people from colonialism to post-colonialist period and the crisis of modernity as the main focus in *I Will Marry When I Want*. Onwueme in her play *The Reign of Wazobia* (1988) uses songs and chants to project the universal themes of debunking male hegemony, class and race oppression. She tries to promote cultural and intercultural coherence and mutual communication that will facilitate cross-gender collaboration and harmony. Onwueme tries to affirm that there is nothing natural about the question of gender if not the cultural constructs created by the societies as a result of patriarchy.

In postcolonial societies, the dichotomy of hierarchical relationship interface between the oppressed and the oppressor, indigene and exiled, language and place, slavery and freedom, and these constitute the main thrust of postcolonial literature (Aschcroft, 1998:173). Ngugi (1981) observes that literature cannot be disassociated from class power structures that shape our everyday happenings. A writer is expected to mirror economic, political, cultural and ideological struggles in a society. What is sacrosanct is that a writer cannot be neutral but he is either on the side of the people or the side of the social forces which try to oppress the people.

When appreciating contemporary African literature today, two classical schools of thought must be considered as ideological concepts: the formalist and the radical. The writer's ideological aesthetics constitutes his/her class but the pertinent issues should be the relationship between the literary art and society on the one hand and the relationship between art and societal politics on the other. Drama and theatre should be used to teach moral and should be a sort of political adviser.

The dramatist should not only offer pleasure but should
beside that be a teacher of morality and apolitical adviser
(Boal, 1979: xiii)

The uniqueness in African song and chant performances is occasioned by the social and philosophical implications inherent in the emotional and rhythmic dance of both the performer and the participating audience. A successful performance of songs and chants will always lead to emotional response from the audience. But poor performance of song and

chant to disambiguate is capable of hindering successful communication, particularly when the audience is not emotionally convinced. This, in the long run, results to a loss in aesthetic value. Also, the question of aesthetic appropriateness is a serious constraint in maintaining the relationship between the performer and the audience. Are we able to deduce any ontological distinct familiarity or what expectation does the audience have from or impose on the performer? Songs and chants are a form of oral communication, but when considering its limitation, the issue of familiarity and redundancy are major constraints, especially when performers' and audience's mutual relationship cannot be sustained. The acceptance of songs and chants aesthetic importance will emanate from a deeper knowledge of the source, authenticity and good mastery of rudiments such as idiomatic and collocative words that are basically ethnic in nature. The limitation comes in when the mutual intelligibility is inhibited and plausibility is hindered by the audience, in the way the song or chant is sung or rendered by the artiste. The playwrights are expected to advance their drama and theatre for social aims as buttressed by Achebe.

When we speak of a writer's commitment we mean his attachment to particular social aims and the use of his writing to advance those social aims. This, of course, implies a belief that literature can and should be used as a force for social change, and a writer has a responsibility to do this (Achebe, 1978: 177).

Critics have advanced that the ideology of Marxism is widely believed to be dialectical materialism which embraces economic determinism as the basis for social struggle. It is claimed that Marxists do not juxtapose socio-economic status with religion, race, ethnicity or gender but rather juxtapose opposing forces between the 'haves' and the 'have-nots', the bourgeoisie and the proletariat. The world's natural, economic and human resources are controlled by the bourgeoisie while the proletariat who constitute the majority are subjected to substandard conditions. The ideological reality of this is that the society is stratified on the basis of material acquisition which forms the basis of both social and political power of individuals. However, it is pertinent to note that even though the society is stratified into upper and middle or lower classes, when we critically examine these two classes and the sociological implication, there are substructures at both the upper and the lower classes that constitute what should be regarded as neo-dialectics. Hence, the society can be stratified into upper class, middle upper class, lower class and lower middle class. Stalin believes that the State is "a machine in the hands of the ruling class for suppressing the resistance of its class enemies" (Musa Dauda, 1985:59). Also, Engels depicts State as opium of exploiting class

whose main aim is to oppress the downtrodden through poor wages and unpalatable labour conditions.

A versatile Marxist writer's commitment in art should be to unravel the problems and solutions to the class formation between the bourgeoisie and the proletariat with a view to putting an end to injustice, misery and poverty. This must involve demystifying the myth of capitalism, educating the people and creating positive hope and confidence in them for possible social changes. Awodiya is of the opinion that Osofisan's style, content, form and creative vision are usually for the emancipation of the proletariat from the shackles of the bourgeoisie as he uses performance aesthetics to project his ideology. He says:

Osofisan experiments with Para-linguistic devices such as songs, movements, improvisations and gestures, role-playing, to relate with the audience and enhance the performance aesthetics in his plays (Awodiya, 1995:224)

Songs and chants constitute the theatrical devices in satirising the corruption, religious charlatanism, neo-colonialism and the issue of economic comatose in African or Nigerian society. Marxist writers or playwrights such as Femi Osofisan try to explore the happenings in their societies with a view to transforming their societies from any forms of social maladies. Their focus is to present the struggle of men and women and how to liberate them from any forms of exploitation and oppression. Apart from writing to mirror the real challenges in his society, Osofisan employs a language of simplicity and accessibility in his drama. Osofisan affirms this when he says:

I write in a language and style which most of our literate population would read with ease, - - - to discover an appropriate linguistic register for our literature in English, and also to create a public for it (Osofisan, 1987:6).

Songs and chants form the social medium of criticism in revealing the state of African society's squalor, corruption, injustice and misuse of state power. Songs and chants are used by many playwrights to trace the genealogy of the Africans with diverse sociocultural backgrounds with the aim of revealing the consciousness of the society's bravery, collective responsibility and eulogy. Many African playwrights try to defend the cause of the oppressed with the aim of creating an egalitarian society where the ideal reigns supreme by using multimedia aesthetic devices. Songs and chants are not only for transitional purposes or entertainment but are also linked to the theme and to help the audience adopt a determined stance.

Songs and chants function as a means of protest and resistance. The playwright is expected to use his or her utilitarian potential in dealing with the historical realities and class conflicts. The playwright as a contemporary creative writer usually aims at a social reconstruction by exploring past experiences and visions of the future capable of enhancing a change. Many African playwrights advance society's need for change so as to liberate them from ignorance, poverty, intimidation and injustice. Songs and chants as oral aesthetics are capable of questioning accepted traditions inimical to the people's survival. They can be used to question the sociocultural construct that put men to be superior to women. For instance, Onwueme, a feminist, reflects the traditional life of African women that is often full of hardship and oppression as a result of cultural constructs. The playwright in her play *The Reign of Wazobia* through Wazobia as a character contends for social change in rejecting cultural tradition that places men above women. Songs and chants are veritable weapon of revolution to contend with oppression, exploitation and brutality. Many African playwrights through songs and chants examine the intersection of women's rights with tradition and ritual in the African societies, most especially at the levels of oppression experienced by women-folk.

Songs and chants as multimedia aesthetics are a formidable weapon of transmitting messages to the proletariat and peasants to contend against the bourgeoisie or the corrupt leaders. A literary writer is expected to emphasise that revolution is as a result of exploitation, oppression and inhumanity to man. No wonder Paul Freire said that:

Violence is initiated by those who oppress, who exploit, who fail to recognise others as persons- not by those who are oppressed, exploited and unrecognised. It is not the unloved who initiate disaffection, but those who cannot love because they love only themselves. It is not the helpless, subjected to terror, who initiate terror, but violent who with their power create the concrete situation which begets the 'rejects of life'. It is not the tyrannized who initiate despotism, but the tyrants (Freire, 1970:41).

Many Nigerian playwrights such as Wole Soyinka, Ola Rotimi, J.P. Clark, Zulu Sofola, Femi Osofisan, Bode Sowande, Tess Onwueme and other prolific playwrights hinged their ideological disposition on the 'revolutionary and radical precepts of Marxist and Hegelian canons' (Obafemi,2001:67-271). Wole Soyinka's *Kongi's Harvest* and *The Trials of Brother Jero* constitute a social deconstruction of corrupt leadership and sit-tight syndrome, and the religious hypocrisy and selfish ambition, respectively. In *The Lion and the Jewel*, Soyinka condemns the Western idiosyncrasy of suppressing African values. Ola Rotimi's

Kurunmi and *Ovonramwen Nogbaisi* are historical plays: *Kurunmi* projects the war between Ijaiye and the ancient city of Oyo, while he condemns dictatorial tendencies and the horror in human sacrifice in *Ovonramwen Nogbaisi*. In *Our Husband Has Gone Mad Again*, Ola Rotimi satirises the political elite who symbolises the bourgeoisie. J.P.Clark's play *Ozidi* mirrors the communal nature of the Ijaw people, while his play *The Raft* depicts the post-independence disillusion of Nigeria. Clark uses allusions, imagery and symbolism through characters such as Olotu, Kengide, Ogro and Ibobo to project his ideology as they represent the regional governments of North, East, West and Mid-West and their predicament situations. In the play *Farewell to Babylon*, Bode Sowande reveals the young graduates disillusion state due to corruption and dictatorial tendencies of the leaders in his society. No wonder, Obafemi (2001) opines that drama and theatre in Nigeria is to be an offshoot of "animist metaphysics and the revolutionary vision" of the Nigerian playwrights. Also, Ogunba (1975:231) opines that Soyinka 'is at heart a promethean' who has concerns for suffering humanity and on this, Osofisan equally espouses his ideology. Many contemporary playwrights evolve in their drama and theatre the undaunted struggle for the emancipation of the downtrodden masses from the oppression, injustice and exploitation through the use of songs and chants as multimedia aesthetics.

2.4. Postcolonial Discourse Perspective.

In this research, postcolonialism will be an overriding theory to be discussed within the ambit of Marxist, Feminist, Sociological perspectives and other relevant theories. It is a fact that postcolonialism, when critically examined, overlap in one way or the other with many other theories in literary discourse within the context of form, content and orientation. These theories are meant to explore, interrogate and deconstruct literary discourse with a view to creating self-consciousness and self-realisation that are capable of contesting any form of oppressive practices and concepts in the society. However, what is sacrosanct is that a theory should be ideal for attaining, sustaining and improving on other existing theories for the purpose of creating an ideal society and scholarship.

The emergence of *Orientalism* by Edward Said in 1978 has made postcolonialism discourse to be a famous literary theory and the foundation for postcolonial criticism. Said in his literary work, *Orientalism* (1978) explores the occidental world as oriental world depicting world of darkness devoid of civilization. Said tries to explore the place of world history, population, economy and even geographical disposition which serve as a strong bias

to the ‘the scope of orientalism’ (Ademeso, 2011:46) an attempt to discard the ‘notion of othering’ while the interface of the oriental world and the occidental world with the placement of occidental world over oriental values need to be discouraged for the attainment of true identity. The need to unravel the fact that both occidental and oriental worlds have a clear-cut difference in terms of culture and geographical affiliation should be well understood. Said (1978) addressed the marginalisation embedded in the occidental world which needed to give way for the oriental world with cultural values, as well as historical, political and economic developments.

In line with Edward Said is Ashcroft et al (1987) who examine the dichotomy of postcolonial experience in literature. Their submission is, however, based on Euro-centric approach of binary oppositions such as ‘us’ and ‘them’, ‘first-world’ and ‘Third-world’, ‘white and black’, ‘colonizer’ and ‘colonised’, etc. Nevertheless, their submission is entrenched with the imposition of western cultures by the colonizers on the colonies with the adverse effect of the colonised abandoning their identities, values, language, history, and even their political orientations. One fact about their submission is that they explored the evil of colonisation. The hyphenated title (*The Empire Writes Back: Theory and Practice in Post-Colonial Literature*) of Bill Ashcroft et al (1987) is a reflection of a radical and violent revolutionary disposition of these scholars which is a model to many prolific revolutionary writers such as Salman Rushdie. To many of these scholars, postcolonialism is considered to be culture and period bound with important issues extensively discussed to explore displacement and replacement of the colonies’ language, civilization, religions, identity and nationalism (Ashcroft et al, 1987:viv).

Moore Gilbert et al (1987) edited the critical discourse of some scholars in the book titled *Postcolonial Criticism* which focuses on the establishment of the diversity and the contemporary society’s perception. This can be examined as an inter-disciplinary discourse that has links with Marxism, Feminism and that of the Existentialism relevant in the analysis and interpretation of contemporary creative works. Also, there is the need to emphasise that post-colonialism is more than discussing the issues of colonialism and civilization but rather it involves the problems of modern society such as racial discrimination, gender and terrorism, class dichotomy, the concept of hybridism and psychoanalysis, nationalism and neo-colonialism, etc. In considering the field of study in social science and that of humanities, Loomba (1998) explores the basis of the postcolonial problems to be the adverse effect of colonialism hinged on the evil of colonialism, imperialism and neo-colonialism (Loomba, 1998:1-69). Though Postcolonial studies centre on literatures that emanated from

the Third World countries such as Nigeria that were colonized in the past. One peculiar feature of literature is that it explores both the colonial and postcolonial periods. Thus, it is observed that postcolonial literatures are those dealing with issues of postcolonial concern such as maladministration, dictatorship ruler, economic distress and the colonial experience generally, not only those written during postcolonial period. For instance, Osofisan's *Tegonni* is set at the time of colonial administration but the play has raised postcolonial issues of tyranny and oppression as a result of imperialism. Postcolonial literature is often a literature of otherness and resistance written out of the specific local experience to show the relationship between coloniser and colonised in terms of brutalities and cultural denigration. Postcolonial theory is normally built on the concept of resistance to exploit the concept of freedom, liberty and cultural identity with the main aim of correcting the colonised perception and culture of mankind.

Postcolonial discourse evolves a deeper investigation into various contexts as it relates to power relations which emanate from colonisation on the colonized history, culture, politics and economy. Osofisan's works create enabling environment prompting a change from the society's ignorant state and to be fully aware of their social responsibilities. Though, Osofisan is from a Yoruba origin, yet the ethnographic features of his drama and theatre are not only for cultural pedagogy but for social emancipation and liberation from any form of oppression, exploitation and social degradation. His concern is to create an egalitarian society and free people's minds from deception and Eurocentric approach syndrome with the aim of entrenching didactic lesson apart from entertaining the audience. The base of any educated Yoruba or African playwright emanates from folklore and so Osofisan being from a typical Yoruba origin, blends his plays with the Yoruba folklore tradition. His literary devices such as plot structure, characterisation, narrative technique, entertainment and didactic lessons are as a result of his vast knowledge of folktale.

Marxism and Feminism are said to be founded on class formation of binary oppositions of social status and gender dichotomy. Hence, Marxism and Feminism as literary theories are applicable in postcolonial discourse. Marxism delves into concepts such as political and socio-economic liberation and self-realisation through radical and revolutionary caprices while feminism focuses itself on in-depth exploration of socio-political and economic structure of female gender as a result of phallogocentric society. A study of cultural background in feminism helps in actualising the dichotomy of socio-cultural, political bias and the nature of oppression from one society to another. This is why it has been opined that feminism cannot be pinned down to a single explanation. Thus, we have come to realise the

term 'feminisms' (Ogundipe, 2007:5-20). So, geographical and cultural orientation should be the basis of exploring issues and experiences in feminism as a theory. Also, the societal status of women in the analysis of this study is capable of exploring feminism as a philosophical literary theory focusing on revolutionary or radical liberation of the society.

2.5. Femi Osofisan's Drama and Theatre and the World of Folklore.

In the preceding discussion, we have attempted to explore the relevance of songs and chants as multimedia aesthetics and the ideological thrust in drama and theatre performance. As one of the versatile playwrights in Africa, Osofisan's main aim is usually to address the inequality in the society as he deploys songs and chants as multimedia aesthetics. Songs and chants as oral aesthetics have existed for centuries with the objective of entertainment and cultural rejuvenation, as well as the medium for the agitation of political independence and egalitarian society. Folk songs can be transmitted through written tradition or in oral form. Many of these folk songs such as ballads, epics, love songs, children's songs or religious songs are for peculiar or specific purposes. Some of these songs are meant for planting and harvesting period, and summer and winter, while some songs explore crises such as war, illness, and political, cultural and social vices in the society.

Osofisan's creative works are traceable to his Yoruba sociocultural inheritance modelling the popular theatre of Hubert Ogunde, Duro Ladipo and Kola Ogunmola while he also imbibes the literary theatre of Wole Soyinka and his apostles who are focused on emancipating the people from oppression, corruption and injustice. Hubert Ogunde, Duro Ladipo, Kola Ogunmola, Akin Ogungbe, Oyin Adejobi, Jimoh Aliu and Isola Ogunmola modelled the tradition of mystery plays to discuss the supernatural dimension of Yoruba cosmology and world-view as seen in Yoruba folktales and folklore. Adedeji (1998:71-72) classifies Ogunde's plays to be the portrayal of the relationship between the world of man and that of the spirit as we have in plays such as *Awo Mimo* and *The Black Forest*. Secondly, we have the issues of man, fate and life after death in Ogunde's plays such as *Ayanmo* and *Aiye*. Thirdly, his plays such as *Worse than Crime*, *Strike and Hunger*, and *Yoruba Ronu* depict his society's problems. Also, Ogunde's plays such as *Mama Eko*, *Iwa Gbemi*, and *Igba T'ode* have didactic values. Ogunde conceptualizes the significance of traditional African theatre as he projects the Yoruba cosmology that has to do with the living, the dead, the unborn and the rite of passage. Likewise, many of Duro Ladipo's plays such as *Oba Koso*, *Moremi* and *Oba Waja* are derived from the traditional folklores as he dwells on

Yoruba history and myths. Duro Ladipo (Yemi Ogunbiyi, 1981:340) further identifies various roles of many indigenous and historical plays as follows:

I wrote these plays for the following crucial reasons: firstly, to ensure that Yoruba folklore and traditional stories are never forgotten; secondly, to amply demonstrate the richness and uniqueness of Yoruba culture, a culture which resisted the assault of white Christian religion; thirdly, to ensure that dances, the music and the splendour of Yoruba as a language never become things of the past, a splendour so easily discernible in such traditional chants as Ijala, Ofo, ewi, oriki, which I have used severally in my works; finally, to proudly enshrine in our hearts the names of great Yoruba kings and mythic heroes, for, in the end, they are real gods!

Though Osofisan is Soyinka's disciple in the concept of literary theatre, he has distinguished himself with the in-depth re-interpretation of myths, history and folklore in his plays to mirror the Yoruba cosmological perception and values. Osofisan's main concern has to do with how his theatre and drama will reflect the agitation for moral, social and political transformation of the society. Osofisan's dramaturgical propelling force is as a result of his determined stance to a true "liberation and the attainment of humanity" (Gbilekaa, 1997:75) in a society bedevilled with social vices and imbalances created due to social stratification. The bourgeois aim is to continue enslaving the proletariat. Osofisan's dramaturgy condemns the attempt by the society at making use of history and material possession as a catalyst to erode the true existence of the people. The ideal of social deconstruction is to allow for equal distribution of wealth that will eradicate poverty, injustice and oppression as it is represented in Osofisan's drama and theatre.

Ben Amos explains folklore as "a communicative process" while Abrahams and Foss perceive folk composition to be "orientated more strongly toward the continuity of a tradition" (Amos, 1971:63). The salient questions to ask are as follows: what should be the content? Who are involved? On whose culture or circumstances are involved? What form and style are involved? Texts of songs and chants are expected to reveal societal attitudes and social behaviour either admired or detested. It is a clear fact that oral poetry during ritual ceremonies must reflect "a strong religious flavour coloured with references to the economic and political life of the society" (Akpabot, 1981:90). A poet is expected to possess a high level of imagination when commenting on "life styles –praising, protesting and cursing human foibles and fads; reminiscing in the exploits of national heroes; invoking the might of

ancestral gods; imparting knowledge; arousing emotions and making suggestions for the common good” (Akpabot, 1981:86).

Oral poetry in Yoruba tradition is peculiar to song texts and invocations, accompanied by the ritual ceremonies and that “ritual symbolism can only flourish where there is a thriving corporate life” (Turner, 1982:2). So, the symbolism should enhance the process of making the individual to conform to social norms of his society. Five major events normally occur in “a ritual ceremony- impersonation of mythical being, songs, dances, definite equipment and prescribed series of manipulations” (Wissler, 1929:265-284). For instance, incantations are chants embedded with both magical and metaphysical powers. It is widely believed that the wishes of the divination with an incantation will surely come to pass in affirmation of the magical power of African people. Also, Ifa diviner after chanting the Odu Ifa sings in line with the interpretation from the divination. But non-ritual poetry is basically accorded to be a commentary on the state of being in every community. The content is usually to effect social control of the society to make them conform to norms and values of the society. It is usually accorded with humour, proverbs and words to either excite or educate and to conscientise the audience. One pertinent issue that can be observed in Osofisan’s drama and theatre has to do with the use of songs, chants, narration and dance which affirm his vast knowledge of the oral tradition of the Yoruba people. This also affirms a clear manifestation of orality in Osofisan’s drama and theatre. Orality in any play is manifested in language, songs, chants, narration and dance which form the multimedia means of passing message to the audience.

Consequently, when considering the Nigerian political, economic, social, ethnic and cultural problems, Osofisan’s drama and theatre provide an alternative redress and succour as his literary works create enabling environment, prompting a societal change from ignorant state and to a state of full awareness of their social responsibilities. Even though Osofisan is from a Yoruba origin, his drama and theatre are not only for cultural pedagogy but for social emancipation and liberation from any form of oppression, exploitation and social degradation. His concerns have been to create an egalitarian society and free people’s minds from deception and with the aim of entrenching didacticism apart from entertaining the audience. The base of many African playwrights emanated from folklore and so, Osofisan being from a typical Yoruba origin, immerses his plays with the Yoruba folklore tradition.

2.6. Songs and Chants as the Multimedia Aesthetics of History, Myths and Legends.

Osofisan's commitment to art and enhancement of social justice has distinguished him as a populist dramatist whose ideology has been to explore social issues such as neo-colonialism, economic dependence, maladministration, cultural identity and religious hypocrisy in the society. In his model of total emancipation and revolutionary social reconstruction, Osofisan explores myths, legends and history in his literary works such as *The Chattering and the Song*, *Morountodun*, *Once Upon Four Robbers*, *Farewell to a Cannibal Rage*, *Women of Owu* and many others. Osofisan uses songs and chants to delve into his society's history, myths and legends, juxtaposing them with the contemporary issues with a view to creating a new social order and orientation through a revolutionary re-interpretation of history, myth and legend.

Osofisan's revolutionary perspective as a writer is therefore to interrogate history, radicalise myth and legend and challenge consensus opinion in order to appropriate these traditional African motifs as vehicles to espouse his ideological vision. (Awodiya,1995:41).

Osofisan in order to create an egalitarian society reconstructs history, myth and legend. For instance, *The Chattering and the Song* reconstructs the reign of Alafin Abiodun in the then old Oyo Empire, *Women of Owu* projects the historical war in Yorubaland. In *Morountodun*, the Moremi myth and legend is depicted in Titubi, the central character of the play. In the play, *Once Upon Four Robbers*, we have the manifestation of people's perception of societal issues and situations. Corruption is depicted in both the military and civilian administrations in *The Chattering and the Song*, *Esu and the Vagabond Minstrels* and *Midnight Hotel*. Post-independence disillusionment is portrayed in *Tegonni: An African Antigone*, while the issues of maladministration, inept leadership and sit-tight syndrome reveal bad policies and lack of social cohesion in *Once Upon Four Robbers*, *Esu and the Vagabond Minstrels* and *Yungba-Yungba and Dance Contest*. *Many Colours Make the Thunder-king*, *The Chattering and the Song* and *Women of Owu* are for historical reconstruction. Osofisan's story-telling aesthetic forms such as folktale, myth, epic and legend reflect his socio-political and cultural milieus.

The use of songs, chants, renditions, dirges and invocations help in creating familiarity and audience participation between Osofisan's plays and his audience. The use of story-telling device is prominent in his plays such as *The Chattering and the Song*, *Morountodun*, *Farewell to a Cannibal Rage*, *Esu and the Vagabond Minstrel*, *Once Upon Four Robbers*, and *Women of Owu*. It helps to mirror his ideological concept and provide the

audience the opportunity to perceive the issues beyond mere stage crafts. Osofisan in his model of total emancipation and revolutionary reconstruction explores myth, legend and history in a metaphorical context. While Soyinka uses Yoruba gods in a literal concept, Osofisan uses them metaphorically to project his ideological perception. For example, Orunmila as a motif in the music and song background in the play *The Chattering and the Song* and 'Esu' as a presiding spirit in *Esu and the Vagabond Minstrels*. In *No more the Wasted Breed*, Osofisan contends with the traditional vogue of using human being for sacrifice. The fact is that in a society where injustice and inequality are the order of the day, there is bound to be influx of crime such as robbery as depicted in *Once Upon Four Robbers*. All these are recreated by Osofisan with the use of songs and chants as multimedia devices to explore the past in the projection of the contemporary Nigeria's identifiable issues such as oppression, exploitation and maladministration.

Osofisan as one of the foremost African playwrights has evolved radical revolution of many existing plays and has rewritten plays that might have been adapted from Greek, European or Nigerian literary texts in order to affirm his radical posture on issues of tradition, leadership, gender and history in the adapted plays. Some of the plays adapted by Femi Osofisan include Nikolai Gogol's *The Government Inspector*; Soyinka's *The Strong Breed*; J.P.Clark's *The Raft*; Euripides's *The Trojan Women* now titled *Women of Owu* as adapted classical Greek tragedy, Sophocles's *Antigone* now *Tegonni: An African Antigone* which explores the issue of colonial history, maladministration and racial discrimination in the African setting and Anton Chekhov's *The Proposal* now titled *The Engagement*.

2.7. Songs and Chants as Multimedia Aesthetic Devices for Social Reconstruction and Stage Craft in Osofisan's Drama.

Osofisan as a versatile postcolonial playwright believes in reconstructing his society by instilling collective awareness among the Black nations in order to liberate them from any form of social, economic or political oppression as a result of colonial experience. One part of his stage craft technique is collective consciousness. His plays are always about how to project the prosperity or calamity of his society rather than that of individualistic posture. The playwright is fond of not celebrating tragic hero or heroine centred on individual catastrophe but is more concerned about a societal tragedy that is communal in nature. Also, another issue to be discussed in Osofisan's stage craft and reconstruction is the use of language that creates verisimilitude and plausibility. He succeeded in simplifying his choice of words to be devoid of esoteric words so as to help the audience to comprehend his message.

Osofisan belongs to 'the alternative tradition', his obsession with oral tradition and modern literary communication may be a source of worry to many critics who believe such to be contradictory to his socialist ideology. Although the issues of sacrifice or rituals in his plays may not be acceptable to a socialist, Osofisan's theoretical and dramatic techniques such as plays-within-the play, songs, chants, folktale, and riddles viz-a-viz his undoubting justice advocacy has made him to be one of the most prominent successful contemporary African playwrights. D.S. Izevbaye (1982) did not mince words to describe Osofisan's drama and theatre when he said that "I think his stage craft is very good. He has a talent for experimenting with form. He has this feel for keeping his audience both in terms of language, action and entertainment".

Osofisan uses songs, chants, story-telling, music and dance as multimedia aesthetics for the purpose of creating mutual intelligibility between him and his audience. His characters are "life-like, endearing and possess some of the mysteriousness of real people" (Awodiya, 1988:224) to create the relations between stage and the audience. Osofisan in his attempt as most prominent successful contemporary African playwrights create a modern way of relating with African audience through the use of songs and chants not only for entertainment but to also conscientise and liberate them from the shackles of ignorance, injustice and oppression. In many of his plays, Osofisan projects social reality to depict the happenings in African society. For instance, *Who's Afraid of Solarin?* (1978) depicts corruption and abuse of power by people in position of authority. *Midnight Hotel* (1986), Osofisan as 'mytho-poeist' exposes the immoral and social vices in the society as he uses multimedia aesthetics of songs and chants. *Once upon Four Robbers* (1980), Osofisan explores the causes of social ills and how to ameliorate the society's social maladjustment. Moremi myth in *Morountodun* is recreated by Osofisan as an antidote to oppression and injustice in the society. *Esu and the Vagabond Minstrels* (1988), Osofisan demystifies Esu as a deity to be kind, compassionate and humane to mankind by his power of making them to be prosperous.

Another peculiar feature in Osofisan's stagecraft and reconstruction is the use of songs and chants to create humour, suspense and audience participation. In many of Osofisan's plays, there is always suspense to make the audience stay glued to the end of the play while he creates humour through comic picture in tragic situation to provide hope for the underprivileged masses. Audience participation is ensured in songs and chants as they join in chorus when chanting Ifa divination or songs which forms a prominent feature in Osofisan's drama and theatre. Osofisan's stagecraft and reconstruction with the use of songs and chants are to create a theatre style that will enhance the promotion of African beliefs, norms and

values, and experiences into drama. Osofisan attempts to create a real-life situation devoid of illusion on stage as he projects this in his plays such as *Midnight Hotel*, *No More the Wasted Breed*, *Who's Afraid of Solarin?*, *Women of Owu*, *Tegonni: An African Antigone* and many others to protest against corruption, injustice and oppression. For the purpose of analysis, we can categorise Osofisan's performance literary works into "realistic, experimental and African total theatre plays" (Awodiya, 1995:201). The realistic plays are mirrored to project real-life situations in combating inequality, corruption, injustice, maladministration and oppression which form the main objective of Osofisan's stagecraft and society's reconstruction. These plays are structured for the purpose of verisimilitude as they mirror real-life on stage to form an illusion of reality before the audience.

In Osofisan's experimental plays, the issues of form, space, language, songs, chants, setting and acting constitute the peculiar features. For instance, Osofisan tries to experiment with devices such as flashback, Orunmila motif, incantation and magical tradition in plays such as *Another Raft*, *Midnight Hotel*, *The Chattering and the Song* and *Once Upon Four Robbers*. We have the use of chants, songs, music and humour as stage craft in *Midnight Hotel*, the use of incantation in *The Chattering and the Song* while in *Yungba-yungba and the Dance Contest*, the characters are symbolically depicted. Osofisan as a versatile African dramatist incorporates music, song, chant and dance into his drama and theatre as multimedia aesthetics that allows for comment from the audience during stage play and to build them emotionally. Osofisan's African total theatre plays reflect African socio-cultural tradition with the use of drumming, dancing, singing or miming to signify peculiar features in stimulating ritual and festival activities. Examples of such plays include; *Farewell to a Cannibal Rage*, *Esu and the Vagabond Minstrels*, *Aringindin and the NightWatchmen* and *Morountodun*.

Demystification of legends features prominently in Osofisan's plays to reconstruct history. He does this to achieve a revolutionary end that will create a society of equal opportunity as part of his stagecraft. The demystification technique is meant to destroy the myth concerning the rich and the power in the society through his authorial descriptive intrusion and stagecraft to make the society to be better informed, apart from the entertainment to be derived in any play. Osofisan succeeded in attacking people with docile and passive minds towards the transformation of the society to have a vision of the possibility of change in their societies. In *Morountodun*, Osofisan recreates Moremi as both mythical and historical, who forsakes her heritage to save her people. Also, in *The Chattering and the*

Song, the dictator, Alafin Abiodun, is a caricature of many dictatorial leaders in our contemporary African societies.

Osofisan's stagecraft and reconstruction motifs with the use of songs and chants are to create a theatre style that will enhance the promotion of African beliefs, norms and values, and experiences in drama to create self-consciousness and self-realisation. The actions and situations in Osofisan's plays are factual and realistic in nature as a result of his deep concern for mutual relationship between the audience and the stage. The research has explored all these peculiar features in the analysis and interpretation of Osofisan's drama and his stagecraft with the use of songs and chants as multimedia aesthetics to mirror the agitation for moral, social and political transformation of the society.

CHAPTER THREE

3.0 Songs and Chants: A Dialectical Approach to Osofisan's Drama and Theatre

Songs and chants as dialectics constitute an indirect means of communicating with someone in power. It is the artistic medium and the way by which the singers hope to influence but at the same time avoid the open danger of speaking directly (Finnegan, 1970:275). The use of multimedia aesthetic forms such as story-telling, riddles, proverbs, songs, chants, music and dance to express ideas and visions on social, political and cultural issues now play a prominent role in contemporary African literary writers' techniques. The appreciation of words through riddles, proverbs or musically arranged words has the suggestive command of the language and the magical power of the language which is usually reinforced in songs and chants. Songs and chants are capable of serving as a veritable source of common media for conscientising both the children and adults in modern African societies.

We have entertainment songs, love songs, satirical songs, war songs, epic songs, dirges, songs of betrayal, work songs, folk songs, etc. For instance, satirical songs are used to ridicule people's behaviour or attitude in the society. Songs are capable of nourishing the soul when in pain, sorrow, joy, love and emotional state of disillusion. Chants are used in diverse settings for rituals and recreational purposes. We have incantation chants, panegyric chants, dirge chants, lamentation chants, chants that are meant to lampoon or ridicule maladies and folkloric chants with its effects of passing didactic message (s). The use of satire in African drama is usually to explore the trope of leadership aberration and personalities as thematic issues as many African playwrights utilise songs and chants to project their visions. Many of the songs and chants by griots and bards in Africa reflect the preoccupation of their art 'to either uphold or subvert feudal system' (Amuta, 1989:56).

Songs and chants in Africa are usually in antiphonal form and they involve response between soloist and chorus in an alternate form. We have songs and chants associated with birth, initiation, funeral, marriage and memorial celebrations. Songs and chants as multimedia aesthetic forms are used for warning, interpreting of stories, funeral rites, and as a vehicle for communication, propaganda, political pressure, and political education. The thrust of this thesis is to interrogate the use of songs and chants as dialectics in Femi Osofisan's drama as he invokes revolutionary consciousness against the oppressors in order to create an egalitarian society devoid of emasculation, exploitation or oppression.

Karl Marx, the proponent of socialist system, moved for the eradication of the capitalist system in order to foster an egalitarian society. Marx foresaw the problems

inherent in the society and inevitability of social revolution unlike other classical theorists whose arguments focused on order and reform of the society. But, for G.W.F. Hegel (1770 - 1831), philosophical concept has to do with 'history, politics and culture' (1991:25) forming the emergence of philosophy of the German's elite. Ball (1991:25) affirmed that 'it was largely within the framework of his philosophy that educated Germans including the young Marx discussed history, politics and culture'. Ritzer (1996:20) is of the opinion that "Marx tried to combine the two philosophies of both Hegel's ideas and Feuerbach's revisions to form the two concepts of the dialectic and idealism which represent the essence of Hegel's philosophy". From this inference, two important concepts are deduceable, namely: dialectic and idealism. Since the world is not static in structures but rather dynamic, emphasis is on processes, relationships, dynamics, conflicts and contradictions in our thinking and perception about the world. The concept of idealism by Hegel emphasises the value of mind and mental projection rather than the material world. Idealism asserts the existence of psychological constructs through mind to form mental processes in the formulation of ideas which Hegel referred to as the 'spirit' of society which in turn forms the evolutionary concept of the world in "idealistic terms". Human beings at the onset developed the ability in acquiring sensory perception of the world in which they were living through sensory organs to sight, smell or feeling of the social and physical world. But people later developed to be conscious of their environment and to understand their relationship with others better. This marked the beginning of self-knowledge and self-consciousness as they realised that they could better their lots more than what they found themselves. Hegel's dialectical approach developed a contradiction to make people of the society realise what they were and what they thought they could be. The resolution of this contradiction forms the basis for an individual's awareness to assert his or her place in the spirit of the entire society. The individuals in the society must collaborate in order to realise their ultimate fulfilment through collective responsibilities.

Marxist postulation centres on both theoretical and practical thoughts to emphasise the individual consciousness and the nature of the relationship between thought and action which is capable of bringing about a social revolution. Marx as a humanist adopted Hegel's dialectical mode and even though Hegel focused on the dialectic of ideas, Marx explored his dialectical approach to be that of material world. The emphasis on consciousness is directly related to Marx's ties to Hegelian philosophy (Ritzer, 1996:51). But one thing is sacrosanct in the dialecticism, and this is that it considers past, present and future circumstances. A literary writer in pursuit of social reconstruction must consider the interface between the writer and

the society with a view to affirming the fact that people create social conditions and they are equally capable of changing social conditions for the better. Marxism in art aims at the radical transformation of the dichotomy of class formations that serve as opium of injustice, misery and poverty. The aim is to attack social structure and be able to create an egalitarian society devoid of emasculation, exploitation or oppression. The features of Marxist oriented drama include the adoption of the collective idea of heroism, the exposure of the mechanisms of capitalism and the structure between the economically privileged and their underprivileged people. Marxist writers are expected to be ideologically committed in expressing the bourgeois ideas by projecting societal problems. The intention should be to reveal such problems in an attempt to ridicule them for correction and emancipation of the masses. Marxists believe that man's problems in our societies are man-made and the solution to the problems should be realised through individual's self-consciousness and self-realisation. It is expected of a Marxist writer not only to expose societal ills in his or her literary work but also to proffer possible solutions to the societal problems. Marxists' commitment in art is dialectical, and it explores the roots of the problem to be class formations and propagation of injustice, exploitation, misery and poverty in the society.

African writers are not only to register their protest and discontent with the inequalities in their societies but also to demythologize the several myths as opium of man's emasculation immanent from class dichotomy. Literature should be used as a force for social change and that is why many Marxist writers are usually concerned with the assessment of literary works and the interface of their political significance to the struggle for social existence. Marxist literature motif must be to defend the cause of the oppressed and to create an egalitarian society where the ideal is reigned supreme. For instance, Ogunba (1975:231) opines that Soyinka "is at heart a promethean" and has concerns for suffering humanity. Osofisan equally espouses this ideology. Osofisan as an apostle of Marxism is dedicated to the struggle for the total liberation of humanity through the destruction of any hegemony that places the bourgeoisie over the proletariat with the aim of having an egalitarian society. Being one of the reknown and widely studied and performed dramatists in Nigeria, Osofisan's presentation of socialist realism and commitment to art to enhance social justice and egalitarian society are webbed in songs and chants for multimedia aesthetics and ideological construction.

Songs and chants as multimedia aesthetics and ideology form the social medium of criticism used by Osofisan in revealing the state of African society's squalor, corruption, injustice and misuse of power. The multimedia aesthetic forms of music, song, chant and

dance are used by Osofisan for the projection of African people's history, norms and values, myths, proverbs, as well as rituals and ceremonies depicting their feelings, experiences and existence. The importance of songs and chants cannot be overemphasised as it has nerve-effects on our being. It nourishes the soul when in pain, sorrow, joy, love and emotional state of disillusion. So, songs and chants are capable of inspiring one's spirit, providing hope to the hopeless minds and consoling distressed souls. In the 'song of supplication' in *Esu and the Vagabond Minstrels*, Osofisan as a versatile dramatist itemises the importance of song and chant as performing psycho-therapeutic functions as follows:

Bí ó se ń kọrìn tí ó ń jó, ohun kóhun tí se ìrora, Ohunkóhun tí se ijìyà, yòó wá sópìn! Bí ó ba jẹ òngbẹ, a ó tẹ-lórùn Bí ó ba jẹ arọ, yòó rìn, ohunkóhun Ìrora rẹ, ìwo yòó dẹ-lara Ijó rẹ yòó ru gbogbo rẹ kúrò	As you sing and dance, whatever his pain Whatever his suffering, it will end! If he is thirsty, he will be satisfied. If crippled, he will walk whatever His agony, you will relieve it Your dance will bear it all away (33).
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Osofisan in the 'song of supplication' makes us to understand that songs and chants are capable of removing pain, suffering, thirst; healing the wounded souls; and making the cripple person to walk. Also in *Esu and the Vagabond Minstrels*, the song 'I sing to end your pain' led by Sinsin demonstrates the efficacy of song and dance to remove or ward off death, bad luck, relief and cure diseases.

Sekere beats for the rich, Sekere sounds just for kings; My sweetheart, it's for you Gourds are rattling Celebrating your wealth!	Sèkèrè yèni olá Sèkèrè yèni òwò Òlóomi ò bá dide o jó Sèkèrè O Sèkèrè yèni olá o
The pots of men can deceive; You think from them at your risk; May bad luck not descend upon us When we drink without friends!	Ìkòkò omọ ayé le o Erùpè pòmí oró Ọlójó òní má jẹ ka mu ní bẹ Ìkòkò omi oró o!
Bird of death in our sky; We dance to drive you away; You will not alight on our rooftop; Bird of death, fly away!	Ọrò l'eyẹ ń gbó Ọrò àsẹ iyè Eyẹ kẹyẹ gbèrù l'órulé o Ọrò leyẹ ń gbó
I sing to end all your pain My song commands your relief My friend, dance along with abandon And that will cure your disease (51).	Àrùn l'orin ń lé lọ o Àisàn l'orin ń lé Ọrẹ mí tẹti jíjọ àjómálẹ o Àisàn l'orin ń lé lo!

Songs and chants in this context are capable of changing a man of melancholy state for him to regain his fortune with the aid of magical power in songs and chants. The mystical power of the old man is manifested in chanting incantation to affirm his power to change one's fortune for better.

Èmi n lọ láti fún yin ní agbára
 Èyí tó lè gbé yín kúrò ní ẹnì ilẹ̀
 Lọ sí ipò ẹnì n lá

I am going to give you a power
 That can raise you from dust
 Onto a throne of gold! --- (33).

This thesis examines twelve plays of Femi Osofisan, *The Chattering and the song* (1976), *Once Upon Four Robbers* (1980), *Morountodun* (1983), *Midnight Hotel* (1986), *Farewell to a Cannibal Rage* (1986), *Another Raft* (1989), *Aringindin and the Nightwatchmen* (1992), *Yungba-Yungba and the Dance Contest* (1993), *Esu and the Vagabond Minstrels* (1995), *Many Colours Make the Thunder-King* (1999), *Women of Owu* (2006) and *Tegonni: An African Antigone* (2007) with a view to establishing how the use of songs and chants forms the theatrical devices in satirising the corruption, injustice, maladministration, neo-colonialism and the issue of economic comatose in Nigerian or African society.

3.1. Songs and Chants as Aesthetic Medium for Revolutionary Ethos

Songs and chants in Femi Osofisan's drama and theatre are not only meant for entertainment but to also enhance social criticism on the state of his society and that of the global society. Hence, Osofisan's plays serve as a means of revolting against the oppression, injustice, exploitation and inhumanity to man rooted in social, political and economic status of the people of his society. Osofisan uses songs and chants to project the world of male hegemony, class and race, oppression and to promote cultural and intercultural coherence and mutual communication that will facilitate cross-gender collaboration and harmony. Having considered the plight of proletariat and peasantry, Osofisan uses songs and chants as multi-media aesthetics and ideology in his plays to project class-consciousness themes and to evoke revolutionary consciousness. Songs and chants as multimedia aesthetics form the theatrical devices by many playwrights in satirising the corruption, injustice, oppression or customs and traditions that are not in the interest of the people's welfare. No wonder, Fashina (2007:118) opines that 'satire as a field of study is an integral part of drama from the Greco-Roman and English tradition to the African folkloric heritage of art'.

Osofisan in his plays explores the challenges confronting his society and how to proffer the alternative solution of arousing the people or masses to struggle and liberate themselves from oppression, injustice, maladministration and exploitation. The impetus to conscientise people and make them to question any form of oppression, injustice, maladministration, exploitation or any traditions that are impediment to their well-being is projected in songs and chants as multimedia aesthetics.

The bane of many African nations has been the issue of inept leadership, corruption and maladministration. Osofisan uses songs and chants to satirise the disillusioned African states with emphasis on his own country, Nigeria, as he reveals the effects of bad governance on the masses immanent from bad policies. In the song “Dance of the Crawling Things” in *The Chattering and the Song*, Osofisan explores the ineptitude and corruption of the military government under the leadership of General Gowon in Nigeria and the adverse effects of the administration’s style of governance on the masses.

Chorus: Jíjọ Ìyà ká wò’ ran
Panla Sígí sàí sàí sàí
Panla!

One haughty thing, he walks the street
He walks the street on myriad feet
And struts as if he owns the sun
Chorus...

Oní gbéraga kan, Ó n rin òpópónà kiri
Ó n rin òpópónà láisi bàtá lẹsẹ
Ó n fi ìgbéraga rin bí pe òun ló ní oòrùn
Chorus:

He has no bite he has no fist
He has no tongue to voice protest
This haughty thing is – a millipede!
Chorus...

Kò ní se gé-je, bèẹ kò ní íkúku se
Kò ní ahọn láti pè fún íkilò
Oní gbéraga yíi jé Ọkùn!
Chorus:

This millipede, a curious thing
A curious thing of middling mien
It signifies our nation now:
Chorus...

Ọkùn yíi, abàmi ohùn kan
Abàmi ohùn kan pẹlú Ìwòntunwònsi iwò
Ohun ló safihàn orílẹ̀-èdè bayíi
Chorus:

On shaky feet we stumble on
We change our skins like chameleon
Prostrate and mute like crawling things-
Chorus...

Lóri aláílágbàrà ẹsẹ wa, a kosẹ
A yí awo wa padà bí alágemọ
A dọbálẹ asì yadi bí ohun tí n rákò ni
Chorus:

And on the streets, these crawling things,
These cringing worms seem worthy beings;
We clothe ourselves in carapace---
Chorus...

A tí ní àwọn òpópónà, àwọn ohun tí n rákò
Àwọn kòkòrò idin tó teriba bí ẹni àmúyẹ
A wọ ara wa lásọ pẹlú carapace
Chorus:

But in our shells, behind our grins

Sùgbón nínú íkarawun wa, lẹrín ẹgàn wa

Behind our wide embroidered gowns
Is coming the piercing knife of truth:
Chorus...

Lẹhìn ẹwù ńlá gígùn wa
Lí ábẹ nàá yòò fa òtító jáde
Chorus... (28-29.)

Osofisan uses songs and chants as multimedia aesthetics to explore the disillusion of the society in the area of leadership, bad policies and the slow pace of development as it is depicted to be crawling like a millipede which calls for self-consciousness and self-realisation among the people to arouse revolutionary act. Osofisan is protesting against maladministration and corruption in the song of “Khaki and Agbádá” in his play *Esu and the Vagabond Minstrels* as he uses songs and chants to satirise both the military and civilian governments to be stinking of corruption and myriad of deceit.

Chorus: Jo mi jo! (To be sung after each solo line)

Olùfẹ́, wá gb’ àkàrà
Má d’ olòsi lóhùn
Wọ́lé, kó tí’ lẹ̀kùn
Khaki toun t’ agbádá
Àwọ̀n lo jọ n rìn
Tí khaki bá gba power
A fẹ se bí agbádá
Tí Agbádá bá gb’ agbára
A tún se bí sójà
Agbára dún tàbí kòdún?
“With immediate effect”
“Nàá fi nawó Ìlú mi
With immediate dispatch”
Wọ̀n nwọ Jet lo Mecca
Wọ̀n a lọ Rome fun “shopping”
Kò ní sońjẹ lojà
Aíyẹ ó nílẹ gbádùn
Wọ̀n màá sọ̀lú d’ahoro
Àwọ̀n ọ̀jẹ̀lú panságà!
But, khaki o gba’ rú ẹ
Àní, sójà ó gbà sé!
Adiẹ bá bà ló’ kùn tán
Kìniún gb’ ọ̀de lẹ̀yìn ...
Àròyẹ ní mo wárò!
Èmi ẹ̀lẹ̀nu sọ̀bìrì
Bí m bá dákẹ ma r’ ọ̀ràn!
Olùfẹ́, tilẹ̀kùn!

Darling, chop akara!
Make you no mind de rumours
Shut de door and window
Khaki and Agbada
De two dey waka together
Khaki come to power
And imitate Agbada!
Agbada come to power
He too go do like khaki
Power dey sweet man pickin!
“With immediate effect”
He don chop de treasury
“With immediate dispatch”
He buy jet for Mecca
Fly to Rome for shopping
Food go dear for market
Man go dey suffer-suffer
Farm go dry like desert
Still Agbada no go care
Then Khaki go thunder
Soldier don vex finish
Na fowl tanda for rope
Hunter dey for lion back---
But, I too dey talk-talk
With my mouth like shovel
And I go henter for trouble

Darling, make you shut the door! (13-14).

Songs and chants are used to explore the level of degradation of the masses in the hands of both the military and civilian governments in Nigeria as Osofisan satirises corruption and exploitation problems predominant in Nigerian settings. He uses the words ‘Agbada’ and ‘Khaki’ to depict both the military and civilian government administrations in Nigeria. Osofisan in his play, *Midnight Hotel*, the song of ‘A Faraway Land’ is a projection

of problems of corruption, political and economic comatose faced by the Nigerian society due to unstable political policies and maladministration.

Chorus: And so my friends, in a faraway land
 In a once- familiar state
 The people have no peace
 The people have no rest
 For the robbers have come to power
 And the robbers are now in power
 The great looters of the public purse
 With all their lying and thieving
 They dance around in broad day light
 When will the people say it's enough? (83-84)

Osofisan uses songs and chants as multimedia aesthetics to expose the social vices such as unworthy representatives, election rigging among the political class, legislative imbroglio due to power tussle and financial recklessness of the government of the day as depicted in *Midnight Hotel*. Osofisan echoes the pretentious life of our leaders and their ephemeral nature in both “the song of the political prostitute” and “the fairy mother song”.

Ìyípadà kiri	Turn around
Kí ẹ̀ sí mǎa se bí ẹ̀ni díbón	And stop pretending!
Ọgbón isèlú tí sinsin yìi kò yàtò sí tí àtìjò	It's as old as politics!
Àwọn ẹ̀niyàn tò sǎnju tí wà sǎájú	Better men have come before:
Ní kété tí ó bá dara pò mó wọn	Once you join
Ìwà alágbèrè ní ìparí irú àwọn eni bẹ̀	You'll end as a whore!
Nítórí nǎà ẹ̀ jẹ́ ká kọ̀rin itàn wa fún yín	So let's sing you the story (30).

Osofisan explores the nature of politicians we have in Nigeria, who might be people of integrity before joining politics. But they later imbibe uncharitable behaviour after becoming politicians; thus turning them to be vain rebels, instead of being the good ambassadors, to the masses who entrusted them to lead.

--- Nítórí nǎà ní wón sọ pé kínni orúko	--- So said what's-her-name
Àti ìwònyí egbére	And these fairies
Ñwọn borí ibò tan	They won the vote, and
Din- a-ling-o	Din –a-ling-o
Ñwọn joko ní ilé asòfin	They sit in parliament
Ding- a-ling-o	Ding –a-ling-o
Gbogbo owó wa ní àwọn egbére gbésè lé	And our wealth these fairies
	impound
Ding-a-ling-o	Ding –a-ling-o (67).

In the song “Na Money Rule de World” in the play *Esu and the Vagabond Minstrels*, Osofisan reveals the moral decadence in his society as people scramble for ill gotten wealth at the expense of the less privileged people in the society.

Àwọn èniyàn ló wá sáyé
 Táyé dùn mò wọn lára
 Sèbí èniyàn ló ñgbáyé
 Táyé ro fún wọn jàre
 Oba Naira
 Ìwọ là ń sìn o
 Má kẹhìn sí' gbà wá o
 Wá pèsè S'ójà tà wa

Some men we know today
 Belle dey sweet for dem
 Dem chop better so-tay
 Dem mouth na money oh!
 God of Naira,
 We your worshippers
 Beg for your favours now
 Come to our stalls today

Àwọn miran wá sáyé
 Wọn tòsi lo ma ni
 Àwọn yẹn ó jẹ kógbọn
 P'owó, Oba sí ní

Some others waste away
 Dem die in misery!
 Dem never learn at all
 Na money rule de world

Ìwọ Èsù ló wá sáyé
 Pèlú Oògùn orin kíko
 Ó sí tí sèlérí
 Lórí èsùn ibi kíbi
 Àwọn mètá wònyí,
 Daákun O
 Má kẹhìn sí' gbà wọn o
 Wá f'èrè sòjà tà wọn

Esu, na you talk am
 Say song be medicine,
 You tell us make we dance
 And play for all diseases;
 Dis three people,
 We dey beg you oh
 Ask for helping hand,
 Carry their problems away!

Àwọn ijòyè ló ń fólé
 Láyé Ode òní, se mò yẹn!
 Torí èniyàn ó nilárí
 Bí kò lè jalè o
 Tani o mò p'owó lo láyé
 Ajé ni iránsé rẹ,
 Òfin ni!
 A si gbọdò sá
 Ká bọwò fún!

De chiefs na dem be thieves
 Nowadays no be lie!
 For man wey be somebody
 He find money first to steal. (58- 59)

The song pictures the issues of materialism. It depicts individuals' quest for money without minding the source or how the wealth is to be acquired. Also, in "the Song of the Jungle" in the same play (*Èsù and the Vagabond Minstrels*), Osofisan uses songs and chants as multimedia aesthetics to condemn the dubious means of getting wealth that is webbed in deceit, exploitation and diabolical means. This is as result of an attempt to live the life of luxury, fame, comfort, fantasy and fortune.

Òbàngíjì Ó, Oba tó lájé
 Fetí sèbè mi:
 Kìniúń l'Ọba
 Gbogbo aginjù
 Nítorí èhìn
 Ìwọ ló maa fún
 Èdumàrè O!

Obangiji O, the owner of wealth,
 Listen to my plea:
 The lion it is,
 Who rules the jungle?
 Because he can kill
 You gave him his teeth,
 Edumare O!

Ajé wú'niyàn,
Isé ajé pé
Nítorí Owó,
Nítorí afé,
Ayé tó l'èrò
Nítorí ajé
Sọ mí dọlòrò lòní o
Èdùmàrè O!

We cheat and scramble,
Because business pays,
Money in the bank,
Money in hand
Make me rich today-o,
Edumare O!

Kó fún mi léhín
Tó mú sásá
Fetí sẹ̀bẹ̀ mi
Se mí ní Kìniúń
L'ójà Aráyé
Nítorí ajé
Sọ mí dọlòrò lòní o
Èdùmàrè O!

Give me teeth, I pray,
Sharper than the blade,
For this is my plea:
Make me the lion,
In the business world,
With the power to kill
Make me rich today-o
Edumare O!

Tàntàrà!
Ọrò ajé ni!- Tàntàrà!
Ó wù nì'yàn- Tàntàrà!
Isé ajé dùn o- Tàntàrà!
Ayé afẹ̀ ni- Tàntàrà!
Ó wù nì'yàn- Tàntàrà!
Ayé afẹ̀ dùn o- Tàntàrà!

Tantara!
Money will be mine!-Tantara!
World of luxury- Tantara!
O what a golden dream-Tantara!
Comforts will be mine- Tantara!
World of fantasy-Tantara!
O what a lovely dream- Tantara! (79-80)

Songs and chants in this context help us to understand the innate tendency in man to acquire wealth through deceit and exploitation for the sake of fame and comfort. Thus, the pertinent issues in the world today have to do with corruption and greed which have eaten deep into the fabric of the society. Osofisan addresses this through songs and chants.

Osofisan projects the predicament of Nigerians as regards the instability of the government. It became evident that the military boys who have been considered to be masses' saviour are not better than the political class in their corrupt tendencies. In the song "As Sneezed" in *Aringindin and the NightWatchmen*, the issue of maladministration and failed policies of the military government are properly enunciated by Femi Osofisan.

Kó jẹ nikan nikan ló mò
Kó kóje wòdù wòdù
Owó olówó, owó mẹ̀kúnnù
You go shit am tomorrow
An den na we go sey laffu- aitchoo!..

As sneezed! As sneezed!
De law, dem talk say, na donkey
And dem ride am, dem ride am
And dem ride am, dem ride am
Dem ride am for our back
Till we scream out: Aitchoo!
As sneezed! Oh yeeaaah - - -

Kó jẹ nikan nikan ló mò
Kó kóje nikan wòdù wòdù

Some work for dem money
Odders seize am, or steal am

Owó olówó, owó m̀̀kúnnù
You go shit an tomorrow
An den na we go sey laffu- aitchoo!..

Odders just wait for percentage
Or ‘sap’ am from our sweat
Till we scream out: Aitchoo!
As sneezed! Oh yeeeah - - -

Kó jẹ nikan nikan ló mo
Kó kó jẹ wòdù wòdù:
Owó olówó, owó m̀̀kúnnù
You go shit am for tomorrow
And den na we go dey laff-u !
Oh aitchoo! Aitchoo!
As sneezed!

But di tiefs wey dem chop so
When we choose we own gofmen
We mus’ face dem and fight dem
We mus’ face dem and fight dem
Instal a rule of justice
Make we scream out: Aitchoo!
As sneezed! Oh yeeeah--- (132).

Songs and chants as dialectic multimedia aesthetics are used to protest against corrupt leadership during the military era. Bad policies such as “SAP” (Structural Adjustment Programme) and their economic effects on the generality of the Nigerian populace during General Babangida’s Administration were vehemently protested against. Osofisan in his plays explores the inequality in the society as the then leaders were working against the enhancement of an egalitarian society. Osofisan uses songs and chants as multimedia aesthetics to conscientise the oppressed and the need for revolutionary action against the oppressive tendencies. He uses pidgin “we mus’ face dem and fight dem” in the song “As Sneezed” to affirm his ideology that there is the need to make people of the society realise what they were and what they thought they could be.

The revolutionary postulation by Osofisan in *Once Upon Four Robbers* is that, for an egalitarian society and justice to be entrenched in the society, there must be social reorientation and reorganisation of the society. Osofisan depicts armed robbery as a menace in Nigeria in the 1970s which led to the promulgation of Decree 47 of 1970 by the then Federal Government. Robbers were considered to be dangerous men on the road; killing, maiming and carting away the properties of their victims. The consequence is for such people to face the consequence of their actions by facing the firing squad. Nevertheless, the question that comes to mind is that if it is justified to kill armed robbers who steal properties and a few thousands of naira, why do the pen robbers who steal millions or billions of naira go unpunished? The fact is that in a society where there are social inequalities, there may be influx of crimes as a result of the level of degradation of the less privileged people. Osofisan pictures the robbers’ state of being as follows:

ANGOLA: Listen to him! It’s disgusting! What are you if not a corpse? Tell me. You were born in the slum and you didn’t know you were a corpse? Since you burst out from the womb, all covered in slime, you’ve always been a corpse. You fed on worms and left-overs, your body nude like a

carcass in the government mortuary, elbowing your way among other corpses. And the stink is all over you like a flooded cemetery in Lagos (24).

Osofisan's dramaturgy is webbed on the call for a revolutionary change that will enhance justice, social reorientation and reorganisation of the society for peaceful coexistence and harmonious relationship. In the 'song of the story-teller' in *Once Upon Four Robbers*, Osofisan with his folkloric tradition presents the four robbers to be dangerous men on the highway whose choice of joining the gang might be as a result of being victims of deprivation and the psychological trauma meted on them due to the capitalist state of the society.

Refrain: Aluginrin- gbinrin!

Ìtàn mí dorí ò dorí
 Ò dorí ò dorí
 Dorí ọ́lọ̀sà m̀erín o
 Ajíjòfẹ́ apanilẹ̀kún
 Àwòdì jẹun èpè
 Àrìnkò so'lé dahoro
 Rán ni sọrun àpàpàndodo

An ancient tale I will tell you
 Tale ancient and modern
 A tale of four armed robbers
 Dangerous highway men
 Free looters, source of tears
 Like kites eaters of accursed sacrifice
 Visitors who leave the house desolate
 Dispatcher of lives to heaven!

Ìtàn mí dorí ò dorí
 Dorí ọ́lọ̀sà m̀erín o
 Níjọ iná ìjọba jó wọn
 Ọwọ tẹ Ọgá gbogbo jàgùdà
 Ìjọba wá kẹhìn ẹ sókun

An ancient tale and modern
 A tale of four armed robbers
 The day government fire burnt them
 And the gang leader was caught
 And his back was turned to the sea.

Sèrìyà ọta Ìbọn
 Kíbọn kíbọn titi bọn-n-bọn!
 Ha! Èniyàn kúkú ewúrẹ
 Ó wá dọrun àpàpàndodo
 Ikú egbére, sèrìyà oró
 Sèrìyà ikú ní wọn dá fun

Death of the wretched, penalty of pain
 Yes he was condemned to die
 To die brutally by bullets
 Bullets of the rattling gun!
 Ha! Man dies the death of goats
 And so to heaven by force!

Ìtàn mí dorí, ó dorí
 Dorí ọ́lọ̀sà m̀erín o
 Tí wọn pàdé mí lójọ kan
 Ọjọ kan, ọ́lọ̀jọ n kajú,
 Àti sọ pé 'Aafa ẹlẹwù yetuyetu

Tale is about four robbers
 A tale of four armed robbers
 Who came to meet me one day
 One day, as days pass away
 And said, 'Aafa of billowing robes!' (19).

The use of songs and chants as multimedia aesthetics reveals the pain and agony the robbers cause the members of the society by killing many victims, carting away all their properties and turning their houses desolate. Osofisan as a social realist through the 'song of the story-teller' presents the other side of the story for consideration and evaluation by the society to justify the fact that in a society where injustice is the order of the day, there is the possibility of immanent influx of crimes. The question now would be: is armed robbery a by-

product of the unjust society the robbers find themselves? This is the reason why Osofisan calls for a society where there is an equal opportunity and which is egalitarian in nature to avert this kind of problem.

One major crisis in the world is greed and the egocentric nature of man whose motifs are for selfishness and greed. The use of songs and chants as dialectic multimedia aesthetics by Osofisan helps us to understand the need to put others into consideration for the enhancement of permanent fortune for all. Osofisan in his social reconstruction conscientises the people in ‘The Song of Tomorrow’ in *Esu and the Vagabond Minstrels* that there is the law of retributive justice for all whom, for the sake of glamour, fame or material gains, inflict pain on others.

Rántí ọ̀la
Èbù ikà tí a bá gbìn
Àti gégé bí irúgbìn yòó dàgbà
Ìse yín n̄ bọ́ wá sí gbangba

Remember tomorrow
For evil will sprout
And like seedlings grow
Your deeds will come out.

Èyin yòó gba èsan pèlú ìrora
Nígba tí ẹ́ n̄ sọ̀ àwọn èniyàn sínú ibànújé
È mọ́ dájú pé ẹ́ o gba èsan
Nínú gbogbo irúgbìn rere tí ẹ́ fún

You’ll pay back with pain
When you cause people sorrow
But you’ll reap the gain
From the good you sow (77).

Èyin n̄ kánjú fún isújú
Fún ànfàání orò
Sùgbón owó kii pé títí
Ìrèpò ní dúró

You hassle for glamour,
For material gains,
But money does not endure,
Friendship remains

Jẹ́ onínú rere sí ọ̀mọ̀nikẹ̀jì yín
Kẹ́ sì maa ronú èhìn ọ̀la
Gbogbo ise inu rere eniyàn
Yòó mú ọ̀pò èso fàráyẹ̀ rii.

To others be kind,
And think of tomorrow,
The actions of humankind
Bear fruits to show (78).

Osofisan, through Omele and others, sounds a note of warning as regards the law of retributive justice, noting that one is bound to reap whatever one sows in life. This corroborates the need for social reorientation that justice is the epitome of permanent fortune for all, and this must be allowed to thrive in our society.

Oral aesthetic forms of music, song, chant and dance are for the projection of African people’s history, norms and values, myths, rituals and ceremonies, depicting their feelings, experiences and existence. Osofisan delves into the historical oppression of Ife people by the Igbo people and how Moremi surrendered herself to save the Ife people. In the “song of harvest” in the play, *Morountodun*, the truth of life is proverbially connoted as the

seed that must first die for the regeneration process to occur so that it can later yield bountiful harvest. This is reflected in the peasants' song.

Yam harvest is good
Maize yield is impressive
Cassava too is bountiful
Melon and vegetable are plentiful
Yet, we cannot abandon cocoyams
Sweetness for yams
No, we cannot leave cocoyam for yam (40).

Osofisan in his play *Morountodun*, presents Moremi's adventure to the enemy's land to be able to deliver Ife people from the Igbo attack. The use of songs and chants as oral aesthetics helps us to reflect on oppression, power drunkenness and sit-tight syndrome as we have in Iyeneri, the priestess in *Yungba-Yungba and the Dance Contest*. Iyeneri's power drunkenness and sit-tight syndrome are compared to a poisonous snake that must not be spared but be bruised with cudgels to put an end to the wicked machination of the snake.

È jẹ ká yoo gbóngbó	Let us bring out our clubs
Ká fi pòsikà	To deal with the wicked one
Tó forí jejó	With a head like a snake's
Èní gbèbù ikà	Whoever comes with evil load
Orí ẹ ní ó fi gbe	Will carry it with her own head!
È jẹ ká yo gbóngbó---	Let us bring our cudgels---(102).

Iyeneri in *Yùngbà-Yùngbà and the Dance Contest* is depicted to be a poisonous snake that must not be spared but to be bruised with cudgels to put an end to her wicked machination of sit-tight syndrome as the priestess. Osofisan uses songs and chants as multi-media aesthetics to affirm the fact that power is so sweet and it can easily be abused. This is peculiar to many African leaders who would prefer to be leaders for life. Ayoka's comment about Iyeneri, after her demise, forms a didactic lesson for all- that we should shun the tendency of willing to be sit-tight leader.

Let us not be too harsh on Iyeneri. She was a good woman,
corrupted, sadly, by power. It is a lesson for all of us (107).

In *Yùngbà-Yùngbà and the Dance Contest*, Osofisan explores the struggle for power and sit-tight syndrome among various military regimes and undemocratic forces of the political leaders in Nigeria and that of other African countries. He foresees the future of Nigeria, viz-a-viz the role of the masses in the society, challenging corruption and authoritarian leaders to be the antidote to the Nation's problems. He uses song and chant in the prologue to present 'The Story of Three Sisters' namely Song, Drum and Dance. The three were used to symbolically represent the three major ethnic groups in Nigeria (Igbo, Hausa and Yoruba), forming Nigeria federation that have been in existence for a long time.

Wúdíá mēta ni mo bí
 Orin ati Ìlù àti Ijó
 Wúdíá mēta ni mo bí
 Orin ati ilù àti Ijó,!

Three, three daughters have I
 Song, and Drum and Dance:
 Three, three daughters have I
 Song, and Drum and Dance! (xvii- xviii)

Osofisan uses songs and chants as dialectics to explore the struggle for power, sit-tight syndrome among the various military regimes and the undemocratic forces among the political leaders in African countries such as Nigeria. This calls for revolutionary action in fighting against an aberration that is becoming the regular practices among the African nations. The governed must realise the need to liberate themselves from greed, selfishness and self-imposed leaders like Iyeneri, the priestess in *Yùngbà-Yùngbà and the Dance Contest*.

Tiwa ni o, tiwa ni!	It's for us, and it's ours!
Tiwa ni o, tiwa ni!	This business of politics- it's for us!
Òrò isèlú yí o, tiwa ni !	There's none it doesn't concern- it's for us!
Kò séni, tí kò tó sí- tiwa ni!	Nobody's wisdom surpasses the others- it's for us!
Ogbón kan kòjogbón lo- tiwa ni !	It's all about freedom- it's for us!
Òrò òmìnira ni- tiwa ni!	Trade never befits the destitute- it's for us!
Ojà kòpé fólòsì- tiwa ni!	The stew jointly cooked is sweetest- it's for us!
Àjòse lobè ní dùn –tiwa ni!	Akara balls are fried for many mouths – it's for us!
Àdínjẹ lākàrà – tiwa ni!	I say, it's all for freedom – it's for us!
Òrò òmìnira ní se – tiwa ni!	This business of politics – it's for us!--- (27).
Òrò isèlú yíó - tiwa ni!---	

Osofisan is fond of using folkloric songs and chants in many of his plays to serve as introduction to his plays in conformity to the Yoruba oral tradition. Songs and chants serve as essential tools for spontaneity and audience's participation in drama, as well as to appeal to the sensibility of the audience in the projection of the happenings in the society. Songs and chants as multimedia aesthetics in stagecraft are used to create humour, suspense and audience participation. In *Once Upon Four Robbers*, 'The Song of the Story-Teller' serves as an introduction to the tale of four armed robbers.

Ìtàn mí dórí, O dórí	A modern tale I will tell you
Dorí Ọlọsà mērin O	A tale of four armed robbers
Dánà-dánà akọni ni wọn	Dangerous highwaymen
Ajíjòfẹ apanilékún	Free booters, source of tears
Àwòdì jẹun èpè	Like kites, eaters of accursed sacrifice
Àrìnkò sọ'lé dahoro	Visitors who leave the house desolate
Rán ni sọrun àpàpàndodo- - -	Dispatchers of lives to heaven!
	Dispatchers of lives to heaven!--- (20).

The folkloric songs and chants in *Farewell to a Cannibal Rage* by Baba Soye convey the warning message from the handsome man to Simbi to beware of danger in her decision to elope with an unknown person like him.

Chorus: Dèhìn o, símbì dèhìn! 'Go back, Simbi, get back'

Bí m' ba dé boji
Má m' apá fálápá
(chorus: Dèhìn o---)

Bí m' ba dé boji,
Má m' èsè f' èlèsè
(Chorus: Dèhìn o---)

Má gbé' rú wò
Ma wá d' onì ọba
(chorus: Dèhìn o---)

Bí m' ba dé' boji
Má m' ójú fólójú
(Chorus: Dèhìn o---)

Bí m' ba dé boji
Bí m' orí f' ólorí
(chorus: Dèhìn o---)

Má gbé' hìn padà
Má wá d' onì ọba
(Chorus: Dèhìn o---)

Sang the Handsome man.
'When I get to the graveyard'
I'll return these arms to their owner

Chorus:
When I get to the graveyard
I'll return these feet to their owner.

Chorus:
I shall then wear a tail
And become the crocodile king!

Chorus:
When I get to the graveyard,
I'll return these eyes to their owner.

Chorus:
When I get to the graveyard,
I'll return this head to its owner

Chorus:
I'll recover my teeth
And become the crocodile king! Pg 143.

Songs and chants, as multimedia aesthetics, constitute an indirect means of communication with people in position of authority with the use of proverbial words to alert people of impending danger and calamity as a result of our choices and actions. Also, the folkloric songs and chants in the folkloric story of 'The Tiger and the Toad' in *Tegonni: An African Antigone* is a didactic lesson that the oppressed will overcome the oppressors and good shall prevail over evil.

Osofisan as a Pan-Africanist calls for unity, collaboration, reconciliation and collective responsibilities among the people as antidotes for them to be liberated and get freedom. There is the need to be active and participate in the governance of their land to toll the knell of oppression, marginalisation, exploitation and maladministration. Osofisan as a custodian of African values rejects the Western hegemony over African values as Pan-Africanism forms the thematic preoccupation of his plays. He uses songs and chants as dialectic aesthetics and ideology to form the social medium of criticism in revealing the state of African society's squalor, corruption, injustice and misuse of state power. Osofisan's motif is to conscientise African people to embrace the ideology of denouncing any forms of inhumanity by the Africans against their fellow Africans as he explores the social vices among the black societies. In *Another Raft*, he reveals the injustice, inhumanity to man and wickedness among the black race. Osofisan's Pan-Africanism is manifested in the way he solicits the collective responsibilities among African nations coming together to enhance their destinies positively as an independent nation in postcolonial era. In the song 'The Farmers' Anthem' in the play *The Chattering and the Song*, Osofisan calls for collaboration, unity,

reconciliation, justice and equity as antidotes to oppression, injustice and exploitation paramount among the African nations.

Nígbàtí ẹ̀ni kòòkan wa bá di àgbẹ̀
 Àwa ò le dàgbà pẹ̀lú ọ̀pọ̀ oúnjẹ
 Ní ilẹ̀ nàá
 Kò ní sí isòtẹ̀ sí
 Nígbàtí gbogbo ẹ̀niyàn jẹ̀ àjeyó
 Ìmọ̀tara ẹ̀ni yòó dín kù
 A ó lé jẹ̀ ohun tí a fẹ̀

When everyone's a farmer
 We'll grow enough food
 In the land
 No insurrection
 When all are fed
 Less exploitation
 You eat all you need

Egbé/ Refrain:
 Nítórí ẹ̀yí, e mú gbogbo igbó kúrò
 Ẹ se àyípadà ilẹ̀
 Ẹ fi àwọn ohun tí ó lórà sí
 Mú ọ̀pọ̀ ẹ̀so wá
 Ẹ kó àgbàdo jáde
 Mú ọ̀pọ̀ isu wa
 Ẹ gbìn wọn sí orí lẹ̀
 Se itójú wọn pẹ̀lú àmú ojútó
 Ẹ sọ wọn láti dàgbà pẹ̀lú àkókò
 Ní àkókò kan ní ọ̀dún
 Ìkórè ǹ bọ̀
 Ní ilẹ̀ nà

Refrain:
 So clear the forest
 Turn up the soil
 Add ferterlizers
 Bring in the seeds
 Take out the corn
 Bring in the yams
 Plant them on the earth
 Tend them with care
 Watch them grow with time
 In season
 harvest is coming
 In the land

Nígbàtí ẹ̀ni kòòkan wa bá di àgbẹ̀
 Àwa o lè fa gbogbo àwọn ajenirun kúrò
 Ní ilẹ̀ nàá
 Kò sí àisotítọ̀ tó mọ̀
 Isé fún gbogbo ẹ̀niyàn
 Kòsí ijẹ̀gàba mọ̀
 Gbogbo owó láti roko
 Refrains:

When everyone's a farmer
 We'll wipe out the pests
 In the land
 No more injustice
 Labour's for all
 No more oppression
 All hands to hoe.
 Refrains:

Nígbàtí ẹ̀ni kòòkan wá bá di àgbẹ̀
 Àwa o lè dáná sun gbogbo igbẹ̀
 Ní ojú ayé wa
 Kòsí àjẹ̀jẹ̀jì
 Tó o sisẹ̀ l'óko
 Sùgbón àwọn arákùnrin àti arábinrin
 Se àjọpín ohun gbogbo

When everyone's a farmer
 We'll burn out the weeds
 In our lives
 No alienation
 Working on the farm
 But brothers and sisters
 Sharing everything

Refrain:

Refrain: (78-79)

Osofisan in his undaunted philosophical ideology believes that peace, harmony and equity can only thrive in any society where egalitarian principles reign supreme. He uses songs and chants to buttress that with unity and collaboration among the people, the devourers, injustice, oppression and alienation would become a thing of the past, as they

experience equity among themselves. Also, in the ‘Entry Song’ in *Farewell to a Cannibal Rage*, Osofisan conscientises the people of his society by calling them to embrace unity and collaboration among the African states, to be able to regain their freedom and free themselves from any external forces. Africans should facilitate mutual relationship and reconciliation that will promote egalitarian societies.

Àwa l’òmọ ilẹ̀ Áfríkà	We are the children of Africa
È má jẹ kó ya yín l’ènu mó	Let it surprise you no longer
Àwa ti bó asọ erú wa	We threw off our slave clothes
È wò wá, àwa lọba òla	See, we’re tomorrow’s kings
Chorus:	
Ó, gbéra dide o	Oh, stand up
Ọmọ Áfríkà	Children of Africa.
Ọsán ti ọ̀n o	The sun is up –o
Dira yín mú o	Unite now – o
Gbéra dide o	Stand, stand up (98).

Osofisan emphasises convergent efforts among the African nations to facilitate development and unity of the continent and total freedom from their colonial masters as he uses songs and chants as oral aesthetics to project the happenings in the African societies. Osofisan in an attempt to protest against racial discrimination uses songs and chants as multi-media aesthetics to resist any sociocultural construct that consider one race to be superior to others. Songs and chants serve as protest and resistance against oppression, exploitation, corruption or customs and traditions that are not in the interest of the people’s welfare. In *Tegonni*, we have the women singing abusive song as a mark of protest against Governor whose main concern is how to protect the interest of the British Empire by enforcing them to obey his authority to the detriment of their welfares.

È womú Òyìnbó	Look at white man’s nose
--- Ganganran!	---How it protrudes!
Òyìnbó adètẹ̀	His skin like a leper’s
--- ológòdò!	--- Full of yaws!
Oníkinnín sókí	His thing as shrivelled
--- Bí oróbó!	--- Like a small bean-cake! (75).

Despite the fact that Tegonni agreed to marry a white man called Allan Jones to foster cultural and intercultural coherence and mutual relations, British Governor, General Carter-Ross failed to support Jones’ marriage from another tribe. Governor affirmed his racial prejudice as he said:

Governor: Sit down there.(bellowing). I say, sit down, you fool!
 (Allan sits, although uncowed.). You thought you were being a
 fucking hero, didn’t you! You’ll marry a nigger woman, and
 show us all! Teach us a lesson perhaps on the equality of races!

Rebuild the world with your penis! Bloody rot! How long have I been here, in Africa? Do you know? Much longer than you can count in that empty head! And you think that you, who arrived here only a couple of months ago, you think you know these niggers more than I do! - - (90).

Osofisan uses songs and chants as an indirect means of communication to explore the displeasure of Tegonni and her co-women with the injustice being meted on them for burying Tegonni's brother, Oyekunle, contrary to the Governor's command. He satirises the relationship between the people of Africa and their colonial masters as African leaders gullibly submit themselves to the colonial masters. Osofisan in *Tegonni* depicts the African populace and the way they respond to the issue of colonialism. The women revolted and evolved insurgency rather than being subdued by the white masters as a rejection of western hegemony over African values and norms. Songs and chants as multimedia aesthetics now constitute an indirect means of communication to reveal the social vices in the African setting which cut across all the spheres of life in Nigeria and that of other African countries.

Panegyric songs and chants are used by many African playwrights such as Osofisan to trace the genealogy of people, tribe or community with the interface of exploring heroic deeds and condemnation of social vices in the society. The aim is to create a society free from injustice and oppression. Toyin Falola (1997) examines the works of some Nigerian playwrights and how they have attempted to create heroes as catalysts of change and national consciousness. He explains further by situating heroes to be either mythical or historical but what is sacrosanct is that heroes share peculiar characteristics. In *Morountodun*, Osofisan affirms that African people always accord respect to the people who are in positions of authority or who surrender themselves to liberate or save their people from injustice, exploitation and oppression. The panegyric songs and chants for Moremi are both mythical and historical of someone who surrendered herself as sacrifice to deliver her people from Igbo attack.

Mòremí o!
 Ẹbọ dèdè tíi bẹkú
 Èsè dèdè tíi bàrùn
 Ìkòyí rógun rílẹ̀ torí bogun
 A gbón bí asarun
 A láyà bí iko

Hail Moremi!
 The huge sacrifice that wards off death
 The offering that prevents diseases
 Like the Ikoyi, you fearlessly faced battle

Mòremí a forí lakú
 Káyé ó la rójú
 O fàyà rángun
 Kílẹ̀ Ifẹ̀ ó lé tòrò

Moremi!
 You dared death to bring peace to the world
 You braved war
 That Ile-Ife might be peaceful

Ohun rere ó ní gbé o
 Mòremí dorò, O dórìsà
 Mòremí dòórùn
 Ó mú yan-yan!

No kind deed is ever forgotten
 Moremi has become a deity to my father
 Moremi, like the sun
 You shine so brightly! (40).

Osofisan uses songs and chants oral aesthetics to highlight the bravery and professionalism in women and to debunk gender inequality in *Tegonni*, through the work song by women carvers while he tries to explore the traditional work song in *Morountodun* to discuss life transition. In *Tegonni*:

Egbé asúde mà ré o	We're the Guild of casters
---Àwa mà ré	Here we are!
Alágbède wúndíá	We, female smiths
---Àwa mà ré!	Here we are!
Abiyamọ su bàbà	Women who cast brass
---Àwa mà ré!	Here we are!
Ewòse wa, ẹ yọ mó wa	See our work and hail us
---Àwa mà ré!	Here we are!
Àwa asúde mà ré o!	We, women casters
---Àwa mà ré!	Here we are
Àwa obìnrin mà ré o!	Hail us, female workers!
---Àwa mà ré!	Here we are! (56).

In *Yungba Yungba and the Dance Contest*, Osofisan uses songs and chants to create a theatre style involving audience participation, as we have Gbemisola and others showing their professional skill in singing and dancing to capture the attention of the audience with the motif of passing both the positive and negative attributes devoid of gender differences.

Àwa la lorin	Singing is our trademark
Àròròtán kí sèni àntèbélú	The Aroorotan are no pushovers
Tó bá jé ti jo	When it comes to dancing
È sún sèhin, kí ẹ wòran	Just stand back and watch us!
Àwa la lorin	We composed the songs
Tí ológosé n fí dán	That the wagtail boasts with
Àwa la jó tíí	And such was our dancing
Mú onílù sá lo sọrun	The drummer ran to heaven(to rest) (6).
Fàrán dí won lènu	Shut them up with your style
Gbemísólá ọmọ mi!	Gbemisola my daughter!
Fẹwà dá won lóye	Confuse them with your looks
Gbemísólá ọmọge	Beautiful Gbemisola!
Fafẹ hàn won O jàre	Please show your stylishness
Gbemísólá, O kàre!	Well done, Gbemisola! (7).

The main aim of every playwright is how to make the world better for all by addressing human problems with the intention of providing possible solutions to them.

Osofisan's role as an ardent socialist has made him to be the eyes, ears and mouth of the less privileged, oppressed and disenfranchised people. He uses songs and chants as multimedia aesthetics to assert the Nigerian deteriorating state of affairs as he depicts several administrations' policies as mere assertions without any pragmatic political will and ideology. In fact, African creative writers' motifs are expected to be focused on everyday issues such as injustice, inequality, deprivation, exploitation, oppression, racial prejudice, crimes and cultural stasis. Songs and chants as multimedia aesthetics are used to project the amoral political system on which both the Nigerian and African democratic institutions lean, which lacks fiscal propriety as Osofisan reveals squalor, misery and poverty among the governed. The thematic concerns of Osofisan's songs and chants are for denunciation of repression, oppression, exploitation, maladministration, subjugation and other forms of social vices, which are not in conformity with the society's well-being. Osofisan has succeeded in using songs and chants as multimedia aesthetics which may be in folkloric expressions for criticism, demystification of evils and capable of contending any form of oppressive practices and concepts in his society and that of global phenomenon.

3.2. Songs and Chants as a Medium of Cultural Aesthetics in Osofisan's Drama.

Osofisan's drama and theatre projects African people's history, norms and values, myths, rituals and ceremonies depicting their feelings, experiences and existence. Art must reflect the societal values and should be made to centre on the basic tenets of Afrocentric philosophy, capable of confirming one's racial identity, customs and traditions over a super-imposed Western ideology. Osofisan's Yoruba cultural background has helped him tremendously in his dramaturgical vision in acknowledging Yoruba deities and to model traditional African theatre along that of Greek mythology. Osofisan's philosophical foundation is that African nations must cleanse themselves from any foreign ideological hegemony as they return to their own sociological perception and culture. Osofisan has distinguished his drama and theatre with the in-depth re-interpretation of myths, history and folklore to mirror the Yoruba cosmological perception and values as he deploys songs and chants as multimedia aesthetics. His main concern has to do with how his theatre and drama will reflect the agitation for moral, social and political transformation of the society. The society is bedevilled with social vices and imbalances created due to social stratification. So, there is the need for the dramaturgy condemning the attempt by the society to make use of history and material possession as a catalyst to erode the true existence of the people. The ideal of social deconstruction is usually to allow for equal distribution of wealth that will eradicate poverty, injustice, oppression and promote cultural identity and values.

Osofisan's propelling force is derived from his Yoruba oral tradition. But then his literary works are not to be ethnic in motifs, but rather nationalistic. Although technique and style are cultural and dialectical in form, the motifs and aesthetic paradigms reflect the contemporary African Writers' ideology and scholarship for both African and Western literary milieu. Osofisan's style, form, content and creative vision are comparable to those renowned literary writers such as Brecht, Fugard, Fanon, Soyinka, Ngugi, Clark, Ola Rotimi, Onwueme, Obafemi and many others. Osofisan succeeds in incorporating African milieus with the use of multimedia devices such as songs, chants, myth, legend, history and folktale in the projection of African sociological milieu.

Osofisan adopts historical figures in Yorubaland such as Oduduwa, Oranmiyan, Moremi and many others who contributed to the survival and rejuvenation of the culture of their people as he deploys characters to project his ideology. Deities such as Orunmila, Obatala and Esu are prominently featured in the structure and the projection of his dramaturgical visions. He uses songs and chants in establishing the need for collective responsibility, harmony and justice in the society. In *Esu and the Vagabond Minstrels*, we have 'Esu Theme Songs'. Osofisan through song projects the African belief in 'Esu' to be one of the gods who serve as the messenger to the supreme God. Africans usually pray to Esu, who in turn delivers their messages to the supreme God.

Èsù o, Èsù o!	Esu O, Esu o!
Èsù O, Làáróyè	Esu O, Laaroye
Sé ohun gbò'gbé bàbá?	Father, please hear our prayers,
Aráyé dé'ri wa mó kànga	We're pushed down the well of despair
A ó ti se kó yóo?	We long to surface again;
Àwa tí dé gbọin gbọin	We have our backs pinned to the wall;
Dédé eni kongun, baba o!	Completely lost and undone!
Èranko ò inú ibòji	The mighty beasts who rule the jungle,
Wón ra ma ko s'omi loo?	How can they drown at sea?
Àkèréé – ema ik'osa	Will the crab leave his home in rivers?
Kó pó un k'orí b'oko?	And then take to the bush?
Gbàwá o, wén dè simì'èdò,	We call you, and crave your pity
Ko gbó t'eni o!	Please do not shun our prayers! (31).

The power of the deity and the intermediary role of 'Esu' as a god is a clear manifestation of the worshippers' belief that when they need succour and protection, they appease to Esu. Esu is believed to be capable of protecting and providing their needs. Africans believe in appeasing to the gods by offering sacrifices to avert calamity, atoning for offences committed or expressing gratitude to gods for their blessing and protection. In *Another Raft*, the role of the deity such as Orunmila is clearly manifested to be a god that averts evil, death, illness and prosper the worshippers.

Ó fi kòkò débi mólè	He covers evil with a pot
Bàbá wa fi kòkò débi mólè	Father covers evil with a pot
A ò kú mó Ifá! Ifá!	We will not die- Ifa! Ifa!
Òrìsà fikòkò débi mólè	Orisa covers evil with a pot
Kí n lájé – Ifá! Ifá!	I will prosper- Ifa! Ifa!
Ikú wólé ó ráwo	When he comes calling
Pirigidi	Death shall meet the diviner
Aìsàn wólé ó ráwo	Illness meets the diviner
Pirigidi---	Pirigidi... (51-52)

Many indigenous Africans have the belief that gods such as Orunmila are capable of averting every misfortune that can stand against one's success. In *The Chattering and the Song*, Latoye explains that the Almighty God endows the gods with different powers not to become tyrants over others like Alafin Abiodun in the play but to complement one another.

Latoye: For centuries you have shielded yourselves with the gods. Slowly, you painted them in your colour dressed them in your own cloak of terror, injustice and blood lust. But *olori*, we know now how Eledumare himself arranged his heaven on which model he moulded the earth. To each of the gods, Eledumare gave power and fragility, so that none of them shall ever be a tyrant over the others and none a slave. Ogun of the forge, king of Ire and outcast. Sango of the flaming eyes, king and captive; Oya, beautiful, unfaithful like women; the great mother of Yemoja, whose weakness is vanity; and oh a thousand other *orisa*, all the assurance that power shall not be corrupted by abundant privilege, that neither good or evil shall be the monopoly of a few. Yes, Abiodun, yes *Olori*! Sango eats, ogun eats, and so do the eborá of the forest! But in your reign Abiodun, the elephant eats and nothing remain for the antelope the buffalo drinks and there is drought in the land! Soldiers seize him! He is ripe for eating! (66-67)

Osofisan tries to project the powers and attributes of the gods as well as human beings endowed with powers and attributes. The power and attribute should not be abused as none has the monopoly of all the powers and wisdom but to complement one another. The belief of the Africans is that no matter how powerful one might be, once power is abused, it usually results in downfall. Alafin Abiodun as a despotic king was removed and dethroned to avert the continuation of oppression, injustice and exploitation on the part of his governed or subordinates.

Osofisan uses songs and chants to explore Africans' perception about the unborn, living, dead, myth and legend in his dramaturgy to be able to expose the African milieu to the Western world. In *Many Colours Make the Thunder- King*, we see Africans' belief in

reincarnation and life after death. Osofisan explores this African belief through the song leader in the play as the forefathers are represented through the masquerades.

Song leader: Baba Igununko, the father of masks,
Welcome again from the land of the dead!
It is a year since you last visited us.
But what did you just say?

Igunnun: Homage to Ogun, the god of iron!
Honour to Esu, Laaroye of the cross roads!
Honour to Orunmila, guiding the spirit!
Honour to the thousand deities who watch over the human race!
To our ancestors in all the corners of the earth,
And to the great artists who came before, you who gave me
Your voices! Iba! Iba loni! Iba Orisa! (11).

Reincarnation as a belief by many African societies is that our dead forefathers are still living in the land of the dead and we are capable of visiting them through masquerades while legends such as Ogun, Orunmila and Esu are to be the deliverers and guiding spirits in time of trouble. Ogun deity is attributed to be a symbol of change, creativity and rejuvenation. No wonder Soyinka is regarded as “a living Ogun, considering his daring activities as a seasoned activist and committed artist” (Mosobalaje, 2012:206). Apart from paying homage to the ancestors and deities, Osofisan echoes through songs and chants that there is transition of our ancestors whom Africans believe still sojourn in all the corners of the earth. In ‘dirge song’ in *Many Colours Make the Thunder- King*, Osofisan explores the issue of transition as Oya started singing the transient song and later committed suicide by stabbing herself to death in order to join the husband Shango in continuation of their love affairs.

Oya n so da lo	Oya is crossing over
O tun digbóse	It's farewell
Ojú kí ríkú	The eye that sees death
Kó tun woòrùn o	Does not see sunlight again
Oya nra-rèmabò	Oya is going on a journey of no return
Oya n lo sílé	Oya is returning home ---(91).

Osofisan uses songs and chants to explore the African belief that we are all sojourners in this world while heaven is our home, as he compares the world to a market place for us to buy and sell while we later return to heaven which is our real home. We equally have the issue of life after death in dirge song of Aderogun in *Women of Owu* as Osofisan explores the concept of communal tragedy and the projection of mutual relations and love among the Africans towards even their beloved deads in their terrestrial journey.

--- wáà sùn, wáá jí	- - - Sleep on, but you will rise again
Oò ní jòkùn oní jekòlò	You'll not eat millipedes or worms

To bá délẹ ko bá mi kí won
Kóopẹ mò ń bọ lónà o---

When you get home there, say my greetings
And tell them I am on my way (58).

The use of songs and chants helps us to embrace the African belief that we are sojourners in the world but our real home is heaven where our forefathers reside. Even though Aderogun may not be physically seen, he has joined his forefathers to continue his journey. Many playwrights such as Osofisan have explored the issues of war and insurgence in the 19th century in Yorubaland as materials of creating historical accounts to depict contemporary conflicts that have engulfed Nigerian society (Azeez, 2012:138). In *Women of Owu*, Osofisan uses songs and chants oral aesthetics to highlight the adverse effects of war as follows:

Ará mi, ẹ woró tí kú fí se wá
Págà, e woya ta wáyé wá ba!
Ẹyin le pé ka lóko ló tó
Ẹyin le pé kólóko lóyún
Ẹyin le pé kólóyún kó sò
Kólóyún sò, ká bímọ sáyé

Come, see the pain they put on us
That we came to meet on earth
You taught us its right to wed,
Right too to become pregnant
And afterwards give birth
And have children on earth

Séyin le tún lo sílé Ikú
Séyin le pékú kó dáwa lóró
Ẹyin le dá'ná ogun sáyé
Ẹ fọmọ sòfò, so wón di éérú

Was it you also went to death?
And brought him here to strike us?
Was it you also lit the fire of war
And burnt our young to ashes? (59).

War will always go along with death, grief, sorrow and calamities on the part of both the invaders and captives. Osofisan uses songs and chants as multimedia aesthetics to depict the terrible state of Owu people as a result of the war where the invaders killed male children, maimed and raped female and enslaved. Dirge for Alagba' in *Aringindin and the Nightwatchmen*, Osofisan projects the grief, sorrow and mourning for the beloved person that died through songs and chants.

Ẹyẹlé sún l'órùlé o
Chorus: págà, àkùkọ kọ kọ tí tí ko
Ọdẹ toko ẹgàn wó
Chorus: págà, àkùkọ kọ kọ tí tí ko
Ẹranko dákẹ lólóló
Chorus: págà---
Ẹ b'ẹgà kó sàròyé o
Págà---
Àdògán woso erùpẹ
- Págà
Ewúro ko isaàsùn
-págà ---
Ẹbẹ kó, má yàgàn o
- Págà---

The pigeon sleeps on the roof top
-Sadly, the cock crows and crows
The hunter falls in the forest
-Sadly, the cock crows and crows
All the animals are hushed
-Sadly, the cock crows and crows
Plead that the weaverbird resumes its chatter
-Sadly, the cock crows and crows
The heart wears a robe of sand
-Sadly, the cock crows and crows
The ewuro vegetable scorns the cooking pot
-Sadly, the cock crows and crows
Plead that the ridge be not barren of seed
-Sadly, the cock crows and crows

Igí yè lènu èbiti	The spring loosens in the rabbit-trap
- Pàgà ---	-Sadly, the cock crows and crows
Ládugbó ñenu bolè	Our pot is now overturned
- Pàgà---	-Sadly, the cock crows and crows
Àkùkò ko, igí wó lulè	The cock crows, the big tree is fallen
Àkùkò kò kò títí ko!---	Oh the cock crows and crows---(168).

‘Cock crows’ symbolically marks the end of the human journey and one’s activities in this world while the beginning of the new dawn for the dead person at the spiritual realm. Songs and chants are used by Femi Osofisan in this play to lament Ayinde’s death in the hands of the robbers. The transition is compared to ‘the falling of hunters in the forest’ and ‘the heart wears a robe of sand’ to depict the state of mourning. The cock crows marked the beginning of a new dawn for Ayinde. Osofisan uses songs and chants in *Farewell to a Cannibal Rage* to express sorrow, grief, mourning for the beloved person that died.

Ikú dóró o	Death has brought grief
Ikú máá kíkánjú lo, yépa!	Has taken the brave one away,
Ikú dóró o	Death has brought grief
Ikú ò nítijú o!	Death has no shame!
Gbèsè, gbèsè	A debt, it’s a debt
Ni òrò ikú	This pain of death Alas!
Kò séni tí ò ní san o	No one will escape paying
Tó bá yá	When the time comes.
Ikú dóró o	Death has brought us pain
Ikú má akíkánjú lo	Has taken away the brave one,
Yéèpà!	So tragically! (163).

The use of songs and chants as multimedia aesthetics has helped Osofisan in passing a didactic message that death is inevitable and that no matter what we might have achieved in life, death is a debt to every mankind that must be paid at a certain time. We have Oge’s lamentation on the death of Omitogun in the play *Another Raft* to reflect frustration, depression and mourning for the beloved people that died.

Yéèpà!	Alas! Alas
Omí ya lé	The rain is in fury
Àgbàrá wa kòtò	Its flood has dug a pit
Omítóògùn la fi kun’lè	And filled it
Tó sì lọ	With Omitogun’s life
Bàbá p’èhìn dà	Father is dead
Igí dá, ẹyẹ fò lọ	The stem has broken, and
Erinmi lu’lè	Drive its bird off its perch
Yémosá ránsé gbe---	A whale has fallen
	Summoned by Yemosa (32).

In *Tegonni*, we have dirge songs and chants by women to express their sorrow concerning the death of Prince Oyekunle.

The tree has fallen!

Oh the tree has crashed!
 We are searching for Oyekunle
 Who has found him for us?
 The Elephant went on a trip
 And has not returned to the forest!
 Oyekunle has changed skins
 The big tree has fallen - - - (34-35).

Also, the dirge chant to herald the departure of Prince Adoloro to the land of no return by the women in *Tegonni*.

Ó lọ-o-o	He's gone
Adélórò lọ-o	Adoloro is gone
Ódigbéré o e-e-e	Farewell to you
Sùn-un re,	Sleep in peace
Omọba sùn-un re	Prince, sleep well
Ó dàrinnàkò o!	Till the next world
Ó lọ -o	He's gone
Yé-è, yé-è, ó lo !	Oh alas, he's gone!
Ó digbéré	He has departed
Òrun àrè-ma-bò-o	To heaven of no return
Ó lọ-o-o	He has gone
Adélórò lo-o	Adoloro has gone
Ó digbéré o e-e-e-	Farewell to you (68).

Prince Oyekunle's death symbolically depict the big tree falling in the forest as Osofisan emphasises the issue of transition to the terrestrial realm by both Oyekunle and Adoloro as they joined their forefathers .

Panegyric songs and chants are commonly used by many playwrights to trace the genealogy of people, tribe or community with the interface of exploring heroic deeds and condemnation of social vices in the society which is capable of creating a society that is free from injustice and oppression. In *Tegonni*, we have panegyric songs and chants tracing the descendant of Kunbi, Faderera and Yemisi.

Ìké ò légbé	Fondness has no equal!
Fùlengbe àkàrà	The bean cake's pride is traced to beans
Ò sé lèhìn erèé	
Fùlengbe omọ	That of the child is traced to his father
Ò wọn lèhìn baba	
Tótó, mo júbà	Salute! I pray respect to my father
Bábáà mi	
Olóyè Ìsokùn!	Chief Isokun! - - -(14)

Also, Kunbi's panegyric chant traces the genealogy of Tegonni, the princess, to be the daughter of Alarape who sells dyeing materials in Ijaiye market.

Ah daughter of Alarape!
Tegonni, my playtime,
Daughter of Yeye Alaro, the trader who sold dyes
In Ijaiye market - - - (24).

In 'The Coronation Song' in *Aringindin and the Nightwatchmen*, Osofisan uses songs and chants to corroborate the African belief in the power of the king, who has authority over all things.

Kíle ń fi ọba pè?	What do you take the king for ?
--- ọba ò'ọba aláṣe-ọba	The king owner of Ase! – O king!
Kíle ń f'ọba pè?	What do you take the king for?
Ọba ò ọba aláṣe-ọba	The king, owner of Ase! – O king!
Ọba tó d'ádé owó	The king, crowned with wealth
Ọba ò, ọba aláṣe-ọba	The king, owner of Ase! – O king!
Ọba tó wọ bàtà ilèkẹ	The sand a leg in luxury!
Ọba ò, ọba aláṣe-ọba	The king, owner of Ase! – O king!
Ọba tó wọ ilèkẹ iyùn	The king roped in costly beads!
Ọba ò, ọba aláṣe-ọba	The king, owner of Ase!- O king! (182).

Osofisan uses songs and chants to eulogise the status of a king in the Yoruba setting to be that of authority, wealth and respect. The position of the king cannot be equated with that of any of the subordinates but rather the subjects must submit themselves to the king's control. Likewise, eulogy songs and chants are equally meant to trace the genealogy of people and the celebration of heroic deeds in the African society. In *Women of Owu*, we have the panegyric song and chant 'My Child Adeoti' tracing the origin of Adeoti to be from a descendant of Anlugbua and a royal family of Owu.

Ọmọ mí Adéòtí	My child Adeoti
Ọmọ Anlugbua	Descendant of Anlugbua
Anlugbua	Anlugbua
Ògún forí Olú seré	Ogun that played with a crown
Ọmọ asunkúngbadé	And won a crown with tears,
Ọmọ Àgbàoyè	Son of Agbaoye'
Ọmọ Àrèmabò Agbádésiré	Offspring of Aremabo Agbadesire
Ọmọ	Daughter of
Láí gbé iyùn sòrùn	Even without royal neck beads
Didán ní ndán bíí ide!	She gleams and gleams like brass!
Ah ọmọ mí Ọpẹlẹngé	Ah, my slim and pretty daughter,
Ọrun re o	Rest in peace
Bóo bá dọrun, má jẹ ọkùn	O there in heaven, don't eat worms
Má jẹ ekóló	Don't eat millipedes

Oun wọn bán jẹ ní o bá wọn jẹ

Eat only what they eat there--- (46)

Also, the song 'My Son Aderogun'

Ọmọ mí Adérógun
Ó wá di baba mí lòní
Tó ba délé ko bámi kí wọn:
Adérógun, òkíkí Olú
Ó digbéré, Ó dàrìnnàkò!
Ọmọ Jagunmólú
Ọmọ Ará òwu Òjógèdèngbé!---

My son, Aderogun!
You become my father today!
When you get home, give them my greetings:
Aderogun, brave one
Farewell, till we meet again!
Son of the warrior Jagunmolu
Offspring of Owu's ancestors- - - (58)

Apart from delving into the genealogy of Adeoti and Aderogun in the two songs in *Women of Owu*, Osofisan, being fond of incorporating African oral tradition, uses songs and chants to affirm the Yoruba belief that immediately one dies, whether son or daughter, father or mother, sister or brother, young or old, they all belong to the forefathers in the terrestrial realm. So, when one dies, he or she becomes a messenger that will convey message to the forefathers. At times, some of the praise songs are meant to depict the true nature of our leaders entrusted to be representatives of the people. In African setting, leaders are fond of attaching importance to praises even when their actions and deeds are not worthy of emulation as we have in *Aringindin and the Night Watchmen's* 'Kansillor's Praise Song' and 'Song to bring Kansillor in'

Kansillor, Kansillor
-Àlùbàríkà!
Onísèlú owó
-Àlùbàríkà!
Onísèlú ọlá
-Àlùbàríkà!
Ènu ènu dún ròfó
-Àlùbàríkà!
Onítàn múró doyin
-Àlùbàríkà!
Kansillor, Kansillor
-Àlùbàríkà!

Wealthy politician
-Alubarika
Man of immense means!
-Alubarika
Man of the golden tongue!
-Alubarika!
Who turns lies to honey!
-Alubarika (178).

Osofisan uses songs and chants to project the pseudo-leadership nature of our leaders who are mainly vain rebels seeking for praise as they establish their connection or power and full of sweetly tongues capable of making lies to seem to be true. Kansillor as a character represents the nature of leaders we have in the family, community and larger society. Likewise, African people always accord respect and praise to the people who are in positions of authority or who surrender themselves to liberate or save their people from injustice,

exploitation and oppression like the panegyric songs and chants for Moremi who surrendered herself to deliver her people from the Igbo attack.

Mọremí o!	Hail Moremi!
Èbọ dèdè tí bẹkú	The huge sacrifice that wards off death
Èsè dèdè tí bàrùn	The offering that prevents diseases
Ìkòyí rógun rílé torí bogun	Like the Ikoyi, you fearlessly faced battle
A gbón bí asarun	
A láyà bí iko	

Mọremí a forí lakú	Moremi!
Káyé ó la rójú	You dared death to bring peace to the world
Ó fàyà rángun	You braved war
Kilé Ifẹ́ ó le tòrò	That Ile-Ife might be peaceful
Ohun rere ò níí gbé o	No kind deed is ever forgotten
Mọremí dorò, Ó dòrisà	Moremi has become a deity to my father
Mọremí doòrùn	Moremi, like the sun
Ó mú yan-yan!	You shine so brightly! (40).

Osofisan uses songs and chants to project the bravery and professionalism in women to debunk gender inequality in *Tegonni*. He tries to explore the traditional work song in *Morountodun* to discuss life transition. In *Tegonni*, Osofisan uses songs and chants as multi-media aesthetics through the work songs and chants by the women carvers to serve as the social medium of projecting the state of African society's self-consciousness, self-realisation and that of collectivism.

Ègbé asúde mà ré o	We're the Guild of casters
- Àwa mà ré!	-Here we are!
Alágbède wúndiá	We, female smiths
Àwa mà ré	-Here we are!
Àbiyamo su bàbà	Women who cast brass
Àwa mà ré !	-Here we are!
Èwosé wa, ẹ̀ yò mọ̀ wa	See our work and hail us
-Àwa mà ré !	-Here we are!
Àwa asúde mà ré o !	We, women casters
- Àwa mà ré!	-Here we are!
Àwa obìnrin mà ré o!	Hail us, female workers!
-Àwa mà ré !---	Here we are!---(56-57).

Also in *Morountodun*, we have the use of traditional work song:

The bride is washing clothes
 Her waist beads are interrupting
 Let the bride wash clothes
 Bend low to scoop water
 The meeting is in Governor's house

The rattle and the gun
 Cannot sound together
 At the place of celebration
 Move slowly
 Move stealthily (66).

Likewise in *Yungba-Yungba and the Dance Contest*, Osofisan depicts the professional nature of being a composer, singer and dancer in African women as seen in the character of Gbemisola and her crew.

Àwa la lorin
 Àròròtán kì sèni àntébéjú
 Tó bá jé ti jó
 È sún sèhìn, kí ẹ wòran!
 Àwa la lorin
 Tí ológosé ń fí dán
 Àwa la jó tíí
 Mú oónílù sá lo sòrun

Singing is our trademark
 The Aroorotan are no pushovers
 When it comes to dancing
 Just stand back and watch us!
 We composed the songs
 That the wag tail boasts with
 And such was our dancing
 The drummer ran to heaven (to rest) pg 6.

Fara dí wọn lẹnu
 Gbémisólá ọmọ mí !
 Fewà dá wọn lóye
 Gbémisólá ọmọge!
 Fafé hàn wọn o jàre
 Gbémisólá, O káre !---

Shut them up with your style
 Gbemisola my daughter!
 Confuse them with your looks
 Beautiful Gbemisola!
 Please show your stylishness
 Well done, Gbemisola --- (7).

The need to display prowess and professional conducts in our profession or endeavours is usually manifested in work songs and chants. In many African societies, whether male or female, they are used to singing when a work is going on as a morale buster. We have Gbemisola and her crew professionally endowed with singing and dancing to the applause of the audience. The use of songs and chants forms one of the features of Osofisan's stagecraft involving audience participation.

In African setting, folkloric tradition is meant to inculcate moral, discipline and good behaviour among the people. Folkloric tradition forms the ancestors' wisdom being passed to others from generation to generation in an oratory form. Osofisan's propelling force as a dramatist is derived from his Yoruba oral tradition, even though his literary works fail to be ethnic in motifs but rather nationalistic. He is fond of telling stories within story to explore the major themes of his plays. In *Yungba-Yungba and the Dance Contest*, we have folkloric chant 'The Story of the Tortoise and the Antelope' in which the tortoise challenges the antelope to a race.

PONJU: Agbanrere, athlete of the forest!
 Let us pay respects to the antelope
 And also to his friend, Alabaun-
 The-Tortoise, who carries his house of wisdom
 Whenever he goes, on his tireless back! (82).

MODOYIN: I challenge you to a race' the tortoise said,
 Suddenly one afternoon to his friend
 But in a voice so calm and controlled
 That for a while they thought it was a joke
 Let us both run from here to that mountain,
 In the presence of all the animals
 And the winner shall take the other's farm (82).

The didactic lesson is that nobody should be underrated and we should shun pride as revealed in the challenge between the tortoise and the antelope. Osofisan builds on this in the folkloric song 'The Story of Song, Drum and Dance' in *Yungba Yungba and the Dance Contest*.

Wúdíá méta ni mo bí	Three, three daughters have I
Orin, ìlù àti ijó	Song, and Drum and Dance:
Wúdíá méta ni mo bí	Three, three daughters have I
Orin, ìlù àti Ijó!	Song, and Drum and Dance! (xvii- xviii)

Osofisan uses songs and chants in oral traditional form to emphasise the need for collaboration among the people of Africa to free themselves from external forces and regain their full freedom devoid of discordant tune. The discordant tunes among the three daughters of Madam Felicity (Song, Drum and Dance) representing the three major ethnic tribes (Hausa, Igbo and Yoruba) halted the mutual co-existence between them. Lack of social cohesion in any society always results to chaos and anarchy or at times war, as it happened when Nigeria experienced the civil war (1967-1970) as a result of attempted secession by the Biafrans. Aperin said:

Each went her separate way
 With just her individual skill:
 Song wandered West, Drum to the East,
 And Dance went up to the North. (115).

In *Tegonni*, the folkloric story of 'the Tiger and the Toad' is meant for the didactic lesson that any oppressive leader will surely fall while the oppressed will overcome the oppressor and good will triumph over evil. Osofisan uses songs and chants as multimedia aesthetics to explore this ideological concept of freedom for the oppressed.

Rejoice with us
 Rejoice heartily with us
 The oppressor
 Who gives cruel orders?
 We've seen his end!
 Oh yes, we've beaten him!
 We've seen his end! (105).

We have the dirge chant for the departure of Iyeneri in *Yungba Yungba and the Dance Contest*, as Ayoka, Dunbarin and Laboopo put an end to her perpetual stay in power as the priestess.

Àrá sán pàràrà	Lightning strikes suddenly
Géí òpẹ so nù o	And beheads the palm tree
Ládúú Igbó kíkún	Right in the thick forest
Ládúú Igbó kíkún	Right in the thick forest
Níbẹ làtòrì	Where the atori plant
Níbẹ larèrè wà	And the slender arere stand
Tí ò pa wọn lára---	Without any mishap--- pg104.

Èrún gbe, gbe, gbe	The drought strikes so severely
Gbájànakú lulẹ o	It fell the Mighty elephant
Ládúú igbó nílá	Right in the thick forest
Ládúú igbó nílá	Right in the thick forest
Níbẹ ní ijàpá	Where the tortoise
Níbẹ ní igbín wà	And the tiny snail stands
Tí ò mu wọn lómi	Without any mishap (106).

Songs and chants project the dethronement of oppressors and would-be leaders who refuse to leave power but want to be life time leaders. Also, there is a triumph over any leader who believes in perpetrating himself or herself in power as Iyeneri is forced to surrender to the aspiration of Ayoka, Dunbarin and Laboopo to project Osofisan's ideology of making things sweet for all. In the African setting, it is widely believed that Shango as a deity is the god of thunder whose mission is to avenge justice for any evil deeds. The falling of the thick forest connotes misfortune and loss of a dignitary that is compared to the fall of a mighty elephant. Osofisan often uses folkloric songs to introduce his plays conformity with the Yoruba oral tradition. In *Once Upon Four Robbers*, 'the song of the Story-Teller' presents the tale of four armed robbers:

Ìtàn mí dorí, dorí	A modern tale I will tell you
Dorí olósà méréin o	A tale of four armed robbers
Dánàdánà akoni ni wọn	Dangerous highwaymen
Ajíjòfẹ apanílékún	Free booters, source of tears
Àwòdì jẹun èpè	Like kites, eaters of accursed sacrifice

Àrìnkò solé dahoro
Rán ni sòrun àpàpàndodo
Rán ni sòrun àpàpàndodo

Visitors who leave the house desolate
Dispatchers of lives to heaven!
Dispatchers of lives to heaven! (20).

Another Raft also presents, another folkloric song as true form of opening to the play,

‘We have come tonight’:

Ìtàn la mu wa
Kélétí fetí è gbó o
Kólójú la’jú e sílè
Gbogbo èniyàn dúró kí e tétí sí’tàn wa
Kélété pètè e mọ
Ìtàn tólómi-ro-ro bá dá sílè lálé
Emá báwa kọrin lọ

We have come tonight
With an entertaining tale
Let all eyes watch, all ears listen
Everyone stop and hear our tale
Wagging tongues for once be still
When the moonlight glows like- this
and tells a story
Sing along! (1).

There is also a folkloric song by Baba Soye in *Farewell to a Cannibal Rage*:

Chorus: Dèhìn o, símbì dèhìn!

‘Go back, Simbi, get back’

Bí m’ bá dé boji
Mà m’ápá fálápá
(chorus: Dèhìn o---)

Sang the Handsome man.
When I get to the graveyard
I’ll return these arms to their owner
Chorus:

Bí m’bá dé boji,
Mà m’èsè f’èlèsè
(Chorus: Dèhìn o---)

When I get to the graveyard
I’ll return these feet to their owner.

Ma gbé’ rù wò
Mà wá d’òni ọba
(chorus: Dèhìn o---)

Chorus:
I shall then wear a tail
And become the crocodile king!

Bí m’bá dé’ boji
Mà m’ójú fólójú
(Chorus: Dèhìn o---)

Chorus:
When I get to the graveyard,
I’ll return these eyes to their owner.

Bí m’bá dé boji
Bí m’órí f’ólórí
(chorus: Dèhìn o---)

Chorus:
When I get to the graveyard,
I’ll return this head to its owner

Mà gbé’hìn padà
Mà wá d’òni ọba
(Chorus: Dèhìn o---)

Chorus:
I’ll recover my teeth
And become the crocodile king! (143).

This folkloric song captures the warning message from the handsome man to Simbi to beware of danger in her decision to elope with an unknown person like him. Songs and chants as multimedia aesthetics constitute an indirect means of communication with people in positions of authority with the use of proverbial words to alert people of impending danger and calamity as a result of our choices and actions. For instance, we have the folkloric elephant song; ‘mime of the killing of the Elephant’ in *Aringindin and the NightWatchmen*.

Erin kárelé o, ko wá j'òba
 -Erin yéyé, erin yéyé
 Ìwò yí òla re
 -Erin yéyé, Erin yéyé
 Agada á má se fèrè
 -Erin yéyé, Erin yéyé
 Èjè á má se bàlà
 -Erin yéyé, Erin yéyé
 Esinsin á má se yùngbà
 -Erin yéyé, Erin yéyé

Elephant come home and wear the crown
 -Erin yeye, Erin yeye
 By this time tomorrow
 -Erin yeye, Erin yeye
 Daggers will be dancing in the air
 -Erin yeye, Erin yeye
 There'll be blood everywhere
 -Erin yeye, Erin yeye
 Hordes and hordes of house flies
 -Erin yeye, Erin yeye (185).

Songs and chants serve as tools to alert Aringindin of his impending doom but he could not deduce the message until he finally died. This is depicted to be the end of any oppressor like Aringindin and freedom to the oppressed. All these folkloric songs are used by Femi Osofisan in his drama as essential tools for spontaneity and audience participation. He aims to appeal to the sensibility of the audience in the projection of the happenings in the society on the stage. Osofisan uses aesthetic forms such as folktale, myth, epic and legend to depict his cultural and political milieu in his story-telling. The use of songs and chants as multimedia aesthetics creates an appeal to the sensibilities of the oppressed through self-consciousness and self-realisation. Osofisan has succeeded in distinguishing himself as a versatile African playwright with his indept re-interpretation of myths, history and folklore to mirror the Yoruba cosmological perception and values. His stagecraft and social reconstruction with the use of songs and chants is to create a theatre style that will enhance the promotion of African beliefs, norms and values.

A part of his stagecraft and reconstruction is the use of songs and chants to create humour, suspense and audience's participation. The suspense is to make the audience glued to the end of the play while he creates humour through comic pictures in a tragic situation to provide hope for the underprivileged people. Audience participation is usually ensured in songs and chants as the audience join in chorus when chanting Ifa divination or songs, which constitutes a prominent feature in Osofisan's drama and theatre. In *The Chattering and the Song*, we have 'Iwori Otura' song as an Odu Ifa chanted in form of incantation to proclaim the love between Sontri and Yajin. This Odu Ifa, in a verse form, symbolically connotes a successful relationship between the would-be lovers or whoever the divination is meant for. Osofisan in 'The Farmers' Anthem' song and chant foresees the egalitarian society if only the society could all have collective responsibilities in banning oppression, injustice, insurrection, exploitation and wipe away bad leaders who are regarded as pests in their land.

Nígbàtí ẹ̀ni kòòkan wá bá di àgbè
 Àwa ó le dàgbà pèlú ọ̀pọ̀ oúnje
 Ní ilẹ̀ nàà
 Kò ní sí isòtè sí
 Nígbàtí gbogbo ẹ̀niyàn jẹ̀ àjẹyó
 Ìmotara ẹ̀ni yóò dín kù
 A ó lé jẹ̀ ohun tí a fẹ̀

Egbe/ Refrain:

Nítórí ẹ̀yí, ẹ̀ mú gbogbo igbó kúrò
 Ẹ̀se àyípadà ilẹ̀
 Ẹ̀ fi àwọn ohun tí o lóràà sí
 Mú ọ̀pọ̀ èso wá
 Ẹ̀ kó àgbàdo jáde
 Mú ọ̀pọ̀ isu wá
 Ẹ̀ gbè wọn sí orí lè
 Se itójú wọn pèlú àmù ojútó
 Ẹ̀ sọ won láti dàgbà pèlú àkókò
 Ní àkókò kan ní ọ̀dún
 Ìkórè ń bọ̀
 Ní ilẹ̀ nàà

Nígbàtí ẹ̀ni kòòkan wá bá di àgbè
 Àwa o lé fá gbogbo àwon ajenirun kúrò
 Ní ilẹ̀ nàà
 Kò sí àisòtító mó
 Isé fún gbogbo ẹ̀niyàn
 Kòsí ijẹgàba mó
 Gbogbo ọ̀wọ̀ láti roko

Refrains:

Nígbàtí ẹ̀ni kòòkan wá bá di àgbè
 Àwa o lé dáná sun gbogbo igbè
 Ní ojú ayé wa
 Kòsí àjẹjẹ̀jì
 Tó o sisé l'óko
 Sùgbọ̀n àwon arákùnrin àti arábinrin
 Se àjọpín ohun gbogbo

Refrain:

When everyone's a farmer
 We'll grow enough food
 In the land
 No insurrection
 When all are fed
 Less exploitation
 You eat all you need

Refrain:

So clear the forest
 Turn up the soil
 Add fertilisers
 Bring in the seeds
 Take out the corn
 Bring in the yams
 Plant them on the earth
 Tend them with care
 Watch them grow with time
 In season
 Harvest is coming
 In the land

When everyone's a farmer
 We'll wipe out the pests
 In the land
 No more injustice
 Labour's for all
 No more oppression
 All hands to hoe.

Refrains:

When everyone's a farmer
 We'll burn out the weeds
 In our lives
 No alienation
 Working on the farm
 But brothers and sisters
 Sharing everything

Refrain: (78-79)

Osofisan believes that for any society to become an egalitarian society; insurrection, exploitation, injustice and devourers considered to be weeds and pests, alienation and oppression must be wiped out of the society through collective responsibilities.

Another African element is that of magical power in incantation chants in a song form. In *Many Colours Make the Thunder-King*, we have the incantation chant in a song form.

Afẹ̀fẹ̀ kò mà fẹ̀ l'óko
 Kódi ẹ̀yin ré bó

The wind may blow all it wants in the forest
 It will not shake down the palm fruit;

Ìjì ìjì kú jà l'óko
Kódí ẹyin ré bó

The storm may rage all it wants in the forest
It will not shake down the palmfruit! (13).

Ewé gbégbé kò nígbé s'óko
Shàngó ò ní gbé
Èfó tètè kò níté l'óko
Shàngó ò ní tẹ

The gbegbeleaf will not waste in the forest
Shango will not waste
The tete vegetable does not waste in the farm
Shango will not be disgraced (34).

These incantations are to project the magical power in the fortification of Igunnun masquerade and the transformation of Alagemo (chameleon) into Shango to form the mystical power in the incantations and the invocation of spirit. In *Women of Owu*, we have the incantation chant as follows:

Kíí kú léwe! Èíkú léwe!
Àkàlàmbògbò kíí kú léwe!
Títíítí lorí ogbó
Akalamagbo kii ku lewe!
Èní bá pejò ní ejò ní pa
Àkàlàmbògbò kíí kú léwe!
Èní bá pejò ní ejò ní pa
Àkàlàmbògbò kíí kú léwe!
Òrúnmílà a sé won ní itan
Sé wọn nítan
Sé wọn nítan
Sé wọn nítan

Never dies young, never dies young!
-The vulture never dies young
Long, long lasts the head of grey
-The vulture never dies young
Who insults us will not grow old
-The vulture never dies young
Who summons snake will die by him
-The vulture never dies young
Diviner god will break their legs!
Break their legs
Break their legs
Break their legs --- (38).

The women in the land of Owu used incantation chant as a weapon to affirm curses on the soldiers who oppressed, assaulted and inflicted violence on them through war. In *Another Raft*, we have incantation chant from the Orousi, the goddess priest, to avert evil not to befall them on their voyage.

Iná gbé'nú igbó
Iná yo réré
Àràbà gbò'kè odò
Àràbà yo rère
Bí a bá jiyà ribiribi
A ò lé ko'gbón ribiribi
Ikú gbàgbé mí lóní
À-lo-àípadà---

Flame tree lives in the forest
And is still conspicuous
Araba in the dense riverside
And it prospers
Without great suffering
We cannot acquire great wisdom
Death, forget me today
Journey of no return - - - (81).

The incantation chant is projecting the belief of the African people in the magical power in invoking spirit to avert untimely death. Also, the belief of African people that when deities like Ifa are in support one's activities and guide one on his life path, one is bound to be fortunate as we have in Ifa chant in *Farewell to a Cannibal Rage*.

Ifá, tẹjú mọ mi

Ifa, fix your eyes on me

Ó wòmí ree èjì koko òwòrì
Nígba tí ó báá tejú mó erú
Èrú á dọba

And look me well.
For when you fix your eyes
On a poor slave, the slave becomes king. (137)

Osofisan uses oral aesthetic forms of songs and chants for the projection of African people's history, norms and values, myths, rituals and ceremonies to depict their feelings, experiences and existence. Songs and chants have become integral aspects of African system. Every aspect of social event such as birth, marriage, work song, funeral dirge and interpersonal relationship between the people usually attract one form of song or chant for recording of historical events, psycho-therapeutic function, didacticism, conscientisation or for mundane purposes. African playwrights noticed this fact that no occasion in any society is complete without the accomplishment of corresponding songs and chants for the projection of African milieu or human conditions and predicaments. Songs and chants are now becoming indispensable to many African playwrights' dramaturgy in their efforts to depict African setting. African performances such as folktales, children moonlight plays, festivals and ritual performances are full of songs and chants. The use of songs and chants as a stage craft will help the audience in the recapitulation of the stage events and take them to a familiar terrain as the play progresses. Osofisan uses songs and chants as multimedia aesthetics for the effective medium of summing up actions and messages in a play to affirm his radical ideology.

CHAPTER FOUR

4.0 Femi Osofisan's Songs and Chants as Afrocentric Ideology

A literary work cannot exist in a vacuum; it is borne out of the writer's experience in his or her sociocultural environment. The utilitarian function of literature is to mirror the happenings in the society with the intention to appraise the society as being presented by the dramatist or playwright. These happenings are presented in literary works with the use of various devices to communicate the experiences to the audience or readers. Femi Osofisan who happens to be one of the Africa's prolific playwrights uses songs and chants as multimedia aesthetics in projecting or satirising the corruption, neo-colonialism, maladministration and the issue of economic comatose in African nations especially in Nigerian context.

This study examines the use of songs and chants to reflect a relationship between socio-political power and the ideological social conflict capable of emanating in any society. The research examines the scenario in which the dominant group tries to impose its own ruling ideology while the subaltern group tries to resist or contest the ideological hegemony of the bourgeoisie or oppressor. Osofisan uses songs and chants as multimedia aesthetics to question the accepted traditions inimical to the people's survival or sociocultural construct that put African societies in the state of squalor, corruption, subjugation, injustice and misuse of state power.

Literature has to draw attention to the increasing gap between the haves and have-nots. Literature has become a weapon against the denial of basic human rights. In the 1960s and 1970s, the focus was on political corruption, which was destroying the very fabric of good governance. In the 1980s and now socio-economic concerns have become dominant. Housing, Food, Health and other basic needs which were taken for granted in the 1950s and early 1960s have become the focus of attention. It is understandable why the artist is utilitarian (Ojaide, 1996:125).

The lack of political will, commitment and focus by the government is capable of bringing about the gap between the rich and the poor or government and the governed. A good playwright or artist must not be passive and must therefore strive to explore the evils and uncharitable cruelty of leaders in the cause of governance as Simon Gikandi opines that the "failure of politicians to live up to the mandate of decolonisation had forced writers into political activism" (2001:2). The motif of every playwright is how to make the world better

for all by addressing human problems with the aim of providing possible solutions to them. Osofisan uses songs and chants as multimedia aesthetics which may be in folkloric expressions for criticism, demystification of evils and capable of contending any form of oppressive practices and concepts.

Songs and chants are used as multimedia aesthetics for entertainment and for socio-political contestation. Osofisan explores discourse on politics and governance through songs and chants as a formidable vehicle for political education and mobilization and a counter-narrative capable of challenging the uncharitable structure for social change in any society. He documents national issues through songs and chants as he delves into the Nigerian sociological aspects of life. Osofisan's role as an ardent socialist has made him to be the eyes, ears and mouth of the less privileged people, the oppressed and disenfranchised class of people. Tejumola Olaniyan opines that the problems of African societies include:

Tyrannical leadership, political instability, flagrant disregard for rules and entrenched nepotism as currency of official transactions, economic malformation, epochal inequalities between the few and the many, impossible cities, recurrent devastating inter-ethnic wars, anti-state rebellions, and attendant heart-breaking dispersal of populations...(2000:77).

Olaniyan (2000) explores the government inability to provide basic services to the citizenry and the inability of the political leaders to redeem their electoral promises which also becomes a cardinal issue problematized in the use of songs and chants oral aesthetics by Femi Osofisan. Songs and chants are used to project the amoral political system on which both Nigerian and African democratic institutions lean. This system lacks fiscal propriety as Osofisan reveals squalor, misery and poverty among the governed. The Nigerian or African democracy and political system seem to be a decrepit system without ideology; and if there is any at all, it may be a distorted ideology that reflects an autocracy. Politics has now become a money-making venture and more or less legitimate means of acquiring wealth instead of upholding the oath of rendering services to the governed. Osofisan uses songs and chants as multimedia aesthetics to explore the Nigerian deteriorating state of affairs as he depicts the several administrative policies as mere assertions without any pragmatic political will and ideology to complement them.

The use of songs and chants as multimedia aesthetics offers an alternative means of evaluating politics and government agenda which are articulated in metaphors, allegories, imageries and at times coded in innuendos and allusions geared towards picturing the

society's reality. Songs and chants are used as multimedia aesthetics for denunciation of repression, oppression, exploitation, maladministration, subjugation, and any forms of social vices that are not in the interest of societal well-being. There is an intertwined relationship between the social life and the writer as what he or she writes about projects everyday happenings in his or her society. Thus, African creative writers' motifs are usually precipitated on everyday issues such as injustice, inequality, deprivation, exploitation, oppression, racial prejudice, crimes and cultural stasis in the heterogenous African societies. Osofisan uses songs and chants to criticise, lampoon and pressurise those in positions of authority for change as he yearns for ideal human relationship between the government and the governed among the African nations

Osofisan's social responsibility is how to make his theatre a reflection of his societal problems as he explores social issues in his society. Osofisan uses songs and chants aesthetics and ideology to sensitize the African people to embrace democracy like the western world through elected representatives who will not be imposed on the citizenry. The motif is to call for transformation that will dislodge any sit-tight syndrome and despotic leadership style which is prominent in many African countries. They are leaders who have failed to be true representatives of the people. The impetus to consider the dialectical constructs of Osofisan in his plays is to explore within the frame of his historical context and how social justice will prevail against the ambitious leaders whose intention is to perpetuate themselves in power. Osofisan (1999) tries to elucidate the problems facing the African societies with the emergence of military dictatorship and that of many civilian regimes running one-party state syndrome as follows:

--- all over Africa, between self-perpetuating regimes and democratic forces. We in Nigeria have tried to distort the issue by framing it into opposition between soldiers and civilians. But this is false dichotomy, indeed in most parts of Africa the longest and most vicious governments are the one-party states run by civilians. And all of them have piled up a record of massive foreign debt; of mass poverty, as contrasted to the opulent lives of small super-rich elite; of inept and corrupt bureaucracies; failures and failures everywhere... (Osofisan, 1999: xiv-xv)

Osofisan's main thematic concerns are usually for denunciation of repression, oppression, maladministration, exploitation, subjugation and any forms of social vices that are contrary to the society's well-being. He rejects the idea of one-party state, arguing that it is fraudulent, full of all manner of political manoeuvring and as such any election in such

circumstance cannot be devoid of violence and rigging. One peculiar feature common to majority of African leaders is the issue of sit-tight syndrome. We have many African leaders whose motives are to be life time leaders. These leaders may be elected in a free and fair election by the electorate or they may take over power through coup d'état but one thing that is pertinent is that they are culpable of treachery to the yearnings and aspirations of the governed in an attempt to remain in power. So, the prevailing problem in Africa today has to do with the issue of tenure elongation by the African leaders. The elected leaders will like to amend the constitution in a bid to have a one-party state that will sustain their political aspiration. At times, many of these leaders may have emerged as leaders genuinely and transparently elected but the lust for power and their innate tendency to continue to pilot the affairs of governance usually motivate them to think of extending their tenure. The adverse effect of this attempt will be to clamp down on the opposition and subject them to imprisonment and killing while the rule of law and press freedom will be jettisoned in order to force the people to accept them as their leaders.

In Africa, we have many leaders who were either elected or who, through coup d'état, emerged as leaders but later attempted to perpetuate themselves in power. Such leaders are: Jomo Kenyatta of Kenya (1964-1978), Daniel Arap Moi of Kenya (1978-2000), Muammar al-Qaddafi of Libya (1969- 2011), Idi Amin Dada of Uganda (1971-1979), Mobutu Sese Seko of Zaire (1965-1997), Julius Nyerere of Tanzania (1964-1985), Miguel Trovanda of Sao Tome and Principe (1991-2001), Jerry Rawlings of Ghana (1982-2000), Robert Mugabe of Zimbabwe (1980- 2017), Leopold Senghor of Senegal (1960-1981), Yakubu Gowon of Nigeria (1966-1975), Ibrahim Babangida of Nigeria (1985-1993), Sanni Abacha of Nigeria (1993-1998), Yahya Jammeh of Gambia (1994 -2017) and many others.

When considering the political terrain of Nigeria since independence (1960), many scholars and writers are of the opinion that the bane of Nigeria's problem is that of leadership, with the peculiarity that every political leader seems to be a symbol of regional leader or saviour to his ethnic group and so the nation is webbed in the dichotomy of ethnicity doldrums. The interface of regionalism dichotomy is what J.P.Clark explores in his play *The Raft* as he symbolically used characters such as Ogro, Kende, Ibobo and Olotu to depict the interplay of political power in the early 1960s between the North, West, East and Mid-West which were the regions in Nigeria at that time. Osofisan in his adapted play *Another Raft* uses 'three daughters' to represent North, West and East, and to depict Nigeria as a society that lacks social cohesion. He radicalises the problems of African nations to be that of injustice, inhumanity to man and wickedness among the Black people.

Black men killing black, feeding on black. For ever and ever, black men always slaughtering other black men--- I ask you, isn't that the meaning of our journey to a faded goddess? (1989: 54).

Osofisan in his play, *Yungba-Yungba and the Dance Contest* explores the struggle for power and the contention against sit-tight syndrome among the various military regimes and undemocratic forces prominent among the political leaders in African countries such as Nigeria. The ideological tenets concerning sit-tight syndrome came into manifestation in Nigeria as one regime succeeded another. During the General Gowon era, due to tenure elongation and his unfulfilled promise of handing over to the democratically elected government, Muritala/ Obasanjo coup toppled the government and took over in 1975. Also, the idea of sit-tight syndrome is enunciated in *Yungba-Yungba and the Dance Contest* came into fulfilment when General Babangida annulled the widely acclaimed free and fair election of June 12, 1993 that was acclaimed to have been won by late Chief M.K.O.Abiola. Babangida did it just to perpetuate himself in power. But with the pressure from both the international community and the internal violence and civil disorder from the Nigerian populace, he was forced to step-aside as he installed the Interim National Government headed by Chief Shonekan. In the play, *The Chattering and the Song*, Osofisan historically explores the oppressive and tyrannical leadership of Alafin Abiodun in the then old Oyo Kingdom to depict the inept leadership and oppression of the Nigerian people as they were rendered to a state of disillusionment under the leadership of the then military leader General Yakubu Gowon. Osofisan copiously captures the effects of bad leadership and ineptitude of the military leader in the song 'Dance of the Crawling Things'.

Chorus: Jíjọ Ìyà ká wò' ran
Panla Sígí sàí sàí sàí
Panla!

One haughty thing, he walks the street
He walks the street on myriad feet
And struts as if he owns the sun
Chorus...

Oní gbéraga kan, Ó n rin òpópónà kiri
Ó n rin òpópónà láìsì bàtà lésè
Ó n fí ìgbéraga rìn bí pe òun ló ní oòrùn
Chorus:

He has no bite he has no fist
He has no tongue to voice protest
This haughty thing is – a millipede!
Chorus...

Kò ní se gé-je, bèẹ kò ní íkúku se
Kò ní ahón láti pè fún ikilò
Oní gbéraga yí jé Ọkùn!
Chorus:

This millipede, a curious thing
A curious thing of middling mien
It signifies our nation now:

Ọkùn yíí, abàmì ohùn kan
Abàmì ohùn kan pèlú Ìwòntunwònsì iwò
Ohun ló safihàn orílẹ̀-èdè bayíí

Chorus...

On shaky feet we stumble on
We change our skins like chameleon
Prostrate and mute like crawling things-
Chorus...

And on the streets, these crawling things,
These cringing worms seem worthy beings;
We clothe ourselves in carapace---
Chorus...

But in our shells, behind our grins

Behind our wide embroidered gowns
Is coming the piercing knife of truth:
Chorus...

Chorus:

Lóri aláílágbàrà ẹ̀sẹ̀ wa, a kosẹ̀
A yí awo wa padà bí alágemo
A dọ̀bálẹ̀ asì yadi bí ohun tí ń rákò ni
Chorus:

A tí ní àwọn òpópónà, àwọn ohun tí ń rákò
Àwọn kòkòrò ìdin tó tẹ̀riba bí ẹ̀ni àmúyẹ
A wọ ara wa lásọ pẹ̀lú carapace
Chorus:

Sùgbón nínú ìkarawun wa, lẹ̀rín ẹ̀gàn wa

Lẹ̀hìn ẹ̀wù ńlá gígùn wa
Lí ábẹ̀ nàá yòò fa òtító jáde
Chorus... (28-29.)

The song 'As Sneezed' in *Aringindin and the Nightwatchmen* elucidates the maladministration and failed policies such as Structural Adjustment Programme (S.A.P.) introduced during General Babangida's Military Administration. The regime at inception was well embraced by the people until the unfolding hardship bestowed on the people due to unfavourable policies. So, the need to challenge the mentality of looking at some people as messiahs instead of having collective responsibilities that will enhance a true democratic representation is well established in the play. For instance, Aringindin and his cohorts violently subjected the society under their control. This clearly point to the fact that there is an inherent danger in achieving social security trust through an authoritarian leader. The playwright's social responsibility is usually to make his or her literary work to be a reflection of his or her societal problems. The need for Nigerian people to change from their gullibility and docility is paramount in *Morountodun* as Osofisan tries to conscientise the society on the need to struggle and fight against any forces of oppression, injustice and tyranny prevalent in Nigeria's politics and policies. Moremi as a mythical and historical figure symbolises the struggle for freedom that the masses needed for self-consciousness and self-realisation in order to liberate themselves from the shackles of oppression.

Osofisan's motif is to explore the theme of reconciliation as he is concerned about the future of the African continent, most especially Nigeria as a postcolonial state transforming into a peaceful nation. In *Yungba-Yungba and the Dance Contest*, Osofisan uses the story of the three Sisters, namely Song, Drum and Dance symbolically to represent the three major tribes (Igbo, Hausa and Yoruba) forming the Federation called Nigeria. He uses the folkloric

song 'The Story of Song, Drum and Dance' as an appeal for mutual relations among the multi-ethnic groups in Nigeria and to enhance mutual co-existence among them, which will in turn foster progress, development and unity.

Wúdíá mēta ni mo bí	Three, three daughters have I
Orin, ilù àti ijó	Song, and Drum and Dance:
Wúdíá mēta ni mo bí	Three, three daughters have I
Orin, ilù àti ijó	Song, and Drum and Dance! (xvii- xviii)

We can deduce that lack of mutual relations; nepotism and tribalism form the bane of Nigeria's development which requires total condemnation from all the citizenry for the sake of unity. The discord among the three daughters hindered the mutual co-existence between them as:

Each went her separate way
With just her individual skill:
Song wandered West, Drum to the East,
And Dance went up to the North (115)

Osofisan's motif is to call for convergent efforts by the three daughters as sisters to enhance unity and progress as he said '--- if Felicity must last, men must join hands, work as one. As these Sisters did before' (117). Osofisan as a committed apostle of reconciliation wrote the play *Farewell to a Cannibal Rage* after the Nigerian civil war (1967-1970) which was as a result of agitation for secession by the Biafran Army. As a committed playwright, the need for a true reconciliation becomes his concern, which will promote a new social order. Osofisan buttresses his ideology as follows:

At the end of the Biafran war in 1970, I wrote *Farewell to a Cannibal Rage*, as a statement of hope for the future of this nation, and for all the younger generations. My wish was that the post-war period would usher in genuine reconciliation, the turning away from the old bitter hostilities among brothers, and sad corpses of our soldiers (1991:9).

The issue of reconciliation is emphasised in 'Entry Song' in *Farewell to a Cannibal Rage* as Osofisan conscientises the people of his society on the need to embrace unity and collaboration among the African states. The genuine reconciliation among the African nations can only enhance collaboration, unity and development. The need for convergent efforts is indispensable among the African nations to facilitate development and unity of the continent and total freedom from their colonial masters. True reconciliation manifests in the

reunion of the two feuding families of Olabisi and Akanbi, the two lovers in the play *Farewell to a Cannibal Rage*. This true reconciliation happened immediately the Nigerian civil war ended in 1970 as there was a move for reconciliation between General Yakubu Gowon, the Nigeria Head of State and Colonel Odumegwu Ojukwu, the leader of the Biafran Army, to bring back the spirit of brotherliness and mutual relations between the Easterners and the other regions of Nigeria. Likewise, the need for true reconciliation might have resulted in the emergence of Chief Olusegun Obasanjo to be elected the president in 1999 to foster unity between the Yoruba people and other parts of Nigeria for the annulment of 1993 general election acclaimed to have been won by late Chief M.K.O.Abiola who was incarcerated and later died in detention.

Osofisan uses songs and chants as multimedia aesthetics to sustain cross-cultural interaction and integration with the concept of affirming cultural exchanges and collaborations. The aim is to allow the Black race to register its presence in the global circle. His position is for Western nations to allow African nations to determine their fortune, devoid of foreign influence in the areas of cultural identity, politics and economy. The crisis common to many African countries today has the motif of exploitation by the world powerful nations such as Britain, America, China, Russia and France who sell weapons in exchange for crude oil or other mineral resources. In *Tegonni*, the folkloric story of ‘The Tiger and the Toad’ is meant for the didactic lesson that any oppressive leader will surely fall while the oppressed will overcome the oppressor and good shall prevail over evil. Osofisan explores the relationship between the people of Africa and that of colonial masters as he satirises African leaders’ gullibility in submitting themselves to the colonial masters. He lampoons the African populace and the way they respond to the issue of colonialism.

In many African nations today, many of their internal crises that are supposed to be resolved amicably are unresolved and have resulted to acts of treachery, lack of unity and betrayal among Black nations. Despite the division created by the colonial masters, the African women revolted in *Tegonni* by becoming insurgents rather than being subdued by the white masters. The women sing abusive songs as a mark of protest against the Governor whose main concern is how to protect the interest of the British Empire by forcing them to obey his authority, not minding their welfarism.

E womú Òyìnbó
 --- Ganganran!
 Òyìnbó adètè
 --- ológòdò!

Look at white man’s nose
 ---How it protrudes!
 His skin like a leper’s
 --- Full of yaws!

Oníkinín sókí
--- Bí oróbó!

His thing as shrivelled
--- Like a small bean-cake! Pg75.

Despite the fact that Tegonni agreed to marry a white man, Allan Jones, to foster cultural and inter-cultural coherence and mutual relations, the Governor, General Carter-Ross, vehemently kicked against it. Osofisan as a custodian of African values rejects the dichotomy of placing the western hegemony over African values. He berates African leaders who betray their fellow Africans and bestow trust in the western values. Kunbi, one of the characters in *Tegonni* asserts this in her statement:

You see now, my friends! This is the drama of our defeat as a people! Adoloro will be buried well. The one who licked the Governor's boots shall be allowed to go to the grave with honour. But the one who opposed him, who stood for his rights, will be fed to the dogs--- (68).

The need to destroy the subterfuge of colonialism and neo-colonialism cannot be over emphasised as many African leaders are imperialist stooges for foreign nations such as Britain, America, Japan and others. The playwright advances the society's need for change so as to liberate them from ignorance, poverty, intimidation and injustice. Osofisan delves into Nigeria history of heroic struggle against colonialism and subsequent betrayal of African leaders into neo-colonialism. The crises Nigeria is facing presently as a nation are the outcome of the dominant groups trying to impose their own ruling ideology while the subaltern group tries to resist or contest the ideological hegemony of the bourgeoisie or oppressor. Today in Nigeria, we have many militant groups such as Ijaw Youth Council (I.Y.C), Movement for the Emancipation of Niger Delta (MEND), Ogoni Movement Group and of recent, the Avengers, killing, kidnapping and bombing of oil pipe line in attempt to protest their subjugation. After the annulment of June 12, 1993 election acclaimed to have been won by late Chief M.K.O.Abiola, there emerged the freedom fighters from the West called Odua Peoples' Congress (O.P.C) to address the injustice meted on their region. There is the need to fight and seek for transformational change in the relationship between the exploiters and the exploited people, the oppressors and oppressed; through conscientisation and sense of reasoning.

Osofisan satirises the moral decadence in the Nigerian society as he explores the level of degradation of the masses in the hands of both the military and civilian governments. In *Midnight Hotel*, 'The Song of Faraway Land' is a projection of the socio-political problems and economic comatose of the Nigerian society due to the unstable political administration in the country.

Ni igbà kan rí. Ni ilú kan tó jìnnà réré
 Ní ipínlẹ̀ kan tí ó jẹ̀ ilú mọ̀ọ́kà
 Ní àkókò kan tí gbogbo èniyàn mọ̀
 Àwọn èniyàn kò ní àlááfíà
 Àwọn èniyàn kò ní ìsìmi
 Nítorí àwọn adarí wọn fí gbogbo igbà jagun
 Àwọn adarí wọn ko yee dojú kọ ogun
 Gbogbo àwọn adarí yíi ló mọ̀
 Pe fún ibàjẹ̀ ilé naa ni
 Pẹ̀lú iwà apàniyàn àti ikógun
 Pẹ̀lú jíjọ káákiri, lai fetísilẹ̀
 Bì àwọn èniyàn se nke irora níbi gbogbo
 A o le àwọn onímọ̀ tara ẹ̀ni lọ, àwọn èniyàn
 Sùgbọ̀n ẹ̀ wo àwọn ti won fí si ipo won sọ̀ bẹ̀

Chorus:

O se àwọn aségun n rẹ̀rìn nìsinsìnyí
 Wọn n ko ọ̀rọ̀ jọ
 Si àwọn Ilé ifowópamọ̀ si òkèèrè
 Sùgbọ̀n wọn ti gbàgbé
 Wọn gbàgbé shali ti ilú iran
 Pé igbà le yípadà ki nkan o yípadà
 losan gangan
 Ti o le mú ọ̀jò iròlẹ̀ wáyé
 Nítorí ẹ̀yí ẹ̀ jẹ̀ ki aségun tèsíwájú maa rẹ̀rin lọ
 Jékí àwọn aségun tèsíwájú maa rẹ̀rin lọ

Báyi ni o ti wa, ni ilú kan tó jìnnà réré
 Ní ipínlẹ̀ kan tí ó jẹ̀ ilú mọ̀ọ́kà
 Ní àkókò kan tí gbogbo èniyàn mọ̀
 Tí àwọn adàlúru gba ijọba
 Àwọn èniyàn si sọ̀ ẹ̀tọ̀ wọn nù
 Bí àwọn oníwà ipá se gba ijọba ilẹ̀ naa
 Fa ikorò àti irora si ilẹ̀ náà
 Títí ti wọn fí jí dide lójú oorun
 Wọn gbe ibon
 Si àwọn ọ̀pùrọ̀ àti àwọn olùkógun
 N jẹ̀ o tẹ̀lé. Ni igbà to ba kan ọ̀

Chorus

Kò sí èniyàn tó lè ní àlááfíà
 Kò sí èniyàn tó lè ní ìsìmi
 Títí ti ijàkadi òmìnira yoo se wá sí sẹ̀gun
 Fún idi ẹ̀yí itàn náà ntèsíwaju, ntèsíwaju lọ
 Àti pé itàn náà ntèsíwaju, ntèsíwaju lọ

Once it was, in a faraway land
 In a once-familiar state
 A once-familiar time
 The people had no peace
 The people had no rest
 For their leaders were always at war
 Their leaders were always at war
 All these leaders knew
 Was to wreck the land
 And do such killing and looting
 And dance around, and give no ear,
 While the people groaned everywhere
 Spoken by songmaster
 We'll chase away these exploiters, the
 people said:
 But look at who they put in their place!

Chorus:

Oh the winners are laughing now
 And storing riches
 In banks abroad
 But they forget
 They forget the shah of Iran
 That the season can change at noon
 And bring an evening of rain - oh
 So let the winners so laughing on
 Let the winners go laughing on!

Thus it was, in a faraway land
 In a once-familiar state
 A once-familiar time
 That thugs came to power
 And the people lost their rights
 As the agents of terror seized the land
 Bringing sorrow and pain to the land
 Till the people woke up
 And they got their guns
 Against these liars and looters -
 They learnt at last to pay the price
 Will you follow, when it's your time?

Chorus

No people can have peace
 No people can have rest
 Till the struggle for freedom is won
 So the story just goes on and on
 And the story goes on and on (83-84).

Osofisan uses songs and chants to mirror why many African nations are faced with problems of peace, rest and freedom as their leaders are agents of terror to their subordinates. This has resulted to conflicts and wars because the leaders who are supposed to abide with the oaths of serving those who entrusted them to lead are rulers instead of being leaders. In the song of ‘A Faraway Land’, Osofisan projects the political rivalry among the political class which is capable of resulting in commotion, chaos and war. He further stresses the agony and pain of the down trodden people due to their leaders looting of treasury, killing and leaders’ nonchallant attitudes to the yearnings and aspirations of the governed. Osofisan mirrors the leaders’ mentality of stashing looted funds in foreign banks while they live pretentious lives and perpetrate pseudo-leadership. The uses of songs and chants as multimedia aesthetics is to conscientise the leaders that they are bound to pay the price for their nefarious activities when in power. He reveals that peace, rest and freedom are possible only when we have an egalitarian society. Osofisan uses songs and chants to communicate oppression and provoke revolutionary consciousness in the oppressed. Osofisan emphasised his ideology in an interview with Awodiya (1993) when he said:

I mean the basic tenets I think one must hold are simple enough: that every man is born free and equal. That inequality such as we practice it in this country can only lead to doom. But if the situation is going to change, it can be changed by us and not through any divine intervention. That nobody should exploit the labour of others for his own personal enrichment and so on and so forth. (Awodiya, 1993:72).

In a society where injustice is the order of the day, the society is bound to face the influx of crimes as we have in *Once Upon Four Robbers*. Osofisan contends that the robbers’ act is traceable to the deprivation and capitalist state of the society which contributed to their nefarious acts. His contention is to have a society of equal opportunity and which is also an egalitarian in nature. In ‘The Song of the Story-Teller’ Osofisan compares the robbers with the modern men as follows:

Ah please save us from them
 From these your modern men
 Money-making has made them mad
 Money, empty money
 Money-hunting, evil doing
 Evil –doing to a mass properties--- (20)

The robbers deserve to be punished for their crime, but the moral question is, if robbers sentenced to death by firing squad according to Decree 47 of 1970 promulgated by

Nigeria Government, what happens to the untouchable men of power and influence who use the pen to defraud the government of several millions and billions of naira, and who, in fact, are architects of the extreme poverty, disease and delusion that the Nigerian masses are afflicted by?

Osofisan's adaptation of plays such as Sophocles's *Antigone* as *Tegonni: An African Antigone* is used to explore the issue of colonial history, maladministration and racial discrimination in the African setting. Also, Osofisan adapted *The Strong Breed* by Wole Soyinka and J.P.Clark's *The Raft* which he recreated as *No More the Wasted Breed* and *Another Raft* respectively. Other adaptations are from Euripides' *The Trojan Women*, Shakespeare's *Hamlet*, Nikolai Gogol's *The Government Inspector* and D.O.Fagunwa's Yoruba Epic novel titled *Ogboju Ode Ninu Igbo Irunmole*, which are recreated by Osofisan as *Women of Owu*, '*Wesoo! Hamlet*', *Who's Afraid of Solarin?* and '*The Adventure in the Forest of a Thousand Daemons*' respectively. He explores the recreation and interpretation of these classical works with the use of songs and chants as multimedia aesthetics as he delves into history, folklore, myth, tradition and culture to affirm his revolutionary and socialist ideology.

4.1. Osofisan's Feminist Ideology: African Women, History, Political Resistance, and Ideological Commitment.

Feminism as an ideology according to Lois Tyson (1999) examines 'the ways literature (and other cultural productions) reinforce or undermine the economic, political, social and psychological oppression of women' (81). Feminist criticism aims according to Greene and Kahn (1985) is to 'deconstruct predominantly male cultural paradigms and reconstruct a female perspective and experience in an effort to change the tradition that has silenced and marginalized us (women)'(1). Scholars such as Jide Balogun (2007:204) are of the opinion that 'feminism is a dynamic ideological commitment'. Feminism is said to be a clear manifestation of the women-folk's attempt to universally liberate itself from 'patriarchy, justify the female sex and decry male chauvinism'. The preoccupation of many feminist writers is usually how to examine the ways by which literature undermines the economic, political, social and psychological oppression of women. Feminist critics are of diverse views or opinions concerning the issues their disciplines examine or embrace. Some feminists make reference to their fields as feminisms which prompted Elaine Showalter (1977) to affirm that "the absence of clearly articulated theory makes feminist criticism perpetually vulnerable to attacks and not even feminist critics seem to agree what it is that they mean to profess and defend". She later buttressed that, "too many literary abstractions which claim to

be universal have in fact described only male perceptions, experiences and options and have falsified the social and personal contexts in which literature is produced and consumed” (Rylance,1987:230).

There are diverse views among women and that feminist critics have not agreed with each other as we have concepts such as feminism, motherism, personism, womanism, lesbianism etc. Showalter identifies two broad categories of the discipline to be ‘feminist critique’ and ‘Gynocritics’. Feminist critique is concerned with woman as reader paying attention to the interpretation or investigation of male literary writings. Feminists are to serve as watchdog to their male counterpart’s literary work or ideology in relations to how the author portrays the images of women with a view to exposing his biases and unmask the gaps in male projected literary history. Feminist criticism referred to as ‘Gynocritics’ is concerned with woman as a writer which departs radically from the approaches of the first classification but rather with women-authored literature and revealing of women’s experiences in literary production which also extends to the fields such as history, sociology, Anthropology and psychology. Gynocritics’ motif is to examine individual female author’s style, theme, ideology, technique and language. Showalter asserts that:

Gynocritics begins at the point when we free ourselves from the linear absolutes of male literary history, stop trying to fit women between the lines of the male tradition and focus instead on the newly visible world of female culture (Rylance, 1987:238).

One peculiar feature of feminism is that most of the women writers themselves are critics of their works, which necessitates the need for practical ideology that will project the agonies of women rather than getting hooked into “a disablingly male activity (which only emphasizes) an over-bearing rationalism and a labelling and partitioning of experience” (Rylance, 1987:230). Many feminists’ main focus at times is to debunk male ignorance, prejudices and biases as they contend to be people who are rarely seen, heard or at times not seen at all. This is due to many years of male’s unchallenged domination of the field of literary theory and criticism. Abrams (1988:209), in support of this, affirms that many literary works focus on male protagonists, while masculine traits and feelings are embedded in the fields of actions. When the female characters are to play a role, they are marginal and subordinate, while they are represented as complementary or opposition to male desires. Female characters at times assume male values.

In line with this assertion, it is believed that literature represents a strong pillar of support to the patriarchal ideology. Therefore, there is the need for a well-grounded theory of

feminist criticism to counter the male hegemonic position about literature and society in order to save women-folk from the shackles of male oppression and domination. It is then logical to say that the feminist literary theory's interest has to do with the cause of women in literary works. We now have many male and female authors trying to correct the erroneous notion or put things right about women in their novels, plays and poems. Feminists contend against Frantz Fanon's concept of 'self- fulfilling prophecy' in which he argued that women over the time are negation to male counterparts. This is when we are considering the human norms which include 'intelligence, rationalism, adventure and creativity', as women themselves socially accept their denigration to be true and natural (Raji, 1999: 229). But feminism opposing this notion contends that there is nothing natural about the question of gender if not the cultural constructs created by diverse societies as a result of patriarchy.

Elaine Showalter, the writer of the essay 'Towards a feminist poetics', succinctly expresses feminist theory as a necessity to debunk male ignorance, prejudices and biases. We have Jamaica Kincaid, the author of 'A Small Place' (1988), Rose-Marie Tong, Virginia Woolf, Monque Witting etc. Showalter vividly pictured feminist literary theory as a necessity to debunk male ignorance, prejudices and biases of people like Robert Partlow, who believe that "feminist criticism will naturally be obsessed with the phallus' or like Robert Boyers who argued also that feminist criticism is suffering from "lack of intellectual candour and some degree of precision" (Rylance, 1987:235). The need to search and expose the deep-rooted subjugation, repression, exploitation and oppression of women with a view to exploring the causes, consequences and strategies for the emancipation of women becomes imperative as Rosemarie Tong asserts in her submission that:

Feminist theory is not one but many theories or perspectives and that each perspective attempts to describe women's oppression, to explain its causes and consequences and to prescribe strategies for women's liberation (1989:1).

Feminists believe in the assumption that the history of patriarchy, male domination and exploitation of women has constrained women in accomplishing their possibilities and potentials in all fields of human endeavour. In Africa, feminists such as Flora Nwapa, Buchi Emecheta, Zulu Sofola, Molara Ogundipe- Leslie, Ama Ata Aidoo, Ifeoma Okoye, Adimora Ezeigbo, Nawal El Saadawi, Tess Onwueme, Katherine Frank, Mary Kolawole and many others have contributed immensely to the propagation of feminism. Feminist scholars, notably the archetypal, historical or sociological critics, need to re-evaluate approaches to enhance and fit the needs and conditions of the African setting. Despite the adaptability of

western feminist criticism to the African literary works, African feminists are expected to use themes, motifs and problems in African writing to portray women as it affects the lives of women in their literary works. For instance, Mary Kolawole asserts that:

African women are products of multiple subjugation, patriarchy, tradition, colonialism, neo-colonialism, racism, gender, imperialism all combine to act against the women's self-assertion (1997:24).

Also, Katherine Frank in her own submission asserts that:

We see the traditional African women as a mere chattel, property to be passed on from father to husband, exhausted while still young by ceaseless child bearing or broken-hearted and humiliation by barrenness (1984:45).

In line with these submissions, African feminist writers have reflected on the traditional life of African women that is often full of hardship and oppression as a result of cultural constructs being projected in their literary works. Flora Nwapa (1998), (Reprinted 2007:528) asserts that many Nigerian male writers such as Chinua Achebe, Cyprian Ekwensi, Wole Soyinka, J.P.Clark, Elechi Amadi etc, played down quintessential role of women in their literary works. She opines that they portray women negatively or as being subordinates to men. Nwapa cited Cyprian Ekwensi's *Jagua Nana* as a character portrayed as prostitute, Wole Soyinka's *Amope* as a nagging woman who makes life intolerable for Chume her husband, J.P.Clack's *Ebiere* in the *Song of a Goat* as a woman who lures her husband's younger brother into a sexual relationship. This is buttressed as men presented the physical prurient, negative nature of woman or woman's subordination according to their literary point of view. One peculiar aspect of feminism is that of either the conscious or unconscious attempt of many male writers to affirm the place of women in the phallogocentric African world positively, as seen through a feminist reading of Soyinka's *The Lion and the Jewel* (1964), *Death and the King Horseman* (1975), Femi Osofisan's *Morountodun* (1983), *Tegonni: An African Antigone* (2007), *Women of Owu* (2006) and many other male writers. Ezenwanbe Osita (2005:61) believes that women as presented in many African plays can be classified into "the inactive and the active". The inactive refers to "women who are dependent on men and whose lives are conditioned by patriarchal culture" as we have in Queen Ojuola in Ola Rotimi's *The gods are not to blame*. The active women "are women who do not merely feel or experience their feeling, but courageously and confidently step out to act out that feeling" as we have in Soyinka's *The Lion and the Jewel* and *Death and the King's Horseman*. Also,

Osofisan's *Morountodun, Tegonni: An African Antigone, Farewell to Cannibal Rage and Women of Owu*. Women are portrayed as agents of social change and cultural preservation.

There are diverse views among women and the fact that feminist critics have not agreed with one another, thus, we have feminism, motherism, womanism, lesbianism, etc, as concepts but all with the common goal of exposing and correcting prejudices and biases against women-folk. The main focus has been the agitation by women for social, economic, political and cultural equality with their male counterparts. No wonder, Mary Eagleton (1986) concludes that feminists aim at documenting the inequalities, restrictions, penalties, and denials that are paramount in many societies.

Psychoanalytic feminists explain that the patriarchy is an avenue for men to subjugate women. Sigmund Freud's theory is used to buttress the unrelenting efforts of men in sustaining patriarchy as against the passive efforts of women. Men usually claim to be more valuable than their female counterparts as they assert control due to sociological factors and cultural constructs. Psychoanalytical feminists identify "two possible explanations for male domination of women: the fear of death and the socio-emotional environment in which the personality of the young child takes from" (Ritzer, 1996:459).

Ritzer (1996) further explains that radical feminism is webbed in two doctrines; (a) women are considered to be of absolute positive value as men against the universal claim of devaluing of women (b) that women are violently oppressed everywhere due to patriarchal hegemony hinged on class, age, ethnicity, race, heterosexuality and gender. Patriarchy creates "guilt and repression, sadism and masochism, manipulation and deception, all of which drive men and women to other form of tyranny" (Ritzer, 1996:461-462). However, the radical feminists are of the opinion that patriarchy seems to be less significant but it has formed the most important aspect of social inequality which may not be physical cruelty but men's willingness to control, exploit or tyrannise concepts of sexual harassment in the work place.

Marxian- Feminist evolves the knowledge of class oppression and radical feminism of gender oppression. The need for intersection of capitalist patriarchy and all forms of social malaise or oppression emanated from race, age, class, ethnicity and sexual preference as a pointer to women's subordination. What is sacrosanct about this theory is that of concern to all experiences of oppression whether from women or men.

Tess Onwueme in her play titled *The Reign of Wazobia* (1988) examines the intersection of women's rights with tradition and ritual in the phallogentric African world. She reflects poverty, powerlessness and class divisions that separate people most especially

when considering the issue of gender. She explores the universal themes of debunking the world of male hegemony, class and race, oppression and to promote cultural and intercultural coherence and mutual communication that will facilitate cross-gender collaboration and harmony. The thrust of this research is to explore the Marxian-feminist theory to discuss women subjugation and resistance in Femi Osofisan's plays as he uses songs and chants oral aesthetics to affirm his ideology. Osofisan's ideological perception sees women as partners in the conscientisation and revolutionary struggle with their men counterparts.

Many scholars such as Mary Kolawole clearly identified a number of means by which women in Africa are being subdued and enslaved by their male counterparts due to patriarchal nature of Africa.

African women are products of multiple subjugation, patriarchy, tradition, colonialism, neocolonialism, racism, gender imperialism all combine together to act against the woman's self-assertion (Kolawole, 1997:24).

In fact, it has been observed by many female writers such as Flora Nwapa that the first generation of African writers such as Chinua Achebe, Wole Soyinka, Cyprian Ekwensi, J.P.Clark, Christopher Okigbo, Elechi Amadi and many others played down the quintessential role of women in their literary works. Rather, they engaged more in presenting the physical prurient negative nature of woman or woman's subordination in accordance to their own point of view. For instance, Nawal El Saadawi's *Woman at Point Zero* (1975) explores the Arab women problems and their struggle for liberation in an Islamic nation like Egypt. The protagonist, Firdaus, a female prisoner was subjected to a traumatic and psychological suffering and exploitation by men whom she is in contact with. Saadawi, through one of the characters, Pimp, buttresses the position of women in an Islamic nation like Egypt as he says "A woman on her own cannot be a master" (95). This projects the degrading state of women in her society where women cannot decide for themselves as human beings but rather are controlled by men. Flora Nwapa in *Efuru* explores the exploitation of the women-folk as a result of Igbo tradition and corporate life to mirror the harsh realities of Igbo communal life. But recently many African writers of the first generation who portrayed women negatively before have taken a new dimension as many of the writers have now changed their views positively in the portrayal of women's role in their various literary works. No wonder, Kolawole (1997) observes that "from ambivalent creation of heroism, many African dramas and novels now portray women's self-definition as a progress development" (141). For instance, African writers like Ngugi wa Thiongo's motif is to create

a picture of women characters with determined zeal to resist and contend against the unpalatable social, political, economic and cultural conditions of their present being. In Ngugi wa Thiong'o and Ngugi wa Mirii's *I Will Marry When I Want*, the playwrights advance the society's need for change so as to liberate them from ignorance, poverty, intimidation and injustice. Wangeci, a female character, is used as one who resists the corrupt Kenyan people like Ahab Kioi, who is a stooge for the foreign imperialists from Japan, Britain and America, as she compared them to be 'bed bugs' and 'local watchmen for foreign robbers'.

Wangeci: Stop, stop it there
 Aren't they the real bed bugs?
 Local watchmen for foreign robbers
 When they see a poor man's property their mouths water,
 When they get their own, their mouths dry up! (31).

In order to affirm the role of women in African societies, Kolawole opines that:

Ngugi and Ousmane have made deliberate attempts to depict realistic female characters as active tools of social change. Traditional African women symbolize self-reliance and diligence (1997:101).

An understanding of gender issues in Wole Soyinka's *Death and the King's Horseman* requires knowledge of gender construct in the traditional African settings, such as Yoruba and many other societies. In spite of the men's role as the father, head of the family, religious, political or economic leader, etc, in Africa, women still occupy an important role in African societies as well as other societies in the world. Women are said to be the agent of culture and social change as Faseke (1998:154) opines that "women were par excellence the agents of transmitting Yoruba culture and also keeping it alive". This suggests that Yoruba society holds in esteem the binary scheme of things and that by nature women are seen, not as slaves but as agents of change par excellence who play indispensable complementary roles in the society. Also, among the male scholar critics who support the unity and coexistence of males and females is Benedict M. Ibitokun who says:

Creation shows that one can find within it as many physical weaklings, intellectual midgets, sinewy Spartans and keen intelligences in the female sex, just as one can find in the male sex. Each sex 'bound fast' with the other in terms of sins generic or kind is equal with, and complementary to each other (2008:21).

So, women's roles are not to be ambivalent but they are perceived in both positive and negative instances like their male counterparts. Women are said to be positively described as mothers, while in the negative sense they are either neglected or described to be inferior, weak, passive or emotional. Osofisan's ideological perception sees women to be partners in progress in the conscientisation and revolutionary struggle with their male counterparts. For instance, many renowned African dramatists like Zulu Sofola and Femi Osofisan believe that the development of any society is webbed in the freedom of women from the shackles of religion, culture or social constructs which are inimical to the society's welfarism.

Sofola as a culturalist in nature is manifested in her ideological presentation and cultural perception mirrored towards feminist liberation. In fact, many of her plays such as *Wedlock of the Gods* (1972) and *The Sweet Trap* (1977) are preoccupied with agelong mythical, ritual and magical enclaves to justify the restriction on the women freedom to the favour of the male counterparts. She debunks the need to sustain the traditional and cultural constructs that are inimical to the growth of the society such as the phallogentric status of men and their oppressive tendencies. Zulu Sofola and Tess Onwueme's dramaturgy evolves the canon of self-definition by using their literary works for the restoration of gender and race and to portray women as the agent of culture and social change, and to debunk the claim of silence and invisibility in their writings. Onwueme developed a fiery dramaturgy and protest theatre to champion the cause of African women in her plays such as *The Reign of Wazobia*. She asserts that "somebody has to speak and somebody has to change. I feel that history is made, not by accepting history as it is, but by people re-writing it --- (Onwueme, 1993:11).

The playwright as a contemporary creative writer aims at social reconstruction in the exploration of the past and visions of the future which are capable of enhancing a change. Onwueme uses songs and chants to project the revolutionary attitude of the women-folk in the epic play titled *The Reign of Wazobia*. The collective efforts of the women serve as an inspiration for Wazobia to conscientise the women-folk on the need to rise to the occasion and fight against tradition and social construct of male hegemony. Wazobia questions the sociocultural construct that made men superior to women.

Wazobia: Why the law prescribes a female Regent?
Where are the men if rulership is the sole preserve of men?
Do you think they contradict themselves?
When they make a female regent rule for only three seasons when a king passes beyond?
They plant us as king unasked
And supplant us at will (7).

Onwueme emphasises the complementary roles of both men and women in our society that women should be seen as partners to the males.

Wazobia: Now hear our manifesto. Henceforth the symbol of our kingdom shall be the palm tree which from top to bottom has all and produced all: from leaves, to thatch, to shade, to broom. From fruits, to wine, to oil, to kernel- - - (33).

Femi Osofisan's dramaturgy evolves characterisations that are often made up of women and youth that are meant for reorientation and revolution against the oppressive leaders. Their power abuse serves as impediment to development and mutual co-existence of the society. He realises the fact that children are the future of any society and so the need to instill in them not to abuse power when they become leaders in the future. Likewise, Osofisan tries to caution against shedding blood and unavoidable traditions and culture in the name of revolution as he uses *No More the Wasted Breed* to 'dialogue with Soyinka' (Richards, 1996:13-29) who wrote *The Good Breed* on the need to preserve the youth from dying or offering them like fuel that needed to be burned for the engine to work. In Osofisan's plays such as *Morountodun*, *Esu and Vagabond Minstrels*, *Tegonni: An African Antigone*, *Farewell to a Cannibal Rage*, *Aringindin and the Nighthwatchmen*, *Women of Owu* and others, he uses young men and women to depict the subversiveness and the revolutionary attempt against the oppression, selfish purposes and sit-tight syndrome through the use of songs and chants oral aesthetics.

Characters such as Biokun, Titubi, Olabisi, Yobi, Ayinde, Marshall, Akanbi and Omele are characters in his plays used to project his ideological and undaunted revolutionary ethos in a postcolonial state such as Nigeria. In many of his plays such as *Morountodun*, *Tegonni: An African Antigone*, *Women of Owu*, *Yungba-Yungba and the Dance Contest*, *Aringindin and the Nighthwatchmen* etc, women are made to conceptualise revolution and conscientise the society on the way forward in securing their liberation. In this vein, characters such as Titubi, Tegonni, Olabisi, Ayoka, Yobi and many others are formed to defend the proletarian or less privileged people. Mary Kolawole goes down the memory lane of women's mobilization struggle against subjugation and oppression in Africa as she opines that:

African women's mobilization and struggle is older than many scholars acknowledge. History, sociology, anthropology, oral testimony, and oral literature confirm the long-standing nature of these people's rejection of subjugation and dynamic self-assertion and empowerment that have remained largely unnoticed in modern academia.

Looking back has become an imperative for African women seeking true self-retrieval and self-healing. There is a catalogue of African women rulers and leaders who have charted their people's history in a remarkable way while the marks left by collective group actions remain indelible (1997:43)

Feminist discourse as a theory in African literature cannot be discussed without paying attention to the position of Osofisan in the presentation of his female characters. He believes that women as opposite sex are to be partners in progress who equally possess wisdom and their meekness, a source of help in conflict resolution. Osofisan's ideology is not to ally with men against women but to make women to collaborate with men in the process of making society to be egalitarian in nature where people will have equal opportunities.

In many of Osofisan's plays, women are made to conceptualise revolution and conscientisation of the society against the accepted traditions inimical to the people's survival or sociocultural constructs. This is manifested with the use of songs and chants as multi-media aesthetics to serve as a protest and resistance against oppression, exploitation, corruption or customs and traditions that are not in the interest of the people's welfare. Female characters such as Titubi in *Morountodun*, Tegonni in *Tegonni: An African Antigone*, Olabisi in *Farewell to a Cannibal Rage*, Ayoka in *Yungba-Yungba and the Dance Contest*, Yobi in *Aringindin and the Nightwatchmen*, Lawumi and Owu women chorus in *Women of Owu*, market women in *Once Upon Four Robbers* and many others are formed as agents of change for the emancipation of the oppressed and the defence of the proletariat.

Osofisan in his attempt to project his ideological and undaunted revolutionary ethos in a postcolonial state explores the sit-tight syndrome as it is depicted in Iyeneri the priestess. Although Iyeneri as a woman wanted to perpetuate herself as the priestess instead of relinquishing the post to another person, Osofisan uses women such as Ayoka, Dunbarin and Laboopo as agents of change in making the aspiration of sweetness for all possible. Iyeneri affirms her greed for power as it is peculiar to many of our leaders today once they are entrusted to lead.

It's all right- - - I accept my guilt!- - - I have sucked from
the succulent breasts of power, and you' re right, the milk
has poison me, and made me giddy - - - I must pay the
price- - - (104).

Osofisan uses female characters such as Ayoka, Dunbarin and Laboopo to conscientise the society to wake up to their responsibilities and form a formidable resistance

against unsocial behaviours, which are capable of bringing African beliefs, norms and values, and experiences into disrepute. Osofisan as a custodian of tradition uses folkloric tradition in *Yungba-Yungba and the Dance Contest* to discuss the need to promote unity and mutual co-existence among male and female without any prejudice or biases.

Wúdíá méta ni mo bí
Orin, ìlù àti ijó
Wúdíá méta ni mo bí
Orin, ìlù àti ijó

Three, three daughters have I
Song, and Drum and Dance:
Three, three daughters have I
Song, and Drum and Dance! (xvii- xviii)

In the folkloric song “The Story of Song, Drum and Dance”, Osofisan uses the three daughters of Madam Felicity symbolically to represent West, East and North geopolitical Zones in Nigeria. He uses the three daughters to pass the moral message that any society that lacks unity and mutual coexistence will not progress but rather face a lot of challenges as a result of disunity.

Each went her separate way
With just her individual skill:
Song wandered west, Drum to the east,
And Dance went up to the north (115).

Osofisan’s ideology is to emphasise the need for African society’s collaboration and harmony. He buttresses his undaunted philosophy of collective responsibility and collaborative efforts among men and women against any repressive actions inimical to society’s unity.

.... if Felicity must last, men must join hands, work as one,
As these sisters did before –

For Discord is our foe,
It puts its wedges in our weft:
Let’s learn from Song and Drum and Dance
How we need to live as one:

For happiness is our goal,
Yungba-Yungba’s the name of sweetness-
Let’s all join hands and work as one
And sweetness will fill our lives! (117-118).

Osofisan explores the bravery of women-folk in *Yungba-Yungba and the Dance Contest* that women are equally capable of resisting any form of oppression, sit-tight syndrome, subjugation and injustice. Osofisan’s motif is to explore how oppression and injustice are to be subdued for the cause of liberation through collective responsibilities of men and women. He uses the three masked female characters (Ayoka, Dunbarin and

Laboopo) against Iyeneri the priestess from running the shrine for longer than the expected time that the authority granted her. Also, Osofisan uses Titubi in *Morountodun* to resist the oppression of the Ife people from the Igbo attack as she surrendered herself to be captured in order to save her people. He tries to affirm his philosophical ideology that women are capable of resisting oppression or subjugation either against the women-folk or that of the entire society.

In *Women of Owu*, Osofisan explores women subjugation as they are enslaved and the traumatic experience of losing their husbands and male children immanent in the war against Owu land. One thing that can put an end to injustice is to make the society to be egalitarian in nature but it requires everybody to have the radical embodiment of change that will promote freedom from selfish interest, undemocratic process of choosing leaders, racial discrimination and other social vices. Yobi as an embodiment of change conscientises her people to desist from seeking help from any pseudo-leader or self-imposed leader like Aringindin but rather they should seek for true democratic leaders. Yobi's subjugation by the father Kansillor compelling her to marry Aringindin is resisted by her. She contends against the father's selfish interest for her to earn her freedom of choice.

Yobi: You don't believe in dreams, Aringindin, only in nightmares! All your talk is of power of conquest, greed, your selfish ambitions! Not of the needs of our people! And to get what you want, you'll use every means, including the means of callousness! You're just a monster! (172).

Yobi as a female character resists injustice of the father who, for selfish reason, wishes his daughter to marry Aringindin out of greed for power. In *Tegonni: An African Antigone*, Tegonni, Kunbi and Faderera are female characters used by Osofisan to contend against injustice immanent from racial discrimination. The issue of colonialism is problematised to reveal the docility of some African people in complying with their colonial masters' order. Despite the Governor's order not to bury Oyekunle, the three brave women failed to comply as they buried their brother in protecting their customs and tradition from being relegated. Yemisi affirms this ideological belief:

Yemisi: Yes! Let them know, as Faderera said just now, let these white men know that they may have conquered our land, but they've not conquered our souls! (66).

Osofisan uses female characters like Tegonni, Kunbi, Faderera and Yemisi to attack Africans who sheepishly surrendered their land to the colonial masters and allowing the white men to set them against their fellow Africans. The four female characters are ready for

phyrric battle against any hegemony that places one race over their own as they buried their brother Oyekunle in deviance to the Governor's order. Osofisan uses songs and chants in the dirge to Adoloro to reveal the division created by the colonial masters as those in their support are treated better than those who are ready to demand for their rights.

Ó lọ-o-o	He's gone
Adélórò lọ-o	Adoloro is gone
Odígberé o e-e-e	Farewell to you
Sùn-un re,	Sleep in peace
Omọba sùn-un re	Prince, sleep well
Ó dárinnàkò o!	Till the next world
Ó lọ –o	He's gone
Yé-è, yé-è, ó lo !	Oh alas, he's gone!
Ó digbéré	He has departed
Ọrun àrè-ma-bọ-o	To heaven of no return
Ó lọ-o-o	He has gone
Adélóró lọ-o	Adoloro has gone
Ó digbéré ó e-e-e-	Farewell to you (68).

Kunbi, the female character, helps us to know the problem facing African people as many are gullibly toeing the white men's order even when the order is to set them apart or create barrier to their mutual existence.

Kunbi: You see now, my friend! This is the drama of our defeat as a people! Adoloro will be buried well. The one who licked the Governor's boots shall be allowed to go to the grave with honour. But the one who opposed him, who stood for his rights, will be fed to the dogs (68).

The call for all, irrespective of whether male or female is to believe in fighting for freedom and liberation from the shackles of injustice and this should be the concern of all. Osofisan's ideological belief is to see women as partners in progress in the revolutionary struggle against any social constructs that are inimical to the society's customs and tradition. Tegonni affirms their undaunted revolutionary belief to be that of phyrric victory as freedom is the only guarantor for human's survival and existence.

Tegonni: Of course I believe! And I'll never stop believing! Freedom is an undying faith, the force which under writes our presence here on earth, as human beings. When we lose that faith, we die (96).

One of the predominant issues in our society today has to do with how to enhance a true reconciliation when there is a breach of peace arising from misunderstanding or power struggle on the part of individuals or society at large. This normally results in conflict or war as we know that conflict and war have become an integral aspect of human existence. This proves the fact that conflict or war has become inevitable in any society but the danger has to

do with any deliberate attempt of subverting a reconciliatory move. But when the conqueror and conquered allow reconciliation to happen and peace puts an end to war, hatred or biases, then people forget the causes and the effects of war or conflict with the attempt of bridging the likely two opposing ideological views. Osofisan uses female characters to affirm true reconciliation as we have in *Farewell to a Cannibal Rage*. Olabisi and Akanbi are both lovers rooted in age-long family feud but Osofisan affirms his ideology that true love is capable of changing situation, history and ideology borne out of hatred that can result in communal tragedy if it is not nipped in the bud.

Olabisi: Don't listen to the old man
We have our own lives to lead.
We must not inherit the hate
Of our fathers (113).

Olabisi: Your father is dead
My own father is dead too.
Surely that is enough dying- - (114).

Osofisan's ideological perception admits women to be partners in progress in the conscientisation and revolutionary struggle with their men counterparts as his belief that women as opposite sex can equally be of help in conflict resolution is affirmed in Olabisi's disposition to the two families' feud.

Akanbi: And the barrier of hate
Which our fathers built between us?

Olabisi: We shall dismantle it with laughter,
With weapons fashioned out of tenderness
There is no war yet so hard that man cannot forget.
And then, we shall reach each other again (114).

The hope of true reconciliation is built on Olabisi, as a female character, who despites the feud between her family and Akanbi's family is determined to put it behind her for true reconciliation to be manifested. Mutual co-existence can only be achieved where there is a genuine reconciliation among the people in any society. Olabisi and Akanbi's crises can be compared to the conditions the Nigerian pioneer politicians have bedeviled Nigeria with, which later resulted into many postcolonial problems. Hence, the need for true reconciliation among various stakeholders is of paramount importance for the progress and development of their society. The play, *Farewell to a Cannibal Rage*, was written by Osofisan immediately after the Nigerian civil war seeking for a true reconciliation and "a new

vibrant nation” as he said that “my play was meant, simply then to celebrate the birth of a new vibrant nation” (Osofisan, 1991:9).

Women characters are made to be resistant to the historical and political structures inimical to the people’s survival and existence through conceptualisation of revolutionary struggle. Many of these women are of high rated social background but willingly surrendered themselves in defence of the less privileged masses. Such characters include Titubi, Tegonni, Olabisi, Yobi, Ayoka and many others that are determined, principled and fearless characters in the course of resisting injustice. Women characters in Osofisan’s plays are pictorial of the mythical and historical personalities such as Moremi from Ife, the cradle of the Yoruba people, who unravelled the Igbo war tricks while other notable brave women in Nigeria that are mirrored in his plays include Queen Amina, Madam Tinubu, Funmilayo Kuti and many others. They have at one time or the other revolted against the oppressive tendencies of both the colonial and neo-colonial powers.

CHAPTER FIVE

5.1 Songs, Chants and Language as a Primary Domain of Ideology in Femi Osofisan's Drama.

Fair Clough (1989) explains critical discourse analysis to be a model of analysing text with a view 'to uncover the ideological assumptions that are hidden in the words of written texts or oral speech in order to resist and overcome various forms of power over or to gain an appreciation that we are exercising 'power over' unbeknownst to us'. VanDijk (1988) explains that critical discourse analysis is aimed at studying and analysing written texts and spoken words to project "the discursive sources of power, dominance, inequality, and bias and how these sources are initiated, maintained, reproduced, and transformed within specific social, economic, political and historical contexts".

Dasylya (2004:164) identifies Osofisan's social vision to be a replica of Bertolt Brecht's social vision in contending against all manner of oppression or betrayal of trust. According to the critic:

A social vision that reduces kings and the 'high' to buffoons and satiric butts, while riff-raffs, beggars, local tramps are elevated to a heroic pedestal. A rebellion that rejects discrimination against women, etc.

Osofisan as a prolific African playwright who provides an 'alternative tradition' to the first generation of African playwrights such as Wole Soyinka, J.P.Clark and many others enacted myths of rebellion to contend any oppressive tendencies in search for fairness and egalitarian society. Dasylya (2004:166) further asserts that:

Contextually, social revolt dominates both Brecht and Osofisan's plays. The two playwrights have always employed their characters to enact such revolts that embody the vision of salvation of their respective societies.

The ideological paradigms of Osofisan's dramaturgy are to create his drama for total banishment of corruption, maladministration, injustice and oppression that serve as obstruction to an egalitarian society. Osofisan's style, form, content and creative vision are comparable to those of many renowned literary writers such as Brecht, Fugard, Soyinka, Ngugi, Clark, Ola Rotimi and many others. Thus, one might justifiably assert that Osofisan's *Morountodun* and Brecht's *Caucasian Chalk Circle* are plays whose materials are derived from 'local myths, legends, or some other loric materials' (Dasylya, 2004:166). We can identify the same features in both Brecht and Osofisan's plays as we have the

concept of collective hero in the characters' formation, episodic plot structure, and often in a narrative mode of a traditional story-telling as they deploy songs in their plays to project their societies. No wonder many critics such as Dasyuva (2004:168) affirm that "Osofisan's drama because of its hybridity of form is African as well as Brechtian". Dasyuva further emphasises that "Osofisan's drama stands out among his contemporaries and is best categorized as neo-rationalist theatre".

Oloruntoba-Oju (2009:361) identifies two distinct models of songs in Femi Osofisan's plays '- the play as song, and song as the play'. She tries to explore 'the dialectical intersection of these models; of tones and revolution; of metamorphosis of music into revolutionary codes; of synchronization of lyrics with the thematic essence of Osofisan's plays; of ideo-compensative infusion and the occasional dissonance'. Oloruntoba-Oju (2009) highlights Osofisan's indebtedness to his indigenous Yoruba culture and tradition of drama on one hand, and to Brechtian dramaturgical postulates and praxis on the other hand. Songs are used for the thematic exploration and explication in Femi Osofisan's plays. It also strengthens the entertainment fabric of the play and reinforces the rapport between stage and audience.

Oloruntoba-Oju (2009) opines that 'in the play as song model, dramatic sequence is 'conducted' largely through the instrumentality of songs' (364). These are plays in which song and dance is overtly intimated as basic dramaturgical motifs. Many of Osofisan's plays such as *The Chattering and the Song*, *Yungba Yungba and the Dance Contest*, *Morountodun*, *Esu and the Vagabond Minstrels* and others are pointer to the audience expectation of 'a night of songs'. She further affirms that 'the songs formally structure the play either in a narrative fashion, or in an operatic fashion whereby the songs occur both as narrative songs and as aesthetic intermissions' (364). In *Once Upon Four Robbers*, Osofisan starts the play with story-tellers and intermittent narrative through songs. In this play, we have example such as 'An ancient tale I will tell you - -'. The song as play is capable of enhancing the development of the plot. Also, songs enhance suspense in such plays as the audience watches out for the effect of the songs on the characters.

Oloruntoba-Oju (2009) explains that 'the song as the play model is insinuated by the structure as well as the form and content of the relevant songs' (367). She emphasises that 'the songs in the model are those which by themselves, that is, by virtue of their content, per se, serve as guide to the revolutionary import of Osofisan's plays'. These songs serve as a means of social conscientization which is the main concern of Osofisan's dramaturgy. These songs are 'structurally located at vantage points in sequence, for

example as opening, mid-, or end songs' (Oloruntoba-Oju, 2009:367). Song as the play serves as pointer to the playwright's ideo-political orientation, and it enhances theatricality and aestheticism. The song as a play model, we have the themes of 'evil, oppression, social vices, and inequality in society are outlined and that in which revolutionary action or social change is suggested or at least alluded to' (Oloruntoba-Oju, 2009: 368). The plays as a song equally explores general themes of 'evil oppression, social vices and inequality in society, at times with direct topical references to oppressive military rule, acronyms such as SAP, Khaki and Agbada, dangerous highwaymen, e.t.c (368). Through songs and chant, Osofisan keeps his plots episodic as the lyrics shed light on the play and point out the central message. Osofisan's ideo-musical insertion forms his principles of social struggle, with a view to enhance egalitarianism, collectivism, hope and overthrow of bourgeois.

Many African playwrights such as Femi Osofisan in taking local audience into consideration explore familiar and everyday thematic issues of African people "in a language and style which most of our literate population would read with ease; - - -to discover an appropriate linguistic register for our literature in English, and also to create a public for it" (Osofisan,1987:6). Olatunji (2005:46) says "Yoruba oral poetry, like the poetry of other peoples, makes much use of figurative language". Such figurative language includes euphemism, metaphor, irony, simile, allusion, hyperbole, personification and others. For instance, allusions in Yoruba oral poetry are for the projection of myths, legends or historical events to depict the beliefs and practices of the Yoruba. Many African playwrights employ imagery and idioms that are associated with African traditional speech in their various plays. Osofisan incorporates imagery, proverbs and rhythmic pattern of Yoruba language into the English language. The songs and chants in Osofisan's plays are rhythmically and musically patterned to project the Yoruba sociocultural heritage that is embedded in the language of its people. So, Osofisan, through songs and chants as multimedia aesthetics in his plays, evolves imageries and idioms close to African language, while imagery, proverbs and rhythmic pattern of Yoruba language are appropriated into the English language. He employs sound devices such as alliteration and onomatopoeia in his songs and chants to reinforce meanings in accordance with their sounds and for the projection of Yoruba language as a tonal language that is highly musical in nature. Songs and chants as multimedia aesthetics are used to enhance the comprehension of what happens in each musical phrase or chant to clarify the message, elevate the action and even the climatic moments of the performance.

The use of sound devices such as repetition, onomatopoeia and alliteration in songs and chants reinforces the meanings and the projection of Yoruba language as a tonal language

that is usually musical in nature. Olatunji (2005:118) says “Ese Ifa contains statements of human problems, wishes and hopes, and a testimony to how each personage has reacted to these problems”. This evolves the desire for victory over death, enemies and other human challenges. Ifa chant in *Another Raft* projects Orunmila as a deity capable of averting misfortune, problems and untimely death through songs and chants repetition and onomatopoeia in a musical form.

Ó fi kòkò débi mólẹ̀	He covers evil with a pot
Baaba wa fi kòkò débi mólẹ̀	Father covers evil with a pot
A ò kú mo Ifá! Ifá!	We will not die- ifa! Ifa!
Òrìsà fikòkò débi mólẹ̀	Orisa covers evil with a pot
Kí n lájé – Ifá! Ifá!	I will prosper- Ifa! Ifa!
Ikú wólẹ̀ o ráwo	When he comes calling
Pirigidi	Death shall meet the diviner
Àìsàn wólẹ̀ o ráwo	Illness meets the diviner
Pirigidi---	Pirigidi...(51-52)

In *Women of Owu*, Osofisan uses onomatopoeia to depict the sound of the gun to begin the dirge song ‘who heard the frightening sound on the farm? – gbigbi !’ (70). He also uses repetition and alliteration in ‘Sadly, the cock crows and crows’ to discuss the end of any human being in this world. The ‘Dirge for Alagba’ in *Aringindin and the Nightwatchmen* is symbolically to mark the end of everyone’s activities in this world and the beginning of a new dawn for the dead person at the spiritual realm.

Èyẹlẹ̀ sún l’órùlẹ̀ o	The pigeon sleeps on the roof top
Chorus: págà, àkùkọ kọ kọ tí tí kọ	-Sadly, the cock crows and crows
Ọdẹ̀ toko ẹgàn wó	The hunter falls in the forest
Chorus: págà, àkùkọ kọ kọ tí tí kọ	-Sadly, the cock crows and crows
Èranko dákẹ̀ lólóló	All the animals are hushed
Chorus: págà---	-Sadly, the cock crows and crows
È b’ẹ̀gà kó sàròyẹ̀ o	Plead that the weaverbird resumes its chatter
Págà---	-Sadly, the cock crows and crows
Àdògán wọsọ erùpẹ̀	The heart wears a robe of sand
- Págà	-Sadly, the cock crows and crows
Ewúro ko isaàsùn	The ewuro vegetable scorns the cooking pot
-págà ---	-Sadly, the cock crows and crows
Èbè kó, má yàgàn o	Plead that the ridge be not barren of seed
- Págà---	-Sadly, the cock crows and crows
Igí yè lẹnu èbiti	The spring loosens in the rabbit-trap
- Págà ---	-Sadly, the cock crows and crows
Ládugbó dẹnu bolẹ̀	Our pot is now overturned
- Págà---	-Sadly, the cock crows and crows
Àkùkọ kọ, igí wó lulẹ̀	The cock crows, the big tree is fallen
Àkùkọ kọ kọ kọ tí tí kọ!---	Oh the cock crows and crows---(168).

Also, Osofisan uses repetition and alliteration in *Women of Owu* as women of the land used incantation chant to affirm curses on the soldiers who oppressed, assaulted and inflicted violence on them through war. Repetition in incantation has a magical effect and its incidence is more prominent than in any other poetic types. It is used for emphasis or intensification of the idea being projected. Olatunji (2005:145) says ‘the spoken names, the origins and incidents alluded to, the symbolic correspondence between the name of an agent and some external activity and the force in the incantatory agents are believed to work the desired effect once the wishes of the enchanter are spoken’. In *Women of Owu*, we have the incantation chant as follows:

Kíí kú léwe! Èíkú léwe!	Never dies young, never dies young!
Àkàlàmagbò kii kú léwe!	-The vulture never dies young
Títítí lorí ogbó	Long, long lasts the head of grey
Akalamagbo kii ku lewe!	-The vulture never dies young
Èní bá pejò ní ejò ní pa	Who insults us will not grow old
Àkàlàmagbò kii kú léwe!	-The vulture never dies young
Èní bá pejò ní ejò ní pa	Who summons snake will die by him
Àkàlàmagbò kii kú léwe!	-The vulture never dies young
Òrúnmílà a sé won ní itan	Diviner god will break their legs!
Sé wọn nítan	Break their legs
Sé wọn nítan	Break their legs
Sé wọn nítan	Break their legs --- (38).

The women in the land of Owu used incantation as a weapon to affirm curses on the soldiers who oppressed, assaulted and inflicted violence on them.

‘The Coronation Song’ in *Aringindin and the Nightwatchmen* equally evolves the use of repetition for the purpose of emphasising the authority, wealth and respect for the Yoruba king which cannot be equated with that of his subordinates.

Kíle ní fi ọba pè?	What do you take the king for ?
--- ọba ò’ọba aláse-ọba	The king owner of Ase! – O king!
Kíle ní f’ọba pè?	What do you take the king for?
Ọba ò ọba aláse-ọba	The king, owner of Ase! – O king!
Ọba tó d’ádé owó	The king, crowned with wealth
Ọba ò, ọba aláse-ọba	The king, owner of Ase! – O king!
Ọba tó wọ bàtà ilẹ̀kẹ̀	The sand a led in luxury!
Ọba ò, ọba aláse-ọba	The king, owner of Ase! – O king!
Ọba tó wọ ilẹ̀kẹ̀ iyùn	The king roped in costly beads!
Ọba ò, ọba aláse-ọba	The king, owner of Ase!- O king!
	(182).

The king is a symbol of authority (‘Ase’ - in Yoruba language), wealth and honour likewise in many societies of the world. In ‘The Song of the Story-Teller’ in *Once Upon*

Four Robbers, Osofisan uses folkloric song to discuss the havoc caused by the four armed robbers sending many people to untimely death. He uses repetition to project the effects of social vices as a result of inequality in the society that can prompt influx of crimes.

Àrìnkò s'olé dahoro	Visitors who leave the house desolate
Ràn ní s'òrun àpàpàndodo---	Dispatchers of lives to heaven!
Ràn ní s'òrun àpàpàndodo---	Dispatchers of lives to heaven! (20).

Osofisan uses repetition to emphasise the importance of collective responsibility and social cohesion. 'The Farmers' Anthem' in *The Chattering and the Song*, the use of repetition 'When everyone's a farmer' is to emphasise the need for collective efforts in tolling the knell of oppression, injustice, insurrection, maladministration and exploitation in the society. Also, in 'The Story of Song, Drum and Dance' in *Yungba-Yungba and the Dance Contest*, Osofisan uses repetition and alliteration as sound devices to emphasise the importance of social cohesion and mutual co-existence among the African nations.

Wúdíá méta ni mo bí	Three, three daughters have I
Orin, ilù àti ijó	Song, and Drum and Dance:
Wúdíá méta ni mo bí	Three, three daughters have I
Orin, ilù àti ijó	Song, and Drum and Dance! (xvii- xviii)

Imagery of war and death are predominant features in Osofisan's drama as it is manifested in dirge songs and chants in his plays. He deliberately uses songs and chants to captivate the attention of the audience to the effects of war which otherwise is capable of causing mass death or communal tragedy. Denotatively, death simply signifies or means the demise of a human being but connotatively it may signify the rebirth of a generation, culture and emancipation of the down trodden people. In Yoruba setting, people are fond of using euphemism to recall bad and unpleasant situations or events. Many African playwrights or praise singers are usually fond of avoiding the use of the lexical word death but rather portray death in subtle expressions. In the dirge for Aderogun in *Women of Owu*, Osofisan delves into the concept of communal tragedy, mutual relations and love among Africans towards their beloved dead ones in their terrestrial journey in referring to death as sleep.

--- wàà sùn, wàá jí	- - - Sleep on, but you will rise again
Oo ní jòkùn oní jekòlò	You'll not eat millipedes or worms
Tó bá délé ko bá mí kí wọn	When you get home there, say my greetings
Koópé mó ń bọ lona o---	And tell them I am on my way (58).

In 'Dirge for Alagba' in *Aringindin and the Nightwatchmen*, Osofisan discusses death in a euphemistic way to project the grief, sorrow and mourning for the death of the beloved person as he describes it as follows:

Èyèlé sún l'órùlé o	The pigeon sleeps on the roof top
Chorus: págà, àkùkọ kọ kọ tí tí kọ	-Sadly, the cock crows and crows
Ọdẹ tọkọ ẹgàn wó	The hunter falls in the forest
Chorus: págà, àkùkọ kọ kọ tí tí kọ	-Sadly, the cock crows and crows
Èranko dákẹ lólóló	All the animals are hushed
Chorus: págà---	-Sadly, the cock crows and crows
È b'ẹgà kó sàròyẹ o	Plead that the weaverbird resumes its chatter
Págà---	-Sadly, the cock crows and crows
Àdògán wọsọ erùpẹ	The heart wears a robe of sand
- Págà	-Sadly, the cock crows and crows
Ewúro ko isaàsùn	The ewuro vegetable scorns the cooking pot
-págà ---	-Sadly, the cock crows and crows
Èbè kó, má yàgàn o	Plead that the ridge be not barren of seed
- Págà---	-Sadly, the cock crows and crows
Igí yè lenu èbiti	The spring loosens in the rabbit-trap
- Págà ---	-Sadly, the cock crows and crows
Ládugbó denu bolẹ	Our pot is now overturned
- Págà---	-Sadly, the cock crows and crows
Àkùkọ kọ, igí wó lulẹ	The cock crows, the big tree is fallen
Àkùkọ kọ kọ kọ tí tí kọ!---	Oh the cock crows and crows---(168).

In the 'dirge song' in *Many Colours Make the Thunder-King*, Osofisan explores the issue of transition in a subtle medium through songs and chants as Oya started singing the transition song before joining her husband Shango in continuation of their love affair in the terrestrial realm.

Ọya n sọ dá lọ	Oya is crossing over
Ó tún digbóse	It's farewell
Ojú kii ríkú	The eye that sees death
Kó tún woòrùn o	Does not see sunlight again
Ọya nra-rèmabò	Oya is going on a journey of no return
Ọya n ló sílé	Oya is returning home ---(91).

Denotatively, it is as if Oya is crossing to another settlement and she is bidding her people farewell but the connotative meaning is that she is trying to discuss her death and that of her terrestrial journey. In *Once Upon Four Robbers*, 'The Song of the Story-Teller' copiously highlights the tale of four armed robbers and the way many lives are being sent to untimely grave due to gruesome murder by the robbers. Denotatively, the robbers now serve as the gate keepers passing people to heaven but connotatively they are agents of destruction as a result of their nefarious activities.

Refrain: (To be sung after each line)

Alugbinrin – gbinrin!	An ancient tale I will tell you
Ìtàn mí dorí o dorí	Tale ancient and modern
O dorí o dorí	

Dorí olósà mērin O
 Danan-danan akoni ni won
 Ajíjòfẹ́ apanilékún
 Àwòdì jẹun èpè
 Àrìnkò s'olé dahoro
 Ràn ní s'òrun àpàpàndodo---

A tale of four armed robbers
 Dangerous highway men
 Free booters, source of tears
 Like kites, eaters of accursed sacrifice
 Visitors who leave the house desolate
 Dispatchers of lives to heaven! - - - (19).

In *Tegonni: An African Antigone*, Osofisan discusses Oyekunle's death as 'the big tree has fallen!' to symbolically project the issue of transition of Prince Oyekunle to the terrestrial realm by comparing him to the big tree that has just fallen in the forest. Likewise the dirge chant for Adoloro.

Dirge chants in *Tegonni: An African Antigone*

Ó lọ-o-o
 Adélórò lo-o
 Ódigbéré o e-e-e
 Sùn-un re,
 Omọba sùn-un re
 Ó dàrinnàkò o!
 Ó lọ -o
 Yé-è, yé-è, ó lo !
 Ó digbéré
 Òrun àrè-ma-bò-o
 Ó lọ-o-o
 Adélórò lọ-o
 Ó digbéré o e-e-e-

He's gone
 Adoloro is gone
 Farewell to you
 Sleep in peace
 Prince, sleep well
 Till the next world
 He's gone
 Oh alas, he's gone!
 He has departed
 To heaven of no return
 He has gone
 Adoloro has gone
 Farewell to you (68).

Osofisan uses the panegyric songs and chants for Moremi in *Morountodun* to discuss the ideology of averting communal tragedy even when it involves sacrificing oneself for the sake of the generality. In Yoruba Western part of Nigeria, heroic men and women who have either contributed to the survival of the community or the rejuvenation of their society's culture are usually deified or immortalised. Osofisan incorporates historical figures and deities to build his characterisation in his plays.

Mọremí o!
 Èbọ dèdè tí bẹkú
 Èsè dèdè tí bàrùn
 Ìkòyí rọgun rílẹ́ torí bogun
 A gbọ́n bí asarun
 A láyà bí iko

Hail Moremi!
 The huge sacrifice that wards off death
 The offering that prevents diseases
 Like the Ikoyi, you fearlessly faced battle

Mọremí a forí lakú
 Káyé ó la rójú
 Ó fàyà rángun
 Kílẹ́ Ifẹ́ ó le tòrò

Moremi!
 You dared death to bring peace to the world
 You braved war
 That Ile-Ife might be peaceful

Ohun rere ò ní gbé o
Mòremí dorò, Ó dòrisà
Mòremí doòrùn
Ó mú yan-yan!

No kind deed is ever forgotten
Moremi has become a deity to my father
Moremi, like the sun
You shine so brightly! (40).

Moremi offered herself as a sacrifice to avert communal tragedy on the Ile-Ife people.

The imagery of the market is prominent and very crucial in Osofisan's drama, and it could be denotative or connotative, depends on the context. At the literal meaning, it is usually considered to be a place of buying and selling. In Yoruba setting, market is often found at the centre of the town or around the king's palace. Awodiya (1995:240) describes market as 'a centre of economic activities' and that in the context of Osofisan's drama, the connotative meaning may signify 'enjoyment, fun, merriment, pleasure or witchcraft abode for meetings etc'. The Yoruba cosmological belief connotatively is that market symbolises the meeting point of witchcraft or signifies the earth or world we lived in before joining the ancestors at the terrestrial realm.

Osofisan as the ears, eyes and mouth of the less privileged and the downtrodden is equally fond of using the imagery of poverty to depict their situations. He depicts how they are exploited and oppressed in the use of peasant farmers and lesser characters. The projection of the dialectical relationship between the bourgeoisie ruling ideology and the subaltern's contest against the ideological hegemony forms the ideological vision of Femi Osofisan within the interface of denouncing oppression, repression, subjugation, maladministration, corruption and injustice. Characters such as peasant farmers, messengers or servants are made to speak pidgin or substandard English to create plausibility and verisimilitude in the audience through a simple language of popular theatre. Osofisan tries to lampoon the dialectical relationship between the government and the governed through the dialogue and the dramatic actions of the lesser characters.

In 'The Song of Khaki and Agbada' in *Esu and the Vagabond Minstrels*, Osofisan uses pidgin or substandard English in songs and chants to satirise both the military and civilian governments to be stinking of corruption and deceit.

Olufe, wa gb'akara
Ma d'olosi lohun
Wole, ko ti' lekun
Khaki toun t'agbada
Awon lo jo n rin
Ti khaki ba gba power
A fe se bi agbada

Darling, chop akara!
Make you no mind de rumours
Shut de door and window
Khaki and Agbada
De two dey waka together
Khaki come to power
And imitate Agbada!

Ti Agbada ba gb' agbara
 A tun se bi soja
 Agbara dun tabi kodun?
 "With immediate effect"
 "Naa fi nawo Ilu mi
 With immediate dispatch"
 Wọn now Jet lọ Mecca
 Wọn a lo Rome fun "shopping"
 Ko ni sonje loja
 Aiye o nile gbadun
 Wọn maa solu d'ahoro
 Awọn oṣẹlu pansaga!
 But, khaki o gba'ru e
 Ani, soja o gba se!
 Adie ba ba lo'kun tan
 Kiniun gb'ode leyin ...
 Aroye ni mo war o!
 Emi eṣenu sobiri
 Bi m ba dake ma r'oran!
 Olufe, tilekun!

Agbada come to power
 He too go do like khaki
 Power dey sweet man pickin!
 "With immediate effect"
 He don chop de treasury
 "With immediate dispatch"
 He buy jet for Mecca
 Fly to Rome for shopping
 Food go dear for market
 Man go dey suffer-suffer
 Farm go dry like desert
 Still Agbada no go care
 Then Khaki go thunder
 Soldier don vex finish
 Na fowl tanda for rope
 Hunter dey for lion back---
 But, I too dey talk-talk
 With my mouth like shovel
 And I go henter for trouble

Darling, make you shut the door! (13-14).

Osofisan tries to project the corrupt tendencies of both the military and civilian governments. The song 'Na Money Rule de World' in *Esu and the Vagabond Minstrels*, Osofisan uses pidgin to lampoon the bourgeoisie greed for wealth at the expense of the down trodden people.

Àwọn èniyàn ló wá sáyé
 Táyé dùn mò wọn lára
 Sèbí èniyàn ló nǵbáyé
 Táyé ro fún wọn jàrè
 Oba Naira
 Ìwọ là nín sìn o
 Má kẹhìn sí' gbà wá o
 Wá pèsè S'òjà tà wa

Some men we know today
 Belle dey sweet for dem
 Dem chop better so-tay
 Dem mouth na money oh!
 God of Naira,
 We your worshippers
 Beg for your favours now
 Come to our stalls today

Àwọn miran wá sáyé
 Wọn tòsi lo ma ni
 Àwọn yẹn ó jẹ kògbón
 P'owó, Oba sí ní

Some others waste away
 Dem die in misery!
 Dem never learn at all
 Na money rule de world

Ìwọ Èsù ló wá sáyé
 Pèlú Oògùn orin kíko
 Ó sí tí sèlérí
 Lórí ẹ̀sùn ibi kibi
 Àwọn mètà wònyí,
 Daákun O
 Má kẹhìn sí'gbà wọn o
 Wá f'èrè sọjà tà wọn

Esu, na you talk am
 Say song be medicine,
 You tell us make we dance
 And play for all diseases;
 Dis three people,
 We dey beg you oh
 Ask for helping hand,
 Carry their problems away!

Àwọn ijòyè ló ñ fólé
 Láyé Òde òní, se mò yẹn!
 Torí èniyàn ó nílárí
 Bí kò lè jalè o
 Tani o mò p'ówó lo láyé
 Ajé ni iránsé rẹ,
 Ófin ni!
 A sì gbọdò sá
 Ká bòwò fún!

De chiefs na dem be thieves
 Nowadays no be lie!
 For man wey be somebody
 He find money first to steal. (58- 59)

Osofisan uses pidgin to project the moral decadence in African nations as many people are now worshipping money as their god. Many people reject moral values for accumulation of wealth through dubious means. Osofisan lampoons the African representatives of the ruling class, who fraudulently amass wealth to the detriment of the generality of the people.

De chiefs na dem be thieves
 Nowadays no be lie!
 For man wey be somebody
 He find money first to steal (59).

In the song 'As Sneezed' in *Aringindin and the Nightwatchmen*, Osofisan in his attempt to project inequality in the society, as the then leaders were working against the enhancement of an egalitarian society, uses pidgin to protest against the corrupt leaders during the military era in Nigeria.

But di tiefs wey dem chop so
 When we choose we own gofmen
 We mus'face dem and fight dem
 We mus'face dem and fight dem
 Instal a rule of justice --- (132).

Osofisan contends against bad policies such as 'SAP' (Structural Adjustment Programme) during Babangida's Administration, and their economic effects on the Nigerian populace. He uses pidgin to conscientise the general populace on the need to rise and fight for justice to prevail. Also in the adapted play, *Another Raft*, Osofisan uses pidgin to depict the predicament and life of the less privileged people such as Oge, as he faces the life challenges of the death of his wife and child.

OGE: Prince, na true (sings)
 Wey my wife die
 Wit my pickin, de ting
 Hit me too much!
 He hit me too much!
 He worry me so-tay

I jus' begin to drink
I jus' begin to drink
I be jus'like fish --- (22).

Symbolism in songs and chants forms the multimedia aesthetics of communicating with the audience by Osofisan in many of his plays. Awodiya (1995:244) buttresses this fact that as part of the local imageries is 'the use of untranslated and translated words and phrases from the indigenous African languages like Yoruba, Hausa and Igbo, to give special African effects and flavour to the dialogues and dramatic actions in the plays'. For instance, 'Obangiji', 'Chineke' and 'Olodumare' are imbibed words from the indigenous languages into the English language to depict the Almighty God. Also, Osofisan is fond of using Yoruba words such as Ifa, Orunmila, Esu, Shango, Oya, Igunnu masquerades and Ogun which symbolically represent deities or progenitors. As Ola Rotimi is of the opinion that Yoruba multiple gods' pantheon is a replica of what we have in the Greek culture, Soyinka opines that there are virtues of complementariness (1976: xvii) between the Grecian and indigenous Africans' ways of life and worship. Their cultures are comparable and on this we can posit that Osofisan's inspiration and ideology emanates from Africans and that of Western literary milieu.

Osofisan uses some words symbolically to depict his projected ideas. For instance, 'The Song of Khaki and Agbada' in *Esu and the Vagabond Minstrels*, the word 'Khaki' symbolically represents the military governments while the word 'Agbada' represents the civilian governments which the playwright depicts to be the same as they both exhibited injustice, corruption and oppression when they were at the helms of governance.

Osofisan employs simile as a subtle way of protesting and condemning colonialism, neo-colonialism, and ineptitude in leadership, corruption and oppressive tendencies. In the protest song by the women in *Tegonni: An African Antigone*, we have the use of simile 'his skin like leper' and 'like a small bean-cake' in the abusive song to condemn and protest against the Governor whose main interest is how to enforce the Blacks to obey the British Empire even at the detriment of their welfares.

E wómu Òyìnbó
--- Ganganran!
Òyìnbò adètè
--- ológòdò!
Oníkinnín sókí
--- Bí oróbó!

Look at white man's nose
---How it protrudes!
His skin like a leper's
--- Full of yaws!
His thing as shrivelled
--- Like a small bean-cake! (75).

In ‘The Song of the Political Prostitute’ in *Midnight Hotel*, Osofisan uses simile ‘It’s as old as politics!’ and ‘You’ll end as a whore!’ in a subtle way to project the social vices such as immoral behaviour, power tussle and pretence among the elected representatives. He tries to picture those who have vision but later deviate from the vision because of the juicy benefit and enjoyment.

Ìyípadà kiri	Turn around
Kí ẹ sí máa sé bí ení díbón	And stop pretending!
Ọgbón isèlú tí sinsin yí kò yátọ sí ti àtíjọ	It’s as old as politics!
Àwọn ènìyàn tó sànjú ti wà sáájú	Better men have come before:
Ní kété tí o ba dara pọ̀ mọ̀ wọn	Once you join
Ìwà alágbèrè ní iparí irú àwọn ẹ̀ni bẹ̀ẹ̀	You’ll end as a whore!
Nítórí náà ẹ̀ jẹ́ ká kọ̀rín ìtàn wa fún yin	So let’s sing you the story (30).

In the song ‘Dance of the Crawling Things’ in *The Chattering and the Song*, Osofisan compares our leaders’ ineptitude, bad policies and slow pace of development with that of a crawling millipede, and their inconsistent policies as changing like a chameleon. This depicts the ineptitude and corruption of the military leaders who seized power from the civilians and the adverse effects of their maladministration on the masses as the country was rendered to the state of disillusionment.

	Chorus: Jíjọ Ìyà ká wò’ ran Panla Sígí sáí sáí sáí Panla!
One haughty thing, he walks the street He walks the street on myriad feet And struts as if he owns the sun Chorus...	Oní gbéraga kan, Ó n rin òpópónà kiri Ó n rin òpópónà láìsì bàtá lésẹ̀ Ó n fí ìgbéraga rìn bí pe òun ló ní oòrùn Chorus:
He has no bite he has no fist He has no tongue to voice protest This haughty thing is – a millipede! Chorus...	Kò ní se gé-je, bẹ̀ẹ̀ kò ní íkúku se Kò ní ahọ̀n láti pè fún ikilọ̀ Oní gbéraga yí jẹ́ Ọ̀kùn! Chorus:
This millipede, a curious thing A curious thing of middling mien It signifies our nation now: Chorus...	Ọ̀kùn yí, abàmi ohùn kan Abàmi ohùn kan pẹ̀lú Ìwòntunwònsì iwò Ohun ló safihàn orílẹ̀-èdè bayí Chorus:
On shaky feet we stumble on We change our skins like chameleon Prostrate and mute like crawling things- Chorus...	Lóri aláílágbàrà ẹ̀sẹ̀ wa, a kosẹ̀ A yí awo wa padà bí alágemọ̀ A dọ̀bálẹ̀ asì yadi bí ohun tí n rákò ni Chorus:
And on the streets, these crawling things, These cringing worms seem worthy beings; We clothe ourselves in carapace---	A tí ní àwọn òpópónà, àwọn ohun tí n rákò Àwọn kòkòrò ìdin tó tẹ̀riba bí ẹ̀ni àmúyẹ̀ A wọ̀ ara wa lásọ̀ pẹ̀lú carapace

Chorus...

But in our shells, behind our grins

Behind our wide embroidered gowns
Is coming the piercing knife of truth:

Chorus...

Chorus:

Sùgbón nínú ikarawun wa, lèrín ègàn wa

Lèhìn èwù òlá gígùn wa
Lí ábẹ̀ nàá yòò fa òtító jáde

Chorus... (28-29.)

In 'The Song of Tomorrow' in *Esu and the Vagabond Minstrels*, the law of retributive justice for all who for the sake of glamour, fame or material gains inflict pain on others is tressed. Osofisan uses simile 'And like seedlings grow' to present the truth of life.

Rántí òlá
Èbù ikà tí a bá gbìn
Àti gégé bí irúgbìn yòò dàgbà
Ìsẹ̀ yín ǹ bọ̀ wá sí gbangba

Remember tomorrow
For evil will sprout
And like seedlings grow
Your deeds will come out (77).

Osofisan's metaphorical aesthetics are manifested in his philosophy of self-consciousness and self-realisation capable of contesting any form of oppressive practices and concepts. He contends against the sit-tight syndrome of African leaders and holds that the citizens should be free to choose their representatives. Also, we have metaphorical aesthetics of characters depicting Osofisan's ideological and revolutionary ethos. The play *Once Upon Four Robbers* contains a metaphor of social imbalance in the society and its adverse effects. 'The Song of Tomorrow' in *Esu and the Vagabond Minstrels* offers another example of metaphorical statement as follows:

Remember tomorrow
For evil will sprout,
And like seedlings grow
Your deeds will come out

You'll pay back with pain
When you cause people sorrow
But you'll reap the gain
From the good you sow

You hassle for glamour,
For material gains
But money does not endure,
Friendship remains

To others be kind,
And think of tomorrow,
The actions of humankind
Bears fruits to show (77-78).

Osofisan's metaphorical statement is to affirm his ideology that any wealth acquired through corruption or exploitation will never promote social cohesion. He affirms that the ideal situation should be how to foster unity and egalitarian society. He contends that no one will go without being rewarded of his deeds whether good or bad.

Also, 'The Song of the Jungle' in *Esu and the Vagabond Minstrels*:

Give me teeth, I pray
 Sharper than the blade,
 For this is my plea;
 Make me the lion
 In the business world
 With the power to kill
 Make me rich today – O,
 Edumare O! (79-80).

Osofisan uses metaphorical statements to reveal the market women's willingness to be brave and powerful like the lion in the business world. They are willing to be rich, famous and live a life of luxury through dubious means, the same way lions devour other animals in the forest.

In *Women of Owu*, we have the dirge song:

Omọ mí Adérógun	My son, Aderogun!
Ó wá di baba mí lóní	You become my father today!
Tó ba délé ko bámi kí wọ̀n:	When you get home, give them my greetings:
Adérógun, òkíkí Olú	Aderogun, brave one
Ó digbéré, Ó dàrìnnàkò!	Farewell, till we meet again!
Omọ̀ Jagunmólú	Son of the warrior Jagunmolu
Omọ̀ Ará òwu Òjógèdèngbé!---	Offspring of Owu's ancestors- - - (58)

It is metaphorical and an innuendo to say that one's son will turn to become the father but this statement affirms the African belief in the dead sojourning with their forefathers. The Yoruba believe that immediately one dies, whether son or daughter, father or mother, sister or brother, young or old, they all belong to the forefathers in the terrestrial realm. So, when one dies, he or she becomes a messenger that will convey messages to the forefathers.

In many of the songs and chants, we have the use of personification by Osofisan in depicting the mood. In dirge chant in *Farewell to a Cannibal Rage*, we have the word 'death' personified in several ways.

Death has brought grief
 Has taken the brave one away,
 Death has brought grief

Death has no shame!
A debt, it's a debt
This pain of death Alas!
No one will escape paying
When the time comes.
Death has brought us pain
Has taken away the brave one,
So tragically! (163).

In lines 1-4 and 9-10, 'death' is personified as someone nobody can escape from and when he comes, he comes with grief, pain and sorrow. 'Death' is personified to be brave and as having no shame. In *Another Raft*, we have dirge chant for the death of Omitoogun as follows:

Alas! Alas!
The rain is in fury
Its flood has dug a pit
And filled it
With Omitoogun's life
Father is dead
The stem has broken, and
Driven its bird off its perch
A whale has fallen
Summoned by Yemosa (32).

Osofisan compares the havoc the flood is capable of doing with that of Omitoogun's death personified to be rain in fury like human beings when in the state of anger.

Osofisan as one of the foremost African playwrights has evolved a radical revolution of many existing plays or rewritten plays that might have been adapted from Greek, European or Nigerian literary texts in order to affirm his radical posture on issues of tradition, leadership, gender and history as a progressive writer. His adaptation of plays such as Sophocles's *Antigone* as *Tegonni: An African Antigone* mirrors the issues of colonial history, maladministration and racial discrimination in the African setting. *The Strong Breed* by Soyinka and J.P.Clark's *The Raft* recreated are adapted as *No More the Wasted Breed* and *Another Raft* respectively. Also, Euripides' *The Trojan Women*, Shakespeare's *Hamlet*, Nikolai Gogol's *The Government Inspector* and D.O.Fagunwa's Yoruba Epic novel *Ogboju Ode Ninu Igbo Irunmole* are recreated by Osofisan as *Women of Owu*, 'Wesoo! Hamlet', *Who is Afraid of Solarin?* and 'The Adventure in the Forest of a Thousand Daemons' respectively.

Another peculiar issue is that of songs and chants notation and intonation as Osofisan's uniqueness in African songs and chants performance are situated to project the Yoruba socio-cultural heritage. Osofisan's songs and chants are rhythmically and musically

patterned to Yoruba oral tradition employed into the English language. The sound devices such as alliteration and onomatopoeia in his songs and chants are meant to reinforce meaning in accordance with their sounds and to project Yoruba language as a tonal language which is highly musical in nature.

5.2 SELECTED NOTATED SONGS AND CHANTS.

Mọremí o!
 Ẹbọ dẹ̀dẹ̀ tíi bẹ̀kú
 Èsè dẹ̀dẹ̀ tíi bàrùn
 Ìkòyí rógun rílé torí bogun
 A gbón bí asarun
 A láyà bí iko

Hail Moremi!
 The huge sacrifice that wards off death
 The offering that prevents diseases
 Like the Ikoyi, you fearlessly faced battle

Mọremí a forí lakú
 Káyé ó la rójú
 O fàyà rángun
 Kílé Ifè ó lé tòrò
 Ohun rere ó ní gbé o
 Mọremí dorò, O dórísà
 Mọremí dòòrun
 Ó mú yan-yan!

Moremi!
 You dared death to bring peace to the world
 You braved war
 That Ile-Ife might be peaceful
 No kind deed is ever forgotten
 Moremi has become a deity to my father
 Moremi, like the sun
 You shine so brightly! (40).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Panegyric Chant For Moremi

Morountodun

Mo-re-mi o E-bo de-de ti - i be-ku E-se de-de ti - i ba run

I-ko-yi ro-gun ri-le to-ri bo gun A gbon bi a-sa-run A la-ya bi i-ko

Mo-re-mi a fo-ri la-ku Ka-ye o la ro-ju O fa-ya ran-gun Ki-le i-fe o le to-ro

O-hun re - re o ni gbe o Mo-re-mi do-ro o do-ri - sa

Mo - re - mi do - ro o mu yan - yan!

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Ó fi kòkò débi mólè

He covers evil with a pot

Bàbá wa fi kòkò débi mólè
A ò kú mó Ifá! Ifá!
Òrìsà fikòkò débi mólè
Kí n lájé – Ifá! Ifá!

Father covers evil with a pot
We will not die- Ifa! Ifa!
Orisa covers evil with a pot
I will prosper- Ifa! Ifa!

Ikú wólé ó ráwo
Pirigidi
Àìsàn wólé ó ráwo
Pirigidi---

When he comes calling
Death shall meet the diviner
Illness meets the diviner
Pirigidi... (51-52)

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Song and Chant in Another Raft

O fi - ko - ko de - bi mo - le Ba - ba wa fi - ko - ko de - bi mo - le

A o ku mo I - fa! I - fa! O - ri - sa fi - ko - ko de - bi mo - le Kí n la - je I - fa! I - fa!

I - ku wo - le o ra - wo Pi - ri - gi - di A - i - san wo - le o ra - wo Pi - ri - gi - di

I - ku wo - le o ra - wo Pi - ri - gi - di A - i - san wo - le o ra - wo Pi - ri - gi - di

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Àrá sán pàràrà
 Géri òpẹ so nù o
 Ládúú Igbó kíkún
 Ládúú Igbó kíkún
 Níbẹ làtòrì
 Níbẹ larèrè wà
 Tí ò pa wón lára---

Lightning strikes suddenly
 And beheads the palm tree
 Right in the thick forest
 Right in the thick forest
 Where the atori plant
 And the slender arere stand
 Without any mishap--- pg104.

Èrún gbe, gbe, gbe
 Gbájànakú lulẹ o
 Ládúú igbó nílá
 Ládúú igbó nílá
 Níbẹ ní ijàpá
 Níbẹ ní igbín wà
 Tí ò mu wón lómi

The drought strikes so severely
 It fell the Mighty elephant
 Right in the thick forest
 Right in the thick forest
 Where the tortoise
 And the tiny snail stands
 Without any mishap (106).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Dirge Chant For The Departure Of Iyeneri

Yungba Yungba and the Dance Contest

A-ra san pa-ra ra Ge-ri o-pe so nu o La-du-ru i-gbo ki-kun La-du-ru i-gbo ki-kun

Ni be la-ro-ri Ni be la-re-re wa_ Ti o pa won la-ra E-run gbe, gbe, gbe

7 Gba-ja-na-ke lu le o La-du-ru i-gbo n-la La-du-ru i-gbo n-la Ni be n'I-ja-pa Ni be n'I

gbin wa Ti o mu won lo-mi

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

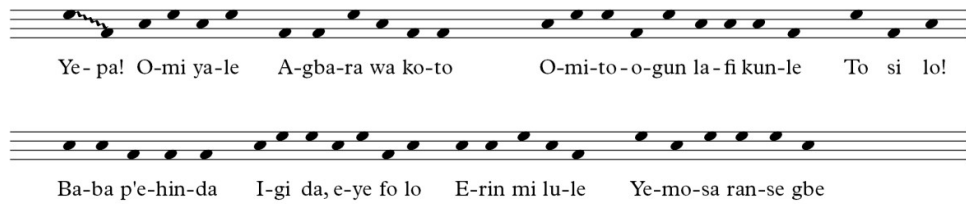
Yéèpà!
 Omí ya lé
 Àgbàrá wa kòtò
 Omítóògùn la fi kun'lè
 Tó sì lọ
 Bàbá p'èhìn dà
 Igí dá, ẹyẹ fò lọ
 Erinmi lu'lè
 Yémosá ránsé gbe---

Alas! Alas
 The rain is in fury
 Its flood has dug a pit
 And filled it
 With Omitogun's life
 Father is dead
 The stem has broken, and
 Drive its bird off its perch
 A whale has fallen
 Summoned by Yemosa (32).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Dirge Chant in Another Raft



Ye- pa! O-mi ya-le A-gba-ra wa ko-to O-mi-to-o-gun la-fi kun-le To si lo!

Ba-ba p'e-hin-da I-gi da, e-ye fo lo E-rin mi lu-le Ye-mo-sa ran-se gbe

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Dirge chant in *Aringindin* and *the NightWatchmen*

Ẹyélé sún l'órùlé o	The pigeon sleeps on the roof top
Chorus: págà, àkùkọ kọ kọ tí tí ko	-Sadly, the cock crows and crows
Ọdẹ toko ẹgàn wó	The hunter falls in the forest
Chorus: págà, àkùkọ kọ kọ tí tí ko	-Sadly, the cock crows and crows
Ẹranko dákẹ lólóló	All the animals are hushed
Chorus: págà---	-Sadly, the cock crows and crows
Ẹ b'ẹgà kó sàròyé o	Plead that the weaverbird resumes its chatter
Págà---	-Sadly, the cock crows and crows
Àdògán woso erùpẹ	The heart wears a robe of sand
- Págà	-Sadly, the cock crows and crows
Ewúro ko isaàsùn	The ewuro vegetable scorns the cooking pot
-págà ---	-Sadly, the cock crows and crows
Ẹbẹ kó, má yàgàn o	Plead that the ridge be not barren of seed
- Págà---	-Sadly, the cock crows and crows
Igí yè lẹnu èbiti	The spring loosens in the rabbit-trap
- Págà ---	-Sadly, the cock crows and crows
Ládugbó ẹnu bolẹ	Our pot is now overturned
- Págà---	-Sadly, the cock crows and crows
Àkùkọ ko, igí wó lulẹ	The cock crows, the big tree is fallen
Àkùkọ kọ kọ kọ tí tí ko!---	Oh the cock crows and crows---(168).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Dirge Chant in Aringindin and the Nightwatchmen

The musical score is written in a single system with ten staves of music. Each staff begins with a measure number (6, 11, 16, 21, 26, 31, 36, 39) and contains a line of lyrics. The lyrics are in a stylized form, possibly representing a specific dialect or a poetic form. The music is written in a treble clef with a key signature of one flat (B-flat). The tempo and meter are not explicitly stated, but the notation suggests a steady, rhythmic flow.

E-ye-le sun_ lo - ru-le o Pa-ga, a-ku-ko ko, ko ti-ti ko O - de
6
to-ko e-gan wo o, Pa-ga, a-ku-ko ko, ko ti-ti ko E-ran-ko da - ke__ lo-lo
11
o, Pa-ga, a-ku-ko ko, ko ti-ti ko E b'e-ga ko sa - ro-ye o, Pa-ga, a-ku-ko
16
ko, ko ti-ti ko A-do-gan wo - so__ e-ru - pe Pa-ga, a-ku-ko ko, ko ti-ti
21
ko E-wu-ro ko i - sa - sun Pa-ga, a-ku-ko ko, ko ti-ti ko E - be
26
ko ma_ ya-gan o, Pa-ga, a-ku-ko ko, ko ti-ti ko I-gi ye le-nu_ e-bi-
31
ti Pa-ga, a-ku-ko ko, ko ti-ti ko La-du-gbo de - nu bo - le, Pa-ga, a-ku-ko
36
ko, ko ti - ti ko A - ku - ko, ko i - gi__ wo lu -
39
le, Pa - ga, a - ku - ko ko, ko ti - ti ko

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Ikú dóró o
 Ikú máá kíkánjú lo, yépa!
 Ikú dóró o
 Ikú ò nítijú o!
 Gbèsè, gbèsè
 Ni òrò ikú
 Kò séni tí ò ní san o
 Tó bá yá
 Ikú dóró o
 Ikú má akíkanjú lo
 Yéèpa!

Death has brought grief
 Has taken the brave one away,
 Death has brought grief
 Death has no shame!
 A debt, it's a debt
 This pain of death Alas!
 No one will escape paying
 When the time comes.
 Death has brought us pain
 Has taken away the brave one,
 So tragically! (163).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Dirge Chant in Farewell to a Cannibal Rage

I - ku do - ro o I - ku ma - kin - kan - ju lo, ye - pa!
 I - ku do-ro o I - ku o ni - ti - ju o Gbe-se, gbe-se Nio-ro i - ku
 Ko se-ni ti o ni san o To ba ya I-ku do-ro o I-ku ma-kin-kan-ju lo, ye - pa!

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Ó lọ-o-o
 Adélórò lọ-o
 Ódigbéré o e-e-e
 Sùn-un re,
 Omọba sùn-un re
 Ó dàrinnàkò o!
 Ó lọ –o
 Yé-è, yé-è, ó lo !
 Ó digbéré
 Òrun àrè-ma-bò-o
 Ó lọ-o-o
 Adélórò lo-o
 Ó digbéré o e-e-e-

He's gone
 Adeloro is gone
 Farewell to you
 Sleep in peace
 Prince, sleep well
 Till the next world
 He's gone
 Oh alas, he's gone!
 He has departed
 To heaven of no return
 He has gone
 Adeloro has gone
 Farewell to you (68).

Lyrics/Music: Performance Artistes
 Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Dirge Chant

Tegonni

ADELORO

O lo__ A-de-lo-ro lo__ O di gbe-re o e - e - e Sun-un re
 O-mo-ba Sun-un re O da-ri-na-ko O! O lo__ Ye-e, ye-e, O lo__ O di-gbe-re
 O-run a-re-ma-bo O O lo__ A-de-lo-ro lo__ O di gbe-re o e - e - e - e

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Ifá, tẹ́jú mó mi
Ó wòmí ree èjì koko òwòrì
Nígba tí ó báá tẹ́jú mó erú
Èrú á dọba

Ifa, fix your eyes on me
And look me well.
For when you fix your eyes
On a poor slave, the slave becomes king. (137)

Lyrics/Music: Performance Artistes
Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Ifa Chant

Farewell to a Cannibal Rage

I - fa, te - ju - mo mi O wo mi re e e - ji ko - ko n - wo - ri

Ni - gba ti o ba te - ju mo e - ru E - ru a do - ba

I - fa, te - ju - mo mi O wo mi re e e - ji ko - ko n - wo - ri Ni - gba ti o ba te - ju mo

e - ru E - ru a do - ba

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Kíí kú léwe! Éíkú léwe!
 Àkàlà̀mògbò kii kú léwe!
 Títíítí lorí ogbó
 Akalamagbo kii ku lewe!
 Èní bá pejò ní ejò ñ pa
 Àkàlà̀màgbò kii kú léwe!
 Èní bá pejò ní ejò ñ pa
 Àkàlà̀màgbò kii kú léwe!
 Òrúnmílà a sé won ní itan
 Sé wọn nítan
 Sé wọn nítan
 Sé wọn nítan

Never dies young, never dies young!
 -The vulture never dies young
 Long, long lasts the head of grey
 -The vulture never dies young
 Who insults us will not grow old
 -The vulture never dies young
 Who summons snake will die by him
 -The vulture never dies young
 Diviner god will break their legs!
 Break their legs
 Break their legs
 Break their legs --- (38).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Incantation Chant

Women of Owu

Ki - i ku le - we! E - i - ku le we! A - ka - la - ma - gbo ki - i ku le - we
 Ti - tii - ti lo - ri o - gbo A - ka - la - ma - gbo ki - i ku le - we!
 E - ni ba pe - jo le - jo o pa A - ka - la - ma - gbo ki - i ku le - we!
 E - ni ba pe - jo le - jo o pa A - ka - la - ma - gbo ki - i ku le - we!
 O - run - mi - la a se won ni - tan Se won ni - tan Se won ni - tan Se won ni - tan

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Iná gbé'nú igbó
 Iná yo réré
 Àràbà gbò'kè odò
 Àràbà yo rèrè
 Bí a bá jìyà ribiribi
 A ò lé ko'gbón ribiribi
 Ikú gbàgbé mí lòní
 À-lo-àìpadà---

Flame tree lives in the forest
 And is still conspicuous
 Araba in the dense riverside
 And it prospers
 Without great suffering
 We cannot acquire great wisdom
 Death, forget me today
 Journey of no return - - - (81).

Lyrics/Music: Performance Artistes
 Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Incantation Chant

Another Raft

I-na gbe-nu i-gbo I-na yo re-re A-ra-ba gbo-ke o-do A-ra-ba yo re-re

Bi a ko ba ji - ya ri - bi - ri - bi A o le ko-gbon ri - bi - ri - bi

I-ku gba-gbe mi lo ni... A-lo - a - i - pa - da Ko ma se je te-mi te-yin

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Afẹfẹ kò mà fẹ l'óko
Kódi ẹyin ré bó
Ìjì ìjì kíi já l'óko
Kódi ẹyin ré bó

The wind may blow all it wants in the forest
It will not shake down the palm fruit;
The storm may rage all it wants in the forest
It will not shake down the palmfruit! (13).

Ewé gbégbé kò nígbé s'óko
Shàngó ò ní gbé
Èfó tètè kò níté l'óko
Shàngó ò ní tẹ

The gbebeleaf will not waste in the forest
Shango will not waste
The tete vegetable does not waste in the farm
Shango will not be disgraced (34).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Incantation Chant

Many Colours Make the Thunder-King

A-fe-fe ki-i fe lo-ko Ko o-di e-yin re bo E-ji e-ji ki-i ja lo-ko

Ko-o-di e-yin re bo A-fe-fe ki-i fe lo-ko Ko-o-di e-

yin re bo E-ji e-ji ki-i ja lo-ko Ko-o-di e-yin re bo

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Ìké ò légbé
 Fùlengbe àkàrà
 Ò sé lèhin erèé
 Fùlengbe ọmọ
 Ò wón lèhin baba
 Tótó, mo júbà
 Bàbàà mi
 Olóyè Ìsokun!

Fondness has no equal!
 The bean cake's pride is traced to beans
 That of the child is traced to his father
 Salute! I pray respect to my father
 Chief Isokun! - - -(14)

Lyrics/Music: Performance Artistes
 Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Panegyric Chant Tracing the Genealogy

Tegonni

ADELORO

The musical notation consists of three staves of music with lyrics underneath. The first staff contains the lyrics: "I - ke o le-gbe Fu - le - n - gbe a - ka - ra O se le-hin e - re - e". The second staff contains: "Fu - le - n - gbe o - mo O won le - hin ba - ba". The third staff contains: "To-to, mo ju-ba-a Ba-ba-a mi O-lo-ye I-so-kun!". The notes are represented by black dots on a five-line staff, with some notes connected by horizontal lines or slurs.

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

MY CHILD ADEOTI

Women of Owu

Ọmọ mí Adéòtí
Ọmọ Anlugbua
Anlugbua
Ògún forí Olú seré
Ọmọ asunkúngbadé
Ọmọ Àgbàoyè
Ọmọ Àrèmabò Agbádésiré
Ọmọ
Làí gbé iyùn sòrùn
Dídán ní ndán bíí ide!
Ah ọmọ mí Ọpẹ̀lẹ̀ngé
Ọrun re o
Bóo bá dọrun, má jẹ ọkùn
Má jẹ ekòlò
Oun wọn bán jẹ ní o bá wọn jẹ

My child Adeoti
Descendant of Anlugbua
Anlugbua
Ogun that played with a crown
And won a crown with tears,
Son of Agbaoye'
Offspring of Aremabo Agbadesire
Daughter of
Even without royal neck beads
She gleams and gleams like brass!
Ah, my slim and pretty daughter,
Rest in peace
O there in heaven, don't eat worms
Don't eat millipedes
Eat only what they eat there--- (46)

MY SON ADEROGUN

Women of Owu

Ọmọ mí Adérógun
Ó wá di baba mí lóní
Tó ba délé ko bámi kí wọn:
Adérógun, òkíkí Olú
Ó digbéré, Ó dàrìnnàkò!
Ọmọ Jagunmólú
Ọmọ Ará ọwu Ọjógèdèngbé!---

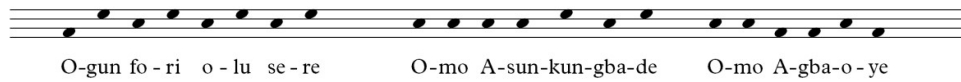
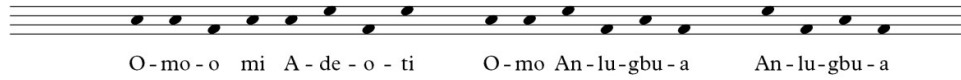
My son, Aderogun!
You become my father today!
When you get home, give them my greetings:
Aderogun, brave one
Farewell, till we meet again!
Son of the warrior Jagunmolu
Offspring of Owu's ancestors- - - (58)

Lyrics/Music: Performance Artistes

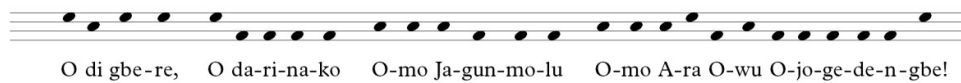
Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Women of Owu

ADEOTI



ADEROGUN



© Yomi Daramola, Ukaewen Sunday and Tella Olajide

THE FARMER'S ANTHEM

The Chattering and the Song

Nígbàtí ènì kòòkan wá bá di àgbè
Àwa ó le dàgbà pèlú òpò oúnje
Ní ilẹ nàà
Kò ní sí isòtè sí
Nígbàtí gbogbo èniyàn jẹ àjeyó
Ìmotara èni yòò dín kù
A ó lé jẹ ohun tí a fẹ

Egbe/ Refrain:

Nítorí èyí, ẹ mú gbogbo igbó kúrò
Èse àyípadà ilẹ
È fi àwọn ohun tí o lóràá sí
Mú òpò èso wá
È kó àgbàdo jáde
Mú oṣo isu wá
È gbè wọn sí orí lẹ
Se itójú wọn pèlú àmù ojútó
È sọ won láti dàgbà pèlú àkókò
Ní àkókò kan ní oḍún
Ìkórè n bọ
Ní ilẹ nàà

Nígbàtí ènì kòòkan wá bá di àgbè
Àwa o lé fá gbogbo àwon ajenirun kúrò
Ní ilẹ nàà
Kò sí àisòtító mó
Isé fún gbogbo èniyàn
Kòsí ijegàba mó
Gbogbo oṣo láti roko

Refrains:

Nígbàtí ènì kòòkan wá bá di àgbè
Àwa o lé dáná sun gbogbo igbè
Ní ojú ayé wa
Kòsí àjèjèjì
Tó o sisé l'óko
Sùgbon àwon arákùnrin àti arábìnrin
Se àjopín ohun gbogbo

Refrain:

When everyone's a farmer
We'll grow enough food
In the land
No insurrection
When all are fed
Less exploitation
You eat all you need

Refrain:

So clear the forest
Turn up the soil
Add fertilisers
Bring in the seeds
Take out the corn
Bring in the yams
Plant them on the earth
Tend them with care
Watch them grow with time
In season
Harvest is coming
In the land

When everyone's a farmer
We'll wipe out the pests
In the land
No more injustice
Labour's for all
No more oppression
All hands to hoe.

Refrains:

When everyone's a farmer
We'll burn out the weeds
In our lives
No alienation
Working on the farm
But brothers and sisters
Sharing everything

Refrain: (78-79)

Lyrics/Music: Performance Artistes
Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

The Farmer's Anthem

Chant in *The Chattering and the Song*

Ni - gba ti e - ni ko - o - kan wa ba di A - gbe

A-wa o le da-gba pe-lu o-po oun-je Ni i-le na-a Ko ni si i-so-te si

Ni-gba ti gbo-gbo e-ni-ya je a-je-yo I-mo-ta-ra e-ni yo-o din-ku

Refrain

A o le je o-hun ti a fe Ni-to-ri e-yi e mu gbo-gbo i-gbo ku-ro E se a-yi-pa-da i-le

E fi a-won o-hun to lo-ra__ si Mu o-po e-so wa E ko a-gba-do ja-de

Mu o-po i - su wa E gbe won so - ri i - le Se-to-ju__won pe-lu a-bo-ju-to

E so won la-ti da-gba pe-lu a-ko-ko Ni a -ko-ko kan ti o dun Ni i - le na - a

Ni-gba ti e - ni ko - o - kan wa ba di A-gbe A-wa o le fa gbo-gbo a-won a -

je-ni-run ku-ro Ni i-le na-a Ko ni si ai-so-ti-to mo I-se fun gbo-gbo e-ni-yan

Refrain

Ko si i - je - ga - ba mo Gbo-gbo o - wo la - ti ro - ko Ni - to - ri e -

yi e mu gbo-gbo i-gbo ku-ro E se a-yi-pa-da i-le E fi a-won o-hun to lo ra_ si Mu o-po e

so wa E ko a-gba-do ja-de Mu o - po i - su wa E gbe won so - ri i - le Se - to ju_

won pe-lu a-bo-ju-to E so won la - ti da-gba pe-lu a-ko-ko Ni a - ko-ko kan ti o dun Ni i -

le na - a

Ni-gba ti e - ni ko - o - kan wa ba di A-gbe A - wa o le da - na sun gbo-gbo i - gbe Ni

o - ju a - ye Ko si a - je - ji To si - se lo - ko Su - gbon a - won a - ra - kun - rin a - ti a - ra - bin - rin

Refrain

Se a - jo - pin o - hun gbo - gbo Ni - to - ri e - yi e mu gbo - gbo i - gbo ku - ro E se a - yi -

pa - da i - le E fi a - won o - hun to lo ra_ si Mu o - po e - so wa E ko a - gba

42

do ja - de Mu o - po i - su wa E gbe won so - ri i - le Se - to - ju_ won pe - lu a -

bo - ju - to E so won la - ti da - gba pe -

lu a - ko - ko Ni a - ko - ko kan ti o dun Ni i - le na - a

È womú Òyìnbó
 --- Ganganran!
 Òyìnbó adètẹ̀
 --- ológòdò!
 Oníkinnín sókí
 --- Bí oróbó!

Look at white man's nose
 ---How it protrudes!
 His skin like a leper's
 --- Full of yaws!
 His thing as shrivelled
 --- Like a small bean-cake! (75).

Lyrics/Music: Performance Artistes
 Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

ABUSIVE SONG in TEGONNI

The musical score is written in 6/8 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of two staves each (treble and bass clef). The lyrics are written below the notes.

System 1:
 Treble staff: e-wo 'mu o - yin-bo o-yin-bo a - de-te o-ni ki-ni
 Bass staff: gan-gan-ran o-lo-go - do

System 2 (starts at measure 6):
 Treble staff: so - ki e - wo 'mu o - yin-bo o - yin-bo a -
 Bass staff: bi o ro - gbo gan - gan - ran

System 3 (starts at measure 10):
 Treble staff: de - te o - ni ki - ni so - ki
 Bass staff: o - lo - go - do bi o - ro - gbo

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

DANCE OF THE CRAWLING THINGS

The Chattering and the Song

Chorus: Jíjọ Ìyà ká wò' ran
Panla Sígí sàí sàí sàí
Panla!

Oní gbéraga kan, Ó ń rin òpópónà kiri
Ó ń rin òpópónà láisi bàtà lésè
Ó ń fi ìgbéraga rìn bí pe òun ló ní oòrùn
Chorus...

Kò ní se gé-je, bèẹ̀ kò ní íkúku se
Kò ní ahón láti pè fún ìkílò
Oní gbéraga yí jé Ọ̀kùn!
Chorus...

Ọ̀kùn yí, abàmì ohùn kan
Abàmì ohùn kan pèlú Ìwòntunwònsì iwò
Ohun ló sèfihàn orílẹ̀-èdè bayí
Chorus...

Lóri aláílágbàrà ẹ̀sè wa, a kosè
A yí awo wa padà bí alágemo
A dọ̀bálẹ̀ asì yadi bí ohun tí ń rákò ní
Chorus...

A tí ní àwọn òpópónà, àwọn ohun tí ń rákò
Àwọn kòkòrò ìdin tó tẹ̀riba bí ẹ̀ni àmúyẹ
A wọ ara wa lásọ̀ pèlú carapace
Chorus...

Sùgbón nínú ìkarawun wa, lẹ̀rín ẹ̀gàn wa
Lẹ̀hìn ẹ̀wù nílá gígùn wa
Lí ábẹ̀ nàá yóó fa òtító jáde
Chorus...

One haughty thing, he walks the street
He walks the street on myriad feet
And struts as if he owns the sun
chorus:

He has no bite he has no fist
He has no tongue to voice protest
This haughty thing is – a millipede!
Chorus:

This millipede, a curious thing
A curious thing of middling mien
It signifies our nation now:
Chorus:

On shaky feet we stumble on
We change our skins like chameleon
Prostrate and mute like crawling things-
Chorus:

And on the streets, these crawling things,
These cringing worms seem worthy beings;
We clothe ourselves in carapace---
Chorus:

But in our shells, behind our grins
Behind our wide embroidered gowns
Is coming the piercing knife of truth:
Chorus... (28-29.)

Lyrics/Music: Performance Artistes
Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

'DANCE OF THE CRAWLING THINGS' (The Chattering and the Song)

verse 1



o ni 'gbe-ra-ga__ kan__o'n rin o-po-po-na ki ri,__ o'n rin o - po-po-na la-i si

6



__ ba-ta__ l'e-se__ o'n fi i - gbe-ra-ga rin bi e ni pe o - un lo ni__ oo -

11



run__

12 **Chorus**



ji jo 'ya ka wo 'ran, pan-la si gi,__ sai sai pan-la__

17 **Verse 2**



ko ni se ge - je,__ bee__ ko ni i-ku - ku se__ ko ni a-hon la ti pe fun i-ki-lo

23



__ o ni 'gbe - ra - ga yi je__ o -

25



kun__

26 **Chorus**



ji jo 'ya ka wo 'ran, pan-la si gi,__ sai sai pan-la__

2

31 **Verse 3**

o - kun yi je a - ba-mi o-un kan_pe-lu i- won - tun-won-si 'wo_lo sa fi han_ o

37

ri-le 'de yi

38 **Chorus**

ji jo 'ya ka wo 'ran, pan-la si gi, sai sai pan-la

43 **Verse 4**

lo - ri a - lai-la-gba-ra e - se wa, a ko - se a yi a-wo wa pa-da bi

49

a - la - ge- mo a do-ba - le a si ya di bi o - un

53

ti'n ra ko_ni

54 **Chorus**

ji jo 'ya ka wo 'ran, pan-la si gi, sai sai pan-la

59 **Verse 5**

a ti ni_ a- won_ o-po-po-na___ a-won o'n ti'n ra ko___ a-won ko-ko-ro

64

i-din t'o te 'ri ba_ bi_ a-wo a-ra wa_ l'a-so e-ni a - mu-ye___ ca

70

ra- pace___

71 **Chorus**

ji jo 'ya ka wo 'ran, pan - la si - gi,___ sai sai

75

pan - la___

76 **Verse 6**

su-gbon ni- nu_ i-ka ra-wun wa___ le-yin e - wu nla gi- gun wa ni a-be na

81

___ y'o fa___ o - ti - to ja - de

83 **Chorus**

ji jo 'ya ka wo 'ran, pan - la si - gi,___ sai sai pan - la___

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Oya n̄ so dá lo
 Ó tún ògbóse
 Ojú kíí ríkú
 Kó tún woòrùn o
 Oya n̄rà-rèmabò
 Oya n̄ lo sílé

Oya is crossing over
 It's farewell
 The eye that sees death
 Does not see sunlight again
 Oya is going on a journey of no return
 Oya is returning home ---(91).

Lyrics/Music: Performance Artistes
 Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

DIRGE SONG

in

Many Colours Make the Thunder-King

O-ya'n so da lo, o tun di gbo -'se o, o-ju kii ri - 'ku ko tun woo-'run

o o-ya'n ra re ma bo o-ya'n lo si - le O-ya'n so da lo,

o tun di - gbo -'se o, o-ju kii ri - 'ku ko tun woo-'run

o o-ya'n ra re ma bo o-ya'n lo si - le

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

--- Nítorí nàá ní wọn sọ pé kínni orúkọ
 Àti iwònyí egbére
 Nwọn borí ibò tan
 Din- a-ling-o
 Nwọn joko ní ilé asòfin
 Ding- a-ling-o
 Gbogbo owó wa ní àwọn egbére gbésè lé
 Ding-a-ling-o

--- So said what's-her-name
 And these fairies
 They won the vote, and
 Din -a-ling-o
 They sit in parliament
 Ding -a-ling-o
 And our wealth these fairies
 impound
 Ding -a-ling-o (67).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

THE FAIRY MOTHER (Midnight Hotel)

ni-to-ri naa ni won so-pe ki-ni'o - ru-ko a-ra-bi-rin naa a-ti i-won-yi e-gbe-re
 6
 won bo-ri i-bo tan__ din-a-ling o, won jo-ko ni i - le__ a-so- fin__ din-a-ling
 11
 o gbo-gbo'wo wa l'a-won'e-gbe-re gbe - se le din-a ling o__ din-a-ling o__

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

ENTRY SONG
IN

Farewell To A Cannibal Rage

Àwa l'omọ ilẹ̀ Áfríkà
È má jẹ kó ya yín l'enu mó
Àwa ti bó asọ ẹrú wa
È wò wá, àwa lọba ọ̀la

Chorus:

Ó, gbéra dide o
Omọ Áfríkà
Ọsán ti ọ̀n o
Dira yín mú o
Gbéra dide o

We are the children of Africa
Let it surprise you no longer
We threw off our slave clothes
See, we're tomorrow's kings

Oh, stand up
Children of Africa.
The sun is up – o
Unite now – o
Stand, stand up (98).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

ENTRY SONG

in

Farewell to a Cannibal Rage

a-wa l'o-mo i-le a-fri - ca e ma je k'o - ya yin l'e-nu mo a-wa ti bo

10

a-so e-ru wa e-wo wa a - wa l'o-ba o - la
o gbe-ra di-de o

20

o-mo a-fri - ka o-san ti pon o e di ra yin mu o gbe-ra di-de o

29

a-wa l'o-mo i-le a-fri - ca e ma je k'o - ya yin l'e-nu mo a-wa ti bo

38

a-so e-ru wa e-wo wa a - wa l'o-ba o - la
o gbe-ra di-de o

2

48

o-mo a-fri - ka o-san ti pon o di ra yin mu o gbe-ra di-de o

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Èsù o, Èsù o!
Èsù O, Làáróyè
Sé ohun gbò'gbé bàbá?
Aráyé dé'ri wa mó kànga
A ó ti se kó yóo?
Àwa tí dé gbòin gbòin
Dédé eni kongun, baba o!
Èranko ò inú ibòji
Wón ra ma ko s'omi loo?
Àkèrée – ema ik'osa
Kó pò un k'orí b'oko?
Gbàwá o, wén dè simì'èdò,
Ko gbò t'eni o!

Esu O, Esu o!
Esu O, Laaroye
Father, please hear our prayers,
We're pushed down the well of despair
We long to surface again;
We have our backs pinned to the wall;
Completely lost and undone!
The mighty beasts who rule the jungle,
How can they drown at sea?
Will the crab leave his home in rivers?
And then take to the bush?
We call you, and crave your pity
Please do not shun our prayers! (31).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

ESU'S THEME SONG

in

Esu and the Vangabond Minstrels

7
13
19
23

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Aringindin and the Night Watchmen

Erin kárelé o, ko wá j'òba
 -Erin yéyé, erin yéyé
 Ìwò yí òla re
 -Erin yéyé, Erin yéyé
 Agada á má se fèrè
 -Erin yéyé, Erin yéyé
 Èjè á má se bàlà
 -Erin yéyé, Erin yéyé
 Esinsin á má se yùngbà
 -Erin yéyé, Erin yéyé

Elephant come home and wear the crown
 -Erin yeye, Erin yeye
 By this time tomorrow
 -Erin yeye, Erin yeye
 Daggers will be dancing in the air
 -Erin yeye, Erin yeye
 There'll be blood everywhere
 -Erin yeye, Erin yeye
 Hordes and hordes of house flies
 -Erin yeye, Erin yeye (185).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

FOLKLORIC SONG IN

Aringindin and the Night Watchmen
Mime of the Killing of the Elephant

6

13

19

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Another Raft

Ìtàn la mu wa
Kélétí fetí è gbọ o
Kólójú la'jú e sílẹ̀
Gbogbo èniyàn dúró kí e tètí sí'tàn wa
Kélété pètè e mọ
Ìtàn tólómi-ro-ro bá dá sílẹ̀ lálẹ̀
Ẹmá báwa kọrin lọ

We have come tonight
With an entertaining tale
Let all eyes watch, all ears listen
Everyone stop and hear our tale
Wagging tongues for once be still
When the moonlight glows like- this
and tells a story
Sing along! (1).

Lyrics/Music: Performance Artistes
Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

INTRODUCTORY SONG IN FOLKLORE FORM
in

Another Raft

7
13
19
23

i-tan la mu wa__ k'e-le - ti fe-ti e gbo o__ k'o-lo-ju la'ju e si le__ k'e-se ma se
mo n r'o-de k'e-le-te p'e-te e mo i-tan t'o - lo-mi ro ro b'a da si 'le l'a-le o - rin
ni__ i-tan la mu wa__ k'e-le - ti fe-ti e gbo o__ k'o-lo-ju la'ju e si le_
__ k'e-se ma se o - un r'o-de k'e-le - te p'e-te e mo i - tan t'o -
lo - mi ro ro b'a - da si 'le l'a - le o - rin ni_____

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Farewell to a Cannibal Rage

Chorus: Dẹ̀hìn o, símbì dẹ̀hìn!

‘Go back, Simbi, get back’

Bí m’ba dé bojì
Má m’apá fálápá
(chorus: Dẹ̀hìn o---)

Sang the Handsome man.
‘When I get to the graveyard’
I’ll return these arms to their owner

Bí m’ba dé bojì,
Má m’ẹ̀sẹ̀ f’ẹ̀lẹ̀sẹ̀
(Chorus: Dẹ̀hìn o---)

Chorus:
When I get to the graveyard
I’ll return these feet to their owner.
Chorus:

Má gbé’ rú wò
Ma wá d’òní ọ̀ba
(chorus: Dẹ̀hìn o---)

I shall then wear a tail
And become the crocodile king!
Chorus:

Bí m’ba dé’ bojì
Má m’ọ̀jú fólójú
(Chorus: Dẹ̀hìn o---)

When I get to the graveyard,
I’ll return these eyes to their owner.
Chorus:

Bí m’ba dé bojì
Bí m’orí f’ólórí
(chorus: Dẹ̀hìn o---)

When I get to the graveyard,
I’ll return this head to its owner
Chorus:

Má gbé’hìn padà
Má wá d’òní ọ̀ba
(Chorus: Dẹ̀hìn o---)

I’ll recover my teeth
And become the crocodile king! Pg 143.

Lyrics/Music: Performance Artistes
Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

FOLKLORIC SONG

in

Farewell to a Cannibal Rage

The musical score is written in 6/8 time with a key signature of three sharps (F#, C#, G#). It consists of six systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line.

1. *bi m'ba de 'bo-ji ma m'a-pa fa-la- pa_*
de-hin o sim - bi de-hin

6. *bi m'ba de 'bo-ji ma m'e-se fe-le-se_*
de-hin o sim - bi de-hin

11. *ma gbe 'ru wo, ma wa_ d'o-ni o-ba* *bi m'ba de 'bo-ji_*
de-hin o sim - bi de-hin

16. *ma m'o-ju fo-lo-ju_* *bi m'ba de 'bo-ji ma m'o-ri*
de-hin o sim - bi de-hin

22. *fo - lo - ri_* *ma gbe 'hin pa da ma*
de-hin o sim - bi de-hin

26. *wa d'o - ni o - ba*
de - hin o sim - bi de - hin

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

E jẹ́ ká yoo gbóngbó
 Ká fi pòsikà
 Tó forí jejó
 Èní gbèbù ikà
 Orí ẹ ní ó fi gbe
 E jẹ́ ká yo gbóngbó---

Let us bring out our clubs
 To deal with the wicked one
 With a head like a snake's
 Whoever comes with evil load
 Will carry it with her own head!
 Let us bring our cudgels---(102).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

PROTEST SONG

in

Yungba Yungba And The Dance Contest

e je ka yo gbon-gbo ka fi po 'si - ka to fo-ri 'je - jo e - ni gbe-bu
 8
 i-ka o - ri e ni'o fi gbe e je ka yo gbon - gbo e je ka yo
 14
 gbon - gbo ka fi po 'si - ka to fo-ri 'je - jo e - ni gbe-bu
 20
 i-ka o - ri e ni'o fi gbe e je ka yo gbon - gbo

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Women of Owu

--- wáà sùn, wáà jí
 Oò ní jòkùn oní jekòlò
 To bá délé ko bá mi kí won
 Kóopé mò ní bọ lónà o---

--- Sleep on, but you will rise again
 You'll not eat millipedes or worms
 When you get home there, say my greetings
 And tell them I am on my way (58).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Wa sun, Wa ji

wa sun wa ji o - ni j'o-kun o - ni j'e-ko-lo t'o ba de-le o ba mi ki won, ko
pe mo n-bo l'o - na o wa sun wa ji o - ni j'o-kun o - ni
j'e - ko-lo t'o ba de-le o ba mi ki won, ko pe mo n-bo l'o - na o

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Àwọn èniyàn ló wá sáyé
Táyé dùn mò wọn lára
Sèbí èniyàn ló ñgbáyé
Táyé ro fún wọn jàre
Ọba Naira
Ìwọ là ń sìn o
Má kẹhìn sí' gbà wá o
Wá pèsè S'ọjà tà wa

Some men we know today
Belle dey sweet for dem
Dem chop better so-tay
Dem mouth na money oh!
God of Naira,
We your worshippers
Beg for your favours now
Come to our stalls today

Àwọn miran wá sáyé
Wọn tòsi lo ma ni
Àwọn yẹn ó jẹ kọgbọn
P'owó, Ọba sí ní

Some others waste away
Dem die in misery!
Dem never learn at all
Na money rule de world

Ìwọ Èsù ló wá sáyé
Pèlú Oògùn orin kíkọ
Ó sí tí sèlérí
Lórí èsùn ibi kibi
Àwọn mètà wònyí,
Daákun O
Má kẹhìn sí' gbà wọn o
Wá f'èrè sọjà tà wọn

Esu, na you talk am
Say song be medicine,
You tell us make we dance
And play for all diseases;
Dis three people,
We dey beg you oh
Ask for helping hand,
Carry their problems away!

Àwọn ìjòyè ló ń fólé
Láyé Òde òní, se mò yẹn!
Torí èniyàn ó nílárí
Bí kò lè jalè o
Tani o mò p'owó lo láyé
Ajé ni iránsé rẹ,
Òfin ni!
A sì gbọdọ sá
Ká bọwọ fún!

De chiefs na dem be thieves
Nowadays no be lie!
For man wey be somebody
He find money first to steal. (58- 59)

Lyrics/Music: Performance Artistes
Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

NA MONEY RULE THE WORLD

in

Esu and the Vagabond Minstrels

verse 1



a-wone-ni-yan lo wa s'a-ye, t'a-ye dun mowon l'a-ra, se b'e-ni-yan lo'n gb'a-ye

7



t'a-ye ro funwon ja re o - ba_nai - ra i - wo_la'h sin'o_ ma ke - hin si

14



'gba wa o wa pe - se s'o - ja ta wa

17

verse 2



a-won mi ran wa s'a-ye won to si lo ma ni a-won 'yen ko je ko 'gbon

23



p'o- wo_o - ba si ni

25

verse 3



i - wo e-su lo wa s'a-ye pe lu o-gun o-rin ki ko o si_ ti se 'le-ri

31



lo-ri e-sun i-bi ki bi a - won me - ta won yi da-kun o_ ma ke - hin si

38



gba won o wa fe - re s'o - ja ta won

41 **verse 4**

a-won ijo-ye lon fo 'le l'a-ye o ni__ se mo yen__ to-ri eni-yan o ni la__ ri__

47
__ bi ko le__ ja 'le o ta ni o mo p'o-lo - wo lo l'a - ye

51
a - je ni - ran-se re, o-fin ni! a si gbo-do sa ka bo - wo fun!

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Bí ó se n̄ kòrin tí ó n̄ jó, ohun kóhun tí se ìrora,	As you sing and dance, whatever his pain
Ohunkóhun tí se ìjyà, yòó wá sópin!	Whatever his suffering, it will end!
Bí ó ba jẹ òngbẹ, a ó tẹ-lórùn	If he is thirsty, he will be satisfied.
Bí ó ba jẹ rẹ, yòó rin, ohunkóhun	If crippled, he will walk whatever
Ìrora rẹ, ìwo yòó dẹ-lara	His agony, you will relieve it
Ijó rẹ yòó ru gbogbo rẹ kúrò	Your dance will bear it all away (33).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

SONG OF SUPPLICATION

In Esu and the Vagabond Minstrels

bi o se n'ko-rin ti o n jo__ o-un k'o-un ti se i-ro-ra, o-un k'o-un ti se i-ji-ya__

7
y'o wa s'o-pin, b'o ba je on-gbe, a o te l'o- run__ b'o ba je a - ro y'o_ rin__ o-un k'o- un

13
__ i-ro ra__ re, __ i-wo y'o de l'a-ra__ i - jo__ re__ y'o ru__ gbo-gbo re ku - ro__

19
bi o se n'ko-rin ti o n jo__ o-un k'o-un ti se i-ro-ra, o-un k'o-un ti se i-ji-ya__

25
y'o wa s'o-pin, b'o ba je on-gbe, a o te l'o run__ b'o ba je a - ro y'o_ rin__ o-un k'o un

31
__ i-ro ra__ re, __ i-wo y'o de l'a ra__ i - jo__ re__ y'o ru__ gbo-gbo re ku - ro__

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Èmi n lọ láti fún yin ní agbára
 Èyí tó lè gbé yín kúrò ní ẹnì ilẹ̀
 Lọ sí ipò ẹnì n lá

I am going to give you a power
 That can raise you from dust
 Onto a throne of gold! --- (33).

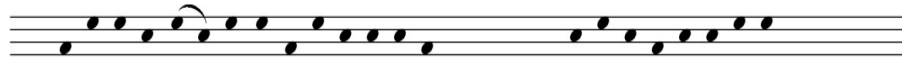
Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

‘Song of Supplication’ Esu and the Vagabond Minstrels



E - mi nlo la - ti fun yin ni a - gba - ra



E-yi to le gbe_ yin ku-ro ni e-ni i-le Lo si i-po e-ni n-la

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Once Upon Four Robbers

Refrain: Aluginrin- gbinrin!

Ìtàn mí dọ́rì ò dọ́rì
 Ò dọ́rì ò dọ́rì
 Dọ́rì ọ́lọ̀sà méréin o
 Ajijòfẹ́ apanílẹ́kún
 Àwòdì jẹun èpè
 Àrìnkò so'lé dahoro
 Rán ni sọrun àpàpàndodo

An ancient tale I will tell you
 Tale ancient and modern
 A tale of four armed robbers
 Dangerous highway men
 Free looters, source of tears
 Like kites eaters of accursed sacrifice
 Visitors who leave the house desolate
 Dispatcher of lives to heaven!

Ìtàn mí dọ́rì ò dọ́rì
 Dọ́rì ọ́lọ̀sà méréin o
 Níjọ iná ijọba jó wọn
 Ọwọ tẹ Ọgá gbogbo jàgùdà
 Ijọba wá kẹhin ẹ sókun

An ancient tale and modern
 A tale of four armed robbers
 The day government fire burnt them
 And the gang leader was caught
 And his back was turned to the sea.

Sèríyà ọta Ìbọn
 Kíbọn kíbọn titi bọn-n-bọn!
 Ha! Ènìyàn kúkú ewúré
 Ó wá dọrun àpàpàndodo
 Ikú egbére, sèríyà oró
 Sèríyà ikú ní wọn dá fun

Death of the wretched, penalty of pain
 Yes he was condemned to die
 To die brutally by bullets
 Bullets of the rattling gun!
 Ha! Man dies the death of goats
 And so to heaven by force!

Ìtàn mí dọrí, ó dọrí
Dọrí ọ́lọ̀sà mẹ́rìn o
Tí wón pàdé mí lójó kan
Ọ́jó kan, ọ́lọ̀jó n kájó,
Àti sọ pé ‘Aafa ẹ̀lẹ̀wù yẹ̀tuyẹ̀tu

Tale is about four robbers
A tale of four armed robbers
Who came to meet me one day
One day, as days pass away
And said, ‘Aafa of billowing robes!’ (19).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

SONG OF THE STORY-TELLER

(once upon four robbers)

It-an mi d'o-ri o d'o-ri o d'o-ri o d'o-ri
a-lu-gbin-rin, gbin-rin a-lu-

5

o d'o ri o-lo-sa me-rin o da no da no a-
gbin-rin, gbin-rin a-lu-gbin-rin, gbin-rin

9

ko-ni ni won a-ji-j'o-fe a-pa-ni l'e-kun
a-lu-gbin rin, gbin-rin a-lu-gbin

13

a-wo-di jeun e-pe a rin ko s'o le d'a ho ro
rin, gbin-rin a-lu-gbin rin, gbin-rin

17

ran ni s'o run a papan do do
a-lu-gbin-rin, gbin-rin a-lu-gbin rin, gbin-rin

2

21

It-an mi d'o-ri o d'o-ri o d'o ri o-lo-sa-me-rin o
a-lu-gbin rin, gbin-rin

25

n'i jo i-na i-jo-ba_ jo won o-wo te
a-lu-gbin-rin, gbin-rin a-lu-gbin-rin, gbin-rin

30

o-ga gbo-gbo ja gu da i-jo-ba wa_ ke-hin e so-kun_
a-lu-gbin-rin gbin-rin a-lu-gbin-rin

35

i - ku e gbe re se-ri-ya o - ro, se-ri-ya i - ku ni won da fun
gbin rin a-lu-gbin-rin

40

se ri ya o__ta i-bon ki bon ki bon ti ti bo - n bon Ha!_
gbin-rin a-lu-gbin-rin gbin-rin

45

e-ni-yan ku-ku e - wu-re o wa _d'o-run a-pa-pan_ do-do
a-lu-gbin- rin gbin-rin a-lu-gbin

50

It-an mi d'o-ri o d'o-ri d'o ri o-lo - sa-me-rin o
 rin gbin-rin a-lu-gbin-rin gbin - rin a

55

ti won pa-de mi l'o-jo kan o - jo kan o-lo-jo
 lu-gbin-rin gbin-rin a-lu-gbin-rin gbin-rin

60

n k'a-jo won ni af-a__ a-be__wu ye-tu
 a-lu-gbin-rin gbin-rin a-lu-gbin-rin gbin-rin

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Ìyípadà kiri
 Kí ẹ̀ sí mǎa se bí ẹní díbón
 Ọgbón ìsèlú tí sinsin yí kò yàtọ sí tí àtíjọ
 Àwọn ẹ̀niyàn tò sànjú tí wà sǎájú
 Ní kété tí ó bá dara pọ̀ mọ̀ mọ̀ wọn
 Ìwà alágbèrè ní iparí irú àwọn eni bẹ̀
 Nítorí nǎá ẹ̀ jẹ̀ ká kọ̀rin itàn wa fún yín

Turn around
 And stop pretending!
 It's as old as politics!
 Better men have come before:
 Once you join
 You'll end as a whore!
 So let'

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

THE POLITICAL PROSTITUTE (Midnight Hotel)

i - yi - pa - da ki - ri ki e si ma se bi e - ni di - bon o - gbon i - se - lu ti sin sin yi
 6
 __ ko ya to si ti a - ti jo__ a - won e - ni - yan to san - ju ti wa saa - ju ni ke - te
 11
 t'ò - ba da - ra po mo won i - wa a - la - gbe - re ni i - pa - run a - won e - ni bee -

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Wúndiá mēta ni mo bí
 Orin àti Ìlù àti ijó
 Wúndiá mēta ni mo bí
 Orin àti Ìlù àti Ijó!

Three, three daughters have I
 Song, and Drum and Dance:
 Three, three daughters have I
 Song, and Drum and Dance! (xvii-xviii)

Lyrics/Music: Performance Artistes
 Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide m.

SONG
 in

Yungba Yungba and the Dance Contest

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Yungba-Yungba and the Dance Contest

Tiwa ni o, tiwa ni!	It's for us, and it's ours!
Tiwa ni o, tiwa ni!	This business of politics- it's for us!
Òrò isèlú yí o, tiwa ni !	There's none it doesn't concern- it's for us!
Kò séni, tí kò tó sí- tiwa ni!	Nobody's wisdom surpasses the others- it's for us!
Ogbón kan kòjogbón lo- tiwa ni !	It's all about freedom- it's for us!
Òrò òmìnira ni- tiwa ni!	Trade never befits the destitute- it's for us!
Ọjà kòpé fólòsì- tiwa ni!	The stew jointly cooked is sweetest- it's for us!
Àjọse ọbẹ́ n' dún -tiwa ni!	Akara balls are fried for many mouths – it's for us!
Àdínjẹ lākàrà – tiwa ni!	I say, it's all for freedom – it's for us!
Òrò òmìnira ní se – tiwa ni!	This business of politics – it's for us!--- (27).
Òrò isèlú yíó - tiwa ni!--	

Lyrics/Music: Performance Artistes
 Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

SONG
 in
Yungba Yungba and the Dance Contest

The musical score is written in 6/8 time with a key signature of three sharps (F#, C#, G#). It consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The score includes measure numbers 7, 12, 18, and 21.

ti-wa ni o ti - wa ni ti-wa ni o ti - wa ni o - ro 'se-lu yi o,
 ti-wa ni

7
 ko se ni ti ko to si, o-gbon kan ko j'o-gbon lo o-ro 'mi-ni
 ti-wa ni ti-wa ni

12
 ra ni o-ja ko pe fo lo-si a-jo-se lo - 'be n dun a-din-jo
 ti-wa ni ti-wa ni ti - wa ni

18
 je l'a - ka - ra o - ro - 'mi - ni - ra ni se
 ti - wa ni

21
 o - ro 'se lu yi o
 ti - wa ni ti - wa ni

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Aringindin and the NightWatchmen

Kíle ñ fi ọba pè?
 --- ọba ò'ọba aláṣe-ọba
 Kíle ñ f'ọba pè?
 Ọba ò ọba aláṣe-ọba
 Ọba tó d'ádé owó

What do you take the king for?
 The king owner of Ase! – O king!
 What do you take the king for?
 The king, owner of Ase! – O king!
 The king, crowned with wealth

Ọba ò, ọba aláṣẹ-ọba
 Ọba tó wọ bàtà ilẹ̀kẹ̀
 Ọba ò, ọba aláṣẹ-ọba
 Ọba tó wọ ilẹ̀kẹ̀ iyùn
 Ọba ò, ọba aláṣẹ-ọba

The king, owner of Ase! – O king!
 The sand a leg in luxury!
 The king, owner of Ase! – O king!
 The king roped in costly beads!
 The king, owner of Ase!- O king! (182).

Lyrics/Music: Performance Artistes

Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

THE CORONATION SONG

in

Aringindin and the Night Watchmen

The musical score is written in 6/8 time with a key signature of three sharps (F#, C#, G#). It consists of six systems of music, each with a vocal line and an accompaniment line. The lyrics are written below the notes.

System 1:
 Melody: ki le n fo-ba pe | | | | |
 Accompaniment: | | | | |
 Lyrics: ki le n fo-ba pe | | | | |

System 2:
 Melody: | | | | |
 Accompaniment: o - ba o, o-ba 'la - se o - ba | | | | |
 Lyrics: o - ba o, o-ba 'la - se o - ba | | | | |

System 3:
 Melody: | | | | |
 Accompaniment: | | | | |
 Lyrics: o-ba to d'a-de o - wo | | | | |

System 4:
 Melody: o, o-ba 'la - se o - ba | | | | |
 Accompaniment: | | | | |
 Lyrics: o, o-ba 'la - se o - ba | | | | |

System 5:
 Melody: o-ba to wo ba-ta 'le-ke | | | | |
 Accompaniment: | | | | |
 Lyrics: o-ba to wo ba-ta 'le-ke | | | | |

System 6:
 Melody: | | | | |
 Accompaniment: | | | | |
 Lyrics: ki le n fo-ba pe | | | | |

System 7:
 Melody: | | | | |
 Accompaniment: | | | | |
 Lyrics: o, o-ba 'la - se o - ba | | | | |

System 8:
 Melody: | | | | |
 Accompaniment: | | | | |
 Lyrics: ki le n fo-ba pe | | | | |

System 9:
 Melody: | | | | |
 Accompaniment: | | | | |
 Lyrics: o, o-ba 'la - se o - ba | | | | |

System 10:
 Melody: | | | | |
 Accompaniment: | | | | |
 Lyrics: o - ba o, o-ba 'la - se o - ba | | | | |

System 11:
 Melody: | | | | |
 Accompaniment: | | | | |
 Lyrics: o-ba to d'a-de o - wo | | | | |

System 12:
 Melody: | | | | |
 Accompaniment: | | | | |
 Lyrics: o-ba o, o-ba 'la - se o - ba | | | | |

2

33

o - ba to wo ba - ta 'le - ke

o - ba o, o - ba 'la - se o - ba

37

o - ba to wo 'le - ke i - yun

o - ba o, o - ba 'la - se o - ba

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Àwa la lorin
 Àròròtán ki sèni àntébéjú
 Tó bá jẹ̀ tí jò
 È sún sẹ̀hìn, kí ẹ̀ wòran
 Àwa la lorin
 Tí ológosé ń fí dán
 Àwa la jó tíí
 Mú onílù sá lo sòrun

Singing is our trademark
 The Aroorotan are no pushovers
 When it comes to dancing
 Just stand back and watch us!
 We composed the songs
 That the wagtail boasts with
 And such was our dancing
 The drummer ran to heaven(to rest) (6).

Fàrán dí won lẹ̀nu
 Gbemísólá omọ̀ mi!
 Fẹ̀wà dá won lóye
 Gbemísólá omọ̀ge
 Fafẹ̀ hàn won O jàre
 Gbemísólá, O káre!

Shut them up with your style
 Gbemisola my daughter!
 Confuse them with your looks
 Beautiful Gbemisola!
 Please show your stylishness
 Well done, Gbemisola! (7).

Lyrics/Music: Performance Artistes
Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

WORK SONG IN YUNGBA YUNGBA AND THE DANCE CONTEST

10

15

a-wa la l'o-rin a-ro-ro tan ki_s'e-ni,a-ten-be-lu to ba je ti jo, e sun se - yin
ki e w'o-ran a - wa la l'o - rin ti o - lo - go - se n'fi dan
a - wa la jo ti - ti mu o - ni 'lu sa lo s'o - run

Lyrics/Music: Performance Artistes
Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

FARA DI WON LENU GBEMISOLA

7

14

20

fa-ra di won l'e - nu Gbe-mi-so - la___ o - mo. mi, f'e - wa di won l'o - ye Gbe-mi-so
la___ o-mo-ge fa-fe han won o ja-re Gbe-mi-so-la o ka re___
fa-ra di won l'e - nu Gbe-mi-so - la___ o - mo. mi, f'e - wa di won l'o - ye Gbe-mi-so
la___ o-mo-ge fa-fe han won o ja-re Gbe-mi-so-la o ka re___

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Esu and the Vagabond Minstrels

Olùfẹ́, wá gb'àkàrà
Má d'olòsì lóhùn
Wọlẹ́, kó ti' lẹkùn
Khaki toun t'agbáda
Àwọn lo jó n rin

Darling, chop akara!
Make you no mind de rumours
Shut de door and window
Khaki and Agbada
De two dey waka together

Tí khaki bá gba power
 A fẹ se bí agbádá
 Tí Agbádá bá gb' agbára
 A tún se bí sójà
 Agbára dún tàbí kòdún?
 “With immediate effect”
 “Nàá fi nawó Ìlú mi
 With immediate dispatch”
 Wọn nwọ Jet lo Mecca
 Wọn a lọ Rome fun “shoping”
 Kò ní sońjẹ lojà
 Aíye ó nílẹ gbádùn
 Wọn màá sòlú d’ahoro
 Àwọn ọ̀jẹ̀lú panságà!
 But, khaki o gba’rú è
 Àní, sójà ó gbà sé!
 Adìẹ bá bà ló’kùn tán
 Kìniúń gb’òde lẹ̀yìn ...
 Àròyẹ ní mo wárò!
 Èmi ẹ̀lẹ̀nu sọ̀bìrì
 Bí m bá dákẹ ma r’òràn!
 Olùfẹ, tilẹ̀kùn!

Khaki come to power
 And imitate Agbada!
 Agbada come to power
 He too go do like khaki
 Power dey sweet man pickin!
 “With immediate effect”
 He don chop de treasury
 “With immediate dispatch”
 He buy jet for Mecca
 Fly to Rome for shopping
 Food go dear for market
 Man go dey suffer-suffer
 Farm go dry like desert
 Still Agbada no go care
 Then Khaki go thunder
 Soldier don vex finish
 Na fowl tanda for rope
 Hunter dey for lion back---
 But, I too dey talk-talk
 With my mouth like shovel
 And I go henter for trouble
 Darling, make you shut the door! (13-14).

Lyrics/Music: Performance Artistes
Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

THE SONG OF KHAKI AND AGBADA

1

in

Esu and the Vangbond Minstrels

o-lu-fe wa gb'a - ka-ra ma d'o-lo-si lo-hun wo-le ko ti le-kun
jo mi jo jo mi jo jo mi

10

kha-ki to-un t'a -gba-da a-won lo jo n rin ti kha-ki ba gbpow-er
jo jo mi jo jo mi jo jo mi

15

a fe se bi a -gba-da t'a-gba-da ba gba'-gba-ra a tun se bi so-ja
jo jo mi jo jo mi jo jo mi

20

a-gba ra dun ta-bi ko-dun with i-mme-diate eff- ect_ lo fi na wo i-
jo jo mi jo

25

lu mi with i-mme-diate dis patch won wo jet_ lo me-cca
jo mi jo jo mi

30

won alo rome funshop-ping ko ni s'on je l'o ja ai-ye o ni le

jo jo mi jo jo mi jo

35

gba-dun won ma so' lu d'a - ho-ro aw-on o-je-lu pan - sa-ga

jo mi jo jo mi jo jo mi

40

but kha-ki o gba 'ru-e a ni so-ja o gba se a-di-e ba l'o-kun tan

jo jo mi jo jo mi jo jo mi

45

ki-ni-un gb'o-de l'e-hin a-ro-ye ni mo wa ro e-mi,e-le-nu so

jo jo mi jo jo mi jo

50

55

bi-ri bi m'ba da-ke ma - r'o-ran o-lu-fe ti 'le-kun

jo mi jo jo mi jo jo mi jo

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

Ará mi, ẹ woró tí kú fi se wá
Págà, e wojó ta wáyé wá ba!
Ẹyin le pé ka lóko ló tó
Ẹyin le pé kólóko lóyún
Ẹyin le pé kólóyún kó sò
Kólóyún sò, ká bímọ sáyé

Séyin le tún lo sílé Ikú
Séyin le pékú kó dáwa lóró
Ẹyin le dá'ná ogun sáyé
Ẹ fọmọ sòfò, so wón dì éérú

Come, see the pain they put on us
That we came to meet on earth
You taught us its right to wed,
Right too to become pregnant
And afterwards give birth
And have children on earth

Was it you also went to death?
And brought him here to strike us?
Was it you also lit the fire of war
And burnt our young to ashes? (59).

Lyrics/Music: Performance Artistes
Scored by: Yomi Daramola, Ukaewen Sunday and Tella Olajide

Ara mi e w'oro ti 'ku fi se wa

Women of Owu

a-ra mi e w'o-ro ti 'ku fi se wa pa-ya! a-ra mi e w'o-ro ti 'ku fi se wa
9 pa-ga! e wo 'ya t'a w'a-ye wa ba e-yin le pe ka l'o-ko lo to e-yin le
18 pe ka l'o-ko l'o- yun e-yin le pe k'o - lo-yun ko so k'o-lo-yun so k'a
27 bi 'mo s'a - ye s'e-yin le tun lo si 'le i - ku s'e-yin le pe 'ku ko
35 da wa l'o - ro e-yin le da 'na o - gun s'a - ye e fo-mo s'o - fo so
43 won di ee - ru a-ra mi e w'o ro ti 'ku fi se wa pa ga! e wo 'ya t'a w'a-ye
52 wa ba e-yin le pe ka l'o-ko lo to e-yin le pe ka l'o-ko l'o- yun
61 e-yin le pe k'o - lo-yun ko so k'o-lo-yun so k'a bi 'mo s'a - ye
69 s'e-yin le tun lo si 'le i - ku s'e-yin le pe 'ku ko da wa l'o - ro
2
77 e-yin le da 'na o - gun s'a - ye e fo-mo s'o - fo so won di ee - ru

© Yomi Daramola, Ukaewen Sunday and Tella Olajide

5.3 Songs: Classificatory Paradigms.

In Chapters two and three, we made clear conceptual distinctions between songs on the one hand, and chants on the other hand. Attempts were also made to explain their functions. In this chapter however, we hereby classify the the song tones and pitch patterns in order to note their paradigms of ‘Ordinary’ and ‘Intensive’ pitch patterns which are additions to their actual cultural and ideological functions.

Category	Function	Intonation (pitch)	
		Ordinary classification	Intensive classification
Panegyric songs	Eulogy/Praise	High	High-High
Folkloric songs	Didactic message	High	Mid-high
Abusive songs	Condemnation	High	High-High
Dirge songs/chants	Mourning/funeral rites	Low	Mid-low
Protest songs	Condemnation	High	High-High/Mid-high
Epic songs	Exploration of legends, myths and origin/aetiology	High	High-High
Love songs	Entertainment/emotional	Low	Mid-low
Work songs	Chauvinism/Entertainment	High	Mid-high/Middle
Political songs	Propaganda/Political education	High	Mid-High

5.4 Chants: Classificatory Paradigms.

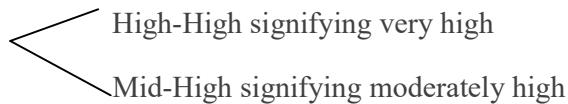
Panegyric chants	Eulogy/Praise	High	High-High
Folkloric chants	Didactic message	High	High-High
Abusive chants	Condemnation	High	High-High
Protest chants	Condemnation	High	Mid-high/high-high
Incantation chants	Invocation	High	High-High
Ifa chants	Divinatory	High	Mid-High
Epic chants	Exploration of legends, Myths	High	High-High

	and origin/aetiology		
Love chants	Entertainment/emotional	High / middle	Middle/Mid-High
Work chants	Chauvinism/Entertainment	High	Mid-High
Political chants	Propangada/Political education	High	Mid-High

In the twelve selected plays, the songs have been classified into nine paradigms. They are: panegyric, folkloric, abusive, dirge, protest, epic, love, work and political. The functions of these categories of songs in Femi Osofisan's plays are as follow : panegyric songs are for eulogy or praise; folkloric songs are to pass didactic message; abusive songs are for condemnation of bad behaviour; dirge songs/chants are for lamentation; mourning and funeral rites; protest songs are for condemnation of evils or oppression; epic songs are for exploration of legends; myths and aetiology; love songs are for entertainment or to arouse emotion; work songs are rendered for chauvinism and entertainment purposes while political songs are tools for propanganda and political education.

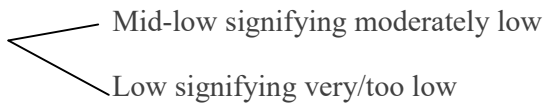
On the other hand, chants as manifested in the twelve selected plays have been classified into ten paradigms. They are: panegyric, folkloric, abusive, protest, incantation, Ifa, epic, love, work and political. The playwright has not deployed chants in these plays for merely aesthetic reasons. They, therefore serve various purposes. For instance, panegyric chants are for eulogy or praise; folkloric chants are for didactic message; abusive chants are for condemnation of bad behaviour; protest chants are for condemnation of evils or oppression; incantation chants are for invocation; Ifa chants are for divination; epic chants are for exploration of legends; myths and aetiology; love chants are for entertainment or to arouse emotion; work chants are rendered for chauvinism and entertainment purposes while political chants are tools for propanganda and political education.

In the intensive classification, we have:

High Pitch 

- High-High signifying very high
- Mid-High signifying moderately high

Middle Pitch - Not too high or too low

Low Pitch 

- Mid-low signifying moderately low
- Low signifying very/too low

Examples of high -high pitch level

'Esu's theme song' in *Esu and the Vagabond Minstrels*

Èsù o, Èsù o!	Esu O, Esu o!
Èsù O, Làáróyè	Esu O, Laaroye
Sé ohun gbò'gbé bàbá?	Father, please hear our prayers,
Aráyé dé'ri wa mó kànga	We're pushed down the well of despair
A ó ti se kó yóo?	We long to surface again;
Àwa tí dé gbòin gbòin	We have our backs pinned to the wall;
Dédé eni kongun, baba o!	Completely lost and undone!
Eranko ò inú ibòji	The mighty beasts who rule the jungle,
Wón ra ma ko s'omi loo?	How can they drown at sea?
Àkèrée – ema ik'osa	Will the crab leave his home in rivers?
Kó pó un k'orí b'oko?	And then take to the bush?
Gbàwá o, wén dè simi'èdò,	We call you, and crave your pity
Ko gbò t'eni o!	Please do not shun our prayers! (31).

2. Dirge chants in *Yungba-Yungba and the Dance Contest*.

Àrá sán pàràrà	Lightning strikes suddenly
Gérí òpẹ sọ nù o	And beheads the palm tree
Ládúrú Igbó kíkún	Right in the thick forest
Ládúrú Igbó kíkún	Right in the thick forest
Níbẹ làtòrì	Where the atori plant
Níbẹ larère wà	And the slender arere stand
Tí ò pa wón lára---	Without any mishap--- (104).
Erún gbẹ, gbẹ, gbẹ	The drought strikes so severely
Gbájànakú lulẹ o	It fell the Mighty elephant
Ládúrú igbó nílá	Right in the thick forest
Ládúrú igbó nílá	Right in the thick forest
Níbẹ ní ijápá	Where the tortoise
Níbẹ ní igbín wà	And the tiny snail stands
Tí ò mu wón lómi	Without any mishap (106).

3. Protest song in *Yungba-Yungba and the Dance Contest*.

E jẹ ká yọ gbòngbò	Let us bring out our clubs
Ká fi pòsikà	To deal with the wicked one
Tó forí jejò	With a head like a snake
Èní gbèbù ikà	Whoever comes with evil load
Orí è ní o fi gbe	Will carry it with her own head!
E jẹ ká yo gbòngbo- - -	Let us bring our cudgels - - -(102).

Mid-high Pitch Level

1. 'The Coronation Song' in *Aringindin and the NightWatchmen*.

Kílẹ́ n fí ọba pè?	What do you take the king for?
--- ọba ò'ọba aláṣe-ọba	The king owner of Ase! – O king!
Kílẹ́ n f'ọba pè?	What do you take the king for?
Ọba ò ọba aláṣe-ọba	The king, owner of Ase! – O king!
Ọba tó d'ádé owó	The king, crowned with wealth
Ọba ò, ọba aláṣe-ọba	The king, owner of Ase! – O king!
Ọba tó wọ bàtà ilẹ̀kẹ̀	The sand a leg in luxury!
Ọba ò, ọba aláṣe-ọba	The king, owner of Ase! – O king!
Ọba tó wọ ilẹ̀kẹ̀ iyùn	The king roped in costly beads!
Ọba ò, ọba aláṣe-ọba	The king, owner of Ase!- O king! 182).

2. Panegyric chants for Moremi in *Morountodun*.

Mọremí o!	Hail Moremi!
Èbọ dèdè tí bẹkú	The huge sacrifice that wards off death
Èsè dèdè tí bàrùn	The offering that prevents diseases
Ìkòyí rógun rílẹ̀ torí bogun	Like the Ikoyi, you fearlessly faced battle
A gbón bí asarun	
A láyà bí iko	
Mọremí a forí lakú	Moremi!
Káyé ó la rójú	You dared death to bring peace to the world
Ó fàyà rángun	You braved war
Kílẹ̀ Ifẹ̀ ó le tòrò	That Ile-Ife might be peaceful
Ohun rere ò ní gbé o	No kind deed is ever forgotten
Mọremí dorò, Ó dòrisà	Moremi has become a deity to my father
Mọremí doòrùn	Moremi, like the sun
Ó mú yan-yan!	You shine so brightly! (40).

3. Incantation chants in *Another Raft*.

Iná gbé'nú igbó	Flame tree lives in the forest
Iná yo réré	And is still conspicuous
Àràbà gbò'kè odò	Araba in the dense riverside
Àràbà yo rẹ̀rẹ̀	And it prospers
Bí a bá jiyà ribiribi	Without great suffering
A ò lé ko'gbón ribiribi	We cannot acquire great wisdom
Ikú gbàgbé mí lòní	Death, forget me today
À-lo-àípadà---	Journey of no return - - - (81).

Middle pitch level examples:

1. Folkloric song in *Aringindin and the NightWatchmen*.

Erin kárelé o, ko wá j'oba	Elephant come home and wear the crown
-Erin yéyé, erin yéyé	-Erin yeye, Erin yeye
Ìwò yí òla re	By this time tomorrow
-Erin yéyé, Erin yéyé	-Erin yeye, Erin yeye
Agada á má se fèrè	Daggers will be dancing in the air
-Erin yéyé, Erin yéyé	-Erin yeye, Erin yeye
Èjè á má se bàlà	There'll be blood everywhere
-Erin yéyé, Erin yéyé	-Erin yeye, Erin yeye
Esinsin á má se yùngbà	Hordes and hordes of house flies
-Erin yéyé, Erin yéyé	-Erin yeye, Erin yeye (185.)

2. 'Song of the Story-teller' in *Once Upon Four Robbers*.

Refrain: (To be sung after each line)

Aluginrin – gbinrin!	
Ìtàn mí dorí o dorí	An ancient tale I will tell you
O dorí o dorí	Tale ancient and modern
Dorí olósà mērin O	A tale of four armed robbers
Danan-danan akoni ni won	Dangerous highway men
Ajijofé apanilékún	Free booters, source of tears
Àwòdì jẹun èpè	Like kites, eaters of accursed sacrifice
Àrìnkò s'olé dahoro	visitors who leave the house desolate
Ràn ní s'òrun àpàpàndodo---	Dispatchers of lives to heaven! - - - (19).

3. Dirge chants in *Aringindin and the NightWatchmen*.

Èyèlé sún l'órùlé o	The pigeon sleeps on the roof top
Chorus: págà, àkùkọ kọ kọ tí tí kọ	-Sadly, the cock crows and crows
Ọdẹ toko ẹgàn wó	The hunter falls in the forest
Chorus: págà, àkùkọ kọ kọ tí tí kọ	-Sadly, the cock crows and crows
Èranko dákẹ lólóló	All the animals are hushed
Chorus: págà---	-Sadly, the cock crows and crows
È b'ègà kó sàròyè o	Plead that the weaverbird resumes its chatter
Págà---	-Sadly, the cock crows and crows
Àdògán wọsọ erùpè	The heart wears a robe of sand
- Págà	-Sadly, the cock crows and crows
Ewúro ko isaàsùn	The ewuro vegetable scorns the cooking pot
-págà ---	-Sadly, the cock crows and crows
Èbè kó, má yàgàn o	Plead that the ridge be not barren of seed
- Págà---	-Sadly, the cock crows and crows
Igí yè lenu èbiti	The spring loosens in the rabbit-trap
- Págà ---	-Sadly, the cock crows and crows
Ládugbó denu bolẹ	Our pot is now overturned
- Págà---	-Sadly, the cock crows and crows
Àkùkọ kọ, igí wó lulẹ	The cock crows, the big tree is fallen
Àkùkọ kọ kọ kọ tí tí kọ!---	Oh the cock crows and crows---(168).

Low pitch level examples:

1. Mid-low pitches level examples:

Dirge chants in *Tegonni: An African Antigone*

Ó lọ-o-o	He's gone
Adélórò lo-o	Adeloro is gone
Ódigbéré o e-e-e	Farewell to you
Sùn-un re,	Sleep in peace
Omọba sùn-un re	Prince, sleep well
Ó dàrinnàkò o!	Till the next world
Ó lọ -o	He's gone
Yé-è, yé-è, ó lo !	Oh alas, he's gone!
Ó digbéré	He has departed
Ọrun àrè-ma-bọ-o	To heaven of no return
Ó lọ-o-o	He has gone
Adélórò lọ-o	Adeloro has gone
Ó digbéré o e-e-e-	Farewell to you (68).

Dirge chants in *Farewell to a Cannibal Rage*.

Ikú dóró o	Death has brought grief
Ikú máá kikanjú lọ, yépà!	Has taken the brave one away,
Ikú dóró o	Death has brought grief
Ikú ò nítijú o!	Death has no shame!
Gbèsè, gbèsè	A debt, it's a debt
Ni òrò ikú	This pain of death Alas!
Kò seńi tí ò ní san o	No one will escape paying
Tó bá yá	When the time comes.
Ikú dóró o	Death has brought us pain
Ikú má akikanjú lọ	Has taken away the brave one,
Yéèpà!	So tragically! (163).

Panegyric chants for Aderogun in *Women of Owu*

Omọ mí Adérógun	My son, Aderogun!
Ó wá di baba mí lóní	You become my father today!
Tó ba délé ko bámi kí wọn:	When you get home, give them my greetings:
Adérógun, òkíkí Olú	Aderogun, brave one
Ó digbéré, Ó dàrinnàkò!	Farewell, till we meet again!
Omọ Jagunmólú	Son of the warrior Jagunmolu
Omọ Ará òwu Òjógèdèngbé!---	Offspring of Owu's ancestors
Omọ Jagun májalè	Son of warrior, don't steal
Míra-milè má milé ebí	Shake men, shake the earth, but not in-laws
Èbí eni ní gbé ní ga!	For in-laws dignify us!- - (59).

Low pitch level examples:

1. Ifa chants in *Another Raft*

Ó fi kòkò débi mólè Bàbá wa fi kòkò débi mólè A ò kú mó Ifá! Ifá! Òrìsà fikòkò débi mólè Kí n lájé – Ifá! Ifá!	He covers evil with a pot Father covers evil with a pot We will not die- Ifa! Ifa! Orisa covers evil with a pot I will prosper- Ifa! Ifa!
Ikú wólé ó ráwo Pirigidi Aìsán wólé ó ráwo Pirigidi---	When he comes calling Death shall meet the diviner Illness meets the diviner Pirigidi... (51-52)

2. Ifa chants in *Farewell to a Cannibal Rage*.

Ifá, tejú mọ mi Ó wòmí ree èjì koko ñwòrì Nígba tí ó báá tejú mọ ẹrú Ẹrú á dọba	Ifa, fix your eyes on me And look me well. For when you fix your eyes On a poor slave, the slave becomes king. (137)
------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------

Songs and chants are generally embedded with repetition, variation and extemporization. They are orally transmitted and easily committed to memory as a result of the short length and method of transmission. The pitch of African songs and chants mostly depend on tuning of each singer, performer or performing group. The tuning depends on the voice quality of the singer or the soloist who leads a performance and the performers' capabilities hinged on the areas and locations where a performing group exist. Pitch levels and tonal ranges of performers differ according to areas and locations they belong to. For instance, there are areas noted for singing in sonorous high-pitch voices while in some areas the standard of voices quality is the opposite. It is important to emphasize that no folksong has a fixed pitch since they are not originally scored; the pitch is usually determined by the singer. Songs and chants in this thesis are scored for the sake of analysis.

The structure of these songs melodies allows for great flexibility in the choice of intervals and melodic patterns. Another important issue is that of vocal techniques. African songs and chants require audience participation. There must be synergy between the performer and the audience for a good result. Hence, the soloist, the chorus or the performer and the instrumentalist (if available) must work in harmony towards achieving a good musical blend and performance situation. African songs are antiphonal in nature in which the chorus or choir responds to the soloist's call. Another technique is that of the soloist sings a

whole verse of a song before the chorus repeats same exactly as the soloist presents it. Also, the soloist may start with solo, move on to one form, call and response or solo and chorused refrain. The chorus waits patiently in readiness to cue in, at the appropriate point in time.

Shifting tonality is one of the characteristics of African songs. The practice is usually based on two principles namely large and small intervallic tonal shifts. Though, there are tonal shifts from a fixed pitch to the fifth, fourth or third steps but the commonest type is based on more or less adjacent notes. It has been discussed earlier that some performances are quite long as uninterrupted songs with or without the same rhythmical structure. They can be successfully combined to create larger forms of the usual short forms on which they are based.

During the course of this research, the oral performance artistes recorded for the selected songs and chants in Femi Osofisan's drama tends to observe the tonal shifting as explained above. The oral performance artistes during the recording process were moving from one song to another. Also, it is expedient to note that not all songs use the same modes. Even those that do, have remarkable differences in the ambit of their melodies, depending on the nature of the texts. Therefore, the combination of a song that within the ambit of a fifth with another with the ambit of an octave or more does demand some readjustment which enables him to cope with the tonal ranges.

Another issue to be discussed is that of correlation between speech and melodic contour. Many African songs conform to the principles guiding the relationship between speech-tone and melody. For instance, the Yoruba language from which Femi Osofisan imbibes or incorporates his societal oral tradition into drama. The Yoruba language has tonal levels. These tonal levels are referred to be low (do '˘'), mid (re '- ' or no sign) and high (mi ' / '). However, we have languages in some tribes having more than three tonal levels while some have just two tonal levels. The Zulu language as example, it has two tonal levels – high and low.

In this research, we have identified the pitch levels or tones thus:

Low ---- do---- (\)

Mid ---- re ---- (- or no sign)

High ---- mi ---- (/)

A word could have many meanings depending on its intonation application, and of course, its function in a sentence. This is very important when considering Yoruba language as a tonal language with word-play which involves symbolism. For instance, incantation chants in *Another Raft*.

Iná gbé'nú igbó	Flame tree lives in the forest
Iná yo réré	And is still conspicuous
Àràbà gbò'kè odò	Araba in the dense riverside
Àràbà yo rẹ̀rẹ̀	And it prospers
Bí a bá jiyà ribiribi	Without great suffering
A ò lé kọ'gbón ribiribi	We cannot acquire great wisdom
Ikú gbàgbé mí lóní	Death, forget me today
À-lo-àípadà---	Journey of no return - - - (81).

In lines two and four, we have the same word 'rere' but with different intonations which otherwise resulted to different meaning. In line two, we have 'réré' with high tone meaning to be conspicuous. In line four, we have 'rẹ̀rẹ̀' with low tone meaning to be brightening. No wonder Olatunji (2005:3) opines that "since a poem employs the patterns of its language of composition for its literary effects, any meaningful discussion of the poem must take the structural patterns of that language into consideration". Also, Beier and Gbadamosi (1959) observes that Yoruba poetry classification may not be strictly attached to the contents or the structure but by the group of people to which the enchanter belongs and the performance technique of recitation or modes of vocalisation which the performer employs. Some poetic forms are recognised in accordance to the musical mode of performance. For instance, each of these poetic forms has its peculiar musical features in affinity to one of the divinities and devotees.

CHAPTER SIX

6.0. Summary and Conclusion

6.1. Summary.

In this work, we have explored a wide range of issues bordering on Osofisan's use of songs and chants, as a multimedia device to reinforce the twin dimensions of ideological and aesthetic message in his plays that are selected for this research. Songs and chants are composed, arranged, performed and preserved or transmitted from generation to generation through oral traditions by the African people. This implies that songs and chants were unwritten before they later become multimedia aesthetic tools that are incorporated into the modern literary writers' techniques. Theatre critics have examined history, myths, legends and heroic deeds as topical issues in the plays of Osofisan without in-depth exploration of multimedia role of songs and chants with respect to class consciousness. Many African playwrights such as Femi Osofisan are fond of infusing songs and chants into their various plays for the purpose of in-depth documentation of their societies' happenings. Osofisan has succeeded in making his plays inherently musical in nature and he even couched his titles to reflect songs. His vast knowledge of the musicological know-how is manifested in his plays' titles such as *Morountodun*, *The Chattering and the Song*, *Yungba Yungba and the Dance Contest* and many others, to facilitate easy understanding of his intended message, mood and the aesthetic or cultural values being projected. In order to facilitate easy understanding of the message and to sustain the mood has necessitated for songs and chants' notation. Also, the issue of shifting tonality is one of the basic features of African songs. The oral performance artistes who voiced or recited the selected songs and chants for notation and intonation observed the tonal shifting from one song or chant to another without giving room for loss of the intended message, mood and aesthetic or cultural values in Femi Osofisan's plays.

This study has explored Osofisan's selected plays, and how Osofisan's songs and chants as oral aesthetics are integral to, and play significant role in expressing his ideas, visions and criticism on social, political and cultural issues. Osofisan's theatrical style, like those of all other African playwrights, is derived from the oral narrative traditions such as songs, chants, incantation, music, poetry and dance for social transformation and with the main thrust "of captivating audience, retention of audience and transfer of cognitive experience to the audience" (Sekoni,1990:139). Songs and chants in Osofisan become a

multimedia aesthetic used by many African playwrights to project African history, beliefs, norms and values, myths, rituals and ceremonies to portray their existence, feelings and experiences. These are mostly articulated in metaphors, allegories and at times coded in innuendos for the purpose of self-consciousness and self-realisation capable of contesting any form of oppressive practices and concepts.

This research demonstrates how songs and chants serve as tools that a playwright can use to delve into African history, myth, legend and that of heroic deeds. The use of songs and chants by many African playwrights helps in identity affirmation and traditional exploration through content and literary inventions capable of forming the paradigms for African writers' ideology and scholarship for both African and Western literary milieu. The use of songs and chants as multimedia aesthetics is capable of performing utilitarian functions of warning, interpreting of stories, traditional rites, psycho-therapy, resistance against oppression, as well as vehicle for communication, propaganda, political pressure, and political education. The use of songs and chants has also helped in affirming utilitarian function of drama and theatre in the society with the main thrust of emancipation of the people from any form of problems such as cultural differences, gender issues, social stratification, politics, neo-colonialism, economy and corruption.

In chapter one, we affirmed the existence of oral forms of literature before the emergence of printed literature, which is meant for the projection of Africans' ways of life, emotions, aspirations and hopes as manifested in their communal nature and performance. We traced the origin of the word ideology in relation to literature. It was deduced that both literature and ideology deal with the imaginary state in which an individual experience the real world. In order to let the audience or reader share mutual understanding, many African playwrights use multi-media aesthetic forms such as songs, chants, story-telling, riddles, proverbs, music and dance to project their sociocultural background, ideas and visions. The study has examined Osofisan's sociocultural background as manifested in his selected twelve plays to project his themes through songs and chants.

Chapter two delved into theoretical review of the concept ideology. A literary writer is writing for his society to share a common world-view, experience, values and beliefs. The perception of ideology by an individual makes him or her to conform with society naturally rather than with how society is constructed. The study equally examined the significance of songs and chants to be the indirect means of communicating with someone in power or

between the proletariat and the bourgeoisie. Marxist literature is to defend the cause of the oppressed by seeking the transformation of the existing socio-political and economic structures with a view to creating an egalitarian society where the ideal reigns supreme.

In chapter three, the study through songs and chants multimedia aesthetics analysed the twelve plays of Osofisan to project Nigerian or African cultural renaissance, political and ideological commitment and post-independence disillusionment. Hegel's dialectical approach for example developed a contradiction to make people of the society realise what they were and what they thought they could be. The resolution of this contradiction forms the basis for an individual's awareness to assert his or her place in the spirit of the society. The individual in the society must collaborate together to be able to realise their ultimate fulfilment through collective responsibilities. Hegelian and Marxist canons' postulation centres on both theoretical and practical thoughts which emphasise individual's consciousness and the relationship between thought and action. These are capable of bringing about a new social order and orientation through a revolutionary re-interpretation of history, myths and legends as represented in the selected plays of Femi Osofisan.

Chapter four examined songs and chants as multimedia aesthetics and the Nigerian philosophical context. Osofisan uses songs and chants oral aesthetics to frame a relationship between socio-political power and the ideological social conflict capable of emanating in the society. The study equally explored Osofisan's ideology not to ally with men against the women but to make women to collaborate with men in the process of making society to be egalitarian where people have equal opportunities.

Chapter five examined the critical discourse in Osofisan's twelve plays as he uses imagery and idioms that are peculiar to African oral tradition. Osofisan's use of songs and chants multimedia aesthetics in many of his plays incorporates imagery, proverbs and rhythmic pattern of Yoruba language into the English language. Songs and chants in Osofisan's plays are rhythmically and musically patterned to project the Yoruba cultural heritage that is embedded in the language of their people.

6.2 Conclusion.

This research has explored Osofisan's usage of oral aesthetics in his plays, as he projects his ideas, visions and criticism on social, political and cultural issues through the multimedia aesthetic forms of songs and chants. Osofisan's theatrical style, like other African

playwrights, is derived from the oral narrative traditions such as songs, chants, incantation, music, poetry and dance, for social transformation and with the main thrust of ‘captivation of audience, retention of audience and the transfer of cognitive experience to the audience’ (Sekoni, 1990:140). Songs and chants multimedia aesthetics are for the projection of African history, beliefs, norms and values, myths, rituals and ceremonies in depicting their existence, feelings and experiences. The projections are usually articulated in metaphors, allegories and at times coded in innuendos and allusions geared towards criticism of injustice and corruption, demystification of evils, and capable of contending any form of oppressive practices and concepts.

Osofisan’s use of songs and chants in the selected plays aesthetically reveal post-independence disillusionment, squalor, corruption, injustice and historical reconstruction. Songs and chants constitute indirect means of communication with those in power, as well as appealing to the sensibilities of the oppressed through self-consciousness and self-realisation. The study analysed the plays focusing on social reconstruction, stage craft and contextual psycho-cultural pedagogy, and explore the amoral political system on which both the Nigerian and African democratic institutions lean. This system lacks fiscal propriety as Osofisan reveals squalor, misery and poverty among the governed. Osofisan’s plays are a replica of contemporary plays, which depict the undaunted struggle for the emancipation of the down trodden people from oppression, injustice and exploitation. The research explores that revolution is as a result of exploitation, oppression and inhumanity to man. No wonder Paul Freire observes that:

Violence is initiated by those who oppress, who exploit, who fail to recognise others as persons-not by those who are oppressed, exploited and unrecognised. It is not the unloved who initiate disaffection, but those who cannot love because they love only themselves. It is not the helpless, subject to terror, who initiate terror, but violent who with their power create the concrete situation which begets the ‘rejects of life’. It is not the tyrannized who initiate despotism, but the tyrants. (1970:41).

In Osofisan’s plays, the use of songs and chants as multimedia aesthetic affirms African tradition and the inter relationship between the artistes and the audience. Sound devices such as alliteration and onomatopoeia in Osofisan’s songs and chants oral aesthetics are meant to reinforce meanings in accordance to their sounds, and to project Yoruba language as a tonal language and highly musical in nature. Idioms and imageries in Osofisan’s songs and chants

multimedia aesthetics are used to reflect the Yoruba cultural heritage that is embedded in the language of his people.

African audiences do not want to be passive. Oral tradition provides them with the direct means of vicarious participation in the production. They react to lines, often join in the songs, repeat dialogues, and move in the rhythm to the action on stage (Adedeji, 1971:141).

Osofisan metaphorically projects his philosophy of self-consciousness and self-realizations capable of contesting any form of oppressive practices and concepts, as he deploys songs and chants oral aesthetics to depict class consciousness in his plays. No wonder Bertolt Brecht affirms the role of a literary writer that:

---we shall use every means old and new, tried and untried, derived from art and elsewhere, to render reality to men in a form they can master (1977:81).

In the twelve selected plays, the songs have been classified into nine paradigms. They are: panegyric, folkloric, abusive, dirge, protest, epic, love, work and political. The functions of these categories of songs in Femi Osofisan's plays are as follow : panegyric songs are for eulogy or praise; folkloric songs are to pass didactic message; abusive songs are for condemnation of bad behaviour; dirge songs/chants are for lamentation; mourning and funeral rites; protest songs are for condemnation of evils or oppression; epic songs are for exploration of legends; myths and aetiology; love songs are for entertainment or to arouse emotion; work songs are rendered for chauvinism and entertainment purposes while political songs are tools for propaganda and political education.

On the other hand, chants as manifested in the twelve plays have been classified into ten paradigms. They are: panegyric, folkloric, abusive, protest, incantation, Ifa, epic, love, work and political. The playwright has not deployed chants in these plays for merely aesthetic reasons. They, therefore serve various purposes. For instance, panegyric chants are for eulogy or praise; folkloric chants are used to pass didactic messages; abusive chants are for condemnation of bad behaviour; protest chants are for condemnation of evils or oppression; incantation chants are for invocation; Ifa chants are for divination; epic chants are for exploration of legends; myths and aetiology; love chants are for entertainment or to arouse emotion; work chants are rendered for chauvinism and entertainment purposes while political chants are tools for propaganda and political education.

The research demonstrates how songs and chants, as multimedia aesthetic devices serve as tools that a playwright can use to explore African history, myths, legends and that of heroic deeds. The projection of sociocultural background, ideas and vision by many African playwrights and dramatists through the content and literary invention of songs and chants are capable of forming the paradigms for the ideology of African playwrights and serving as scholarship in both African and Western literary milieu.

REFERENCES

- Abrams, M.H.A. 1988. *A glossary of literary terms*. New York: Holt, Rinehart and Winston Inc.
- Abubakar, A.S. 2003. Ideology in modern African drama. *Criticism, theory and ideology in African literature*. Olu Obafemi. Ed. Ilorin: Haytee Press Ltd. 69-83.
- _____ 2006. A critical study of revolutionary dialectics and context in Osofisan's drama. A Ph.D Thesis submitted to the Department of English, University of Ilorin, Nigeria.
- _____ 2007. Traditional aesthetics and multi-media device in contemporary African literature. *Critical perspectives on English language and literature*. O.Obafemi, G.A.Ajadi and V.A.Alabi Eds. English Department, University of Ilorin. 220-228.
- Achebe, C. 1978. Commitment and the African writer. *Reading in African humanities*. Ogbu.U.Kalu Ed. Enugu: Fourth Dimension Publishers Ltd.
- Adedeji, J.A. 1971. Oral tradition and the contemporary theatre in Nigeria. *Research in African Literatures*, Vol. 2, No2, Fall.
- Adedeji, J.A. and Ekwuazi, H. 1998. *Nigerian theatre: Dynamics of a movement*. Ibadan: Caltop Publications Ltd.
- Ademeso, A. A. 2011. Metaphor in the drama and theatre of Femi Osofisan. A Ph.D Thesis submitted to the Department of Theatre Arts, University of Ibadan.
- Agu, D.C.C. 1999. Form and analysis of African music. Enugu: New Generation Books.
- Ajadi, G.A. 2007. African oral literature: definition, theory and taxonomy. *Critical perspectives on English language and literature*. O.Obafemi, G.A.Ajadi and V.A.Alabi Eds. English Department, University of Ilorin.
- Akporobaro, F.B.O. 2006. *Introduction to African oral literature. A literary-descriptive approach*. Lagos: Princeton Publishing Company.
- Althusser, L. 1971. Ideology state apparatus. Lenin and philosophy and other essays. New York/ London. Monthly Review Press.
- Amuta, C. 1989. *The theory of African literature: implications for practical criticism*. London: Zed Books Ltd.
- Amos, B. 1971. Toward a definition of folklore in context. *Journal of American Folklore*.
- Anadolu- Okur, N. 1998. Ritual, tradition and reconstruction in contemporary Nigerian drama: Femi Osofisan and Tess Onwueme a dramatic analysis in Afrocentricity. Paper presented at the Sixth Annual African Studies

Consortium workshop, October 2nd, 1998. University of Pennsylvania-African Studies centre.

Akpabot, S.E.1981. Musicological approach to Efik / Ibibio oral poetry. *Oral poetry in Nigeria*. Uchegbulam Abalogu, Garba Ashiwaju and Regina Amadi-Tshiwala Eds. Lagos: Emaconprint Ltd. 86-95.

Ashcroft, B. et al 1998. *The empire writes back: theory and practice in post-colonial literatures*. London and New York: Routledge.

Awodiya, M.P. (ed). 1993. *Excursions in drama and literature: Interviews with Femi Osofisan*. Ibadan: Kraft Books Ltd.

_____ 1995. *The drama of Femi Osofisan: A critical perspective*. Ibadan: Kraft Books Limited.

_____ 1997. *The drama of Femi Osofisan: A critical perspective*. Ibadan: Kraft Books Limited.

Awolalu, O.1981. *Yoruba beliefs and sacrificial rites*. U.K.: London

Azeez, T. 2012. War, history and literature: A symbiotic exploration. *Critical perspectives on language, literature and communication studies: Festschrift in honour of Siyan Oyeweso*. Babalola, E.T and Azeez, T. Eds. Ile-Ife: Obafemi Awolowo University Press. 127-140.

Balogun, J. 2007. Approaches to modern literary theories. *Critical perspectives on English language and literature*. O.Obafemi, G.A.Ajadi and V.A.Alabi. Eds. English Department, University of Ilorin. 197-205.

Ball, T. 1991. History: Critique and irony. *The Cambridge companion to Marx*. T. Carver. Ed. Cambridge University Press. 124-142.

Barry, P. 1995. *Theory; An introduction to literary and cultural theory*. Manchester: Manchester University Press.

Beier, U and Gbadamosi, B. 1959. *Yoruba poetry*. Ibadan: Government Printers.

Boal , A. 1979. *Theatre of the oppressed*. New York: Urizen Books.

Brecht, B. 1977. Aesthetic and politics: Debates between Ernst Block, George Lucas, Bertolt Brecht, Water Benjamin, Theodore Adorno. London: New Left Books.

_____ 1961. *The Caucasian chalk circle*. New-York: Grove Press.

Dandatti, A. 1981. Oral composition: A historical appraisal. *Oral poetry in Nigeria*. Uchegbulam Abalogu, Garba Ashiwaju and Regina Amadi-Tshiwala. Eds. Lagos: Emaconprint Ltd. 18-35

- Dasylyva, A. O. Ed. 2003. *Dapo Adelugba on theatre practice in Nigeria*. Ibadan: Cultural Studies Group.
- _____ 2004. *Studies in drama*. Ibadan: Stirling-Horden Publishers (Nigeria) Limited.
- Dasylyva, A.O. and Jegede,O.B. 2005. *Studies in poetry*. Ibadan: Stirling Horden Publishers (Nig.) Ltd.
- Dunton, C. 1992. *Make man talk true: Nigerian drama in English since 1970*. London: Hanzzel Publishers.
- Eagleton, M. 1986. *Feminist literary theory: A reader*. U.S.A: Blackwell Publishers.
- Eagleton, T. 1976. *Marxism and literary criticism*. London: Methuen and Co Ltd.
- _____ 1984. *Literary theory: An introduction*. Minneapolis: University of Minnesota Press.
- El Saadawi, N.1983. *Woman at point zero*. London: Zeb Books Ltd.
- Fairclough, N. 1989. *Language and power*. New York: Longman.
- Falola, T.1997. Yoruba writers and the construction of heroes. *History in Africa*. 24: 157-175.
- Fasan, R.O. 2012. The alter/native songs of Odamolugbe. *Critical perspectives on language, literature and communication studies: Festschrift in honour of Siyan Oyeweso*. Babalola, E.T and Azeez, T. Eds. Ile-Ife: Obafemi Awolowo University Press. 153-159.
- Fatoba, F. 1982. A critical analysis of Femi Osofisan's ten plays. A Ph.D Thesis submitted to the Department of Theatre Arts. University of Ibadan.
- Faseke, M. 1998. The role of women in traditional Yoruba society: A review of culture and society in Yorubaland. Ogunremi Deji and Adediran Biodun. Eds. Ibadan: Rex Charles in Association with Connel Publications .149-154.
- Fashina, N. O. 2005. Lit-orature development, world peace and the challenges of literary theory/ criticism. *Journal of the Nigeria English Studies Association*. Volume 11, Number 1. 101-113.
- _____ 2007. The inscription of virtual satire in selected drama texts from Anglophone West Africa. *African Journal of Educational Research* Vol. 11 Nos 1&2. Department of Teacher Education, University of Ibadan. 118-127.
- _____ 2008. Post-colonial reading strategies and the problem of cultural meaning in African /black literary discourse. *The Journal of Pan African studies*. 2.5. 60-77.
- Finnegan, R.1983. *Oral literature in Africa*. Nairobi: Oxford.

- Frank, K. 1984. Feminist criticism and the African novel. *African literature today*. London: Heinemann.
- Freire, P. 1970. *Pedagogy of the oppressed*, translated by Myra Bergman Ramos. New York: The Seabury Press.
- Garuba, H. 1997. The album of the midnight blackout and the aesthetics of levity. *The Post Express Literary Series*. Lagos: Post Express, July 26 and August 2
- Gbilekaa, S. 1997. *Radical theatre in Nigeria*. Ibadan: Caltop Publications (Nigeria) Limited.
- George Ritzer. 1996. *Sociological theory*. Singapore: McGraw-Hill Book Co.
- Gikandi, S. 2001. Theory, literature and moral considerations. *Research in African literatures*. Vol.32, No 4: 1-18.
- Goldmann, L. 1975. *Dialectical materialism and the literary history*. New Left Review Number 92.
- Gramsci, A. 1975. *Letters from prison: Antonio Gramsci*. Lynne Lawner. Ed. New York: Harper Colophon.
- Greene, G. and Kahn, C. 1985. *Making a difference: Feminist literary criticism*. London: Routledge.
- Griffitts, T. 1982. *Stage craft: The complete guide to theatrical practice*. Oxford Phaidon press Ltd.
- Guerin, L.W et al. 1966. *A hand book of critical approaches to literature*. New York: Harper and Row.
- Suretsky, H. 1981. *The concept of ideology and its applicability to law and literature studies*. Austin: University of Texas.
- Ibitokun, B.M. 1993. *Dance as ritual drama and entertainment in the Gelede of the Ketu-Yoruba subgroup- West Africa: A study of traditional Africa feminism*. Ile-Ife: Obafemi Awolowo University Press.
- _____. 2008. The universe we live in: A symphony of many contrastive verses. A Reading from Humanistic Studies. Ibadan: IUP.
- Ilori, A .K. 1987. Oral tradition and the playwright: The case of Femi Osofisan. Paper presented at the fourth convention of the society of Nigeria Theatre Artists (SONTA) held at the University of Ife, Ile-Ife. (Now Obafemi Awolowo University) 22-26 April, 1987.

- Inegbe, S. 2001. *The Nigeria sense of humour in Femi Osofisan's plays*. A Ph.D Thesis. Ibadan: University of Ibadan.
- Irele, A. 1981. *The African experience in literature and ideology*. London: Heinemann.
- _____ 1995. *Introduction to Femi Osofisan: The oriki of a grasshopper and other plays*. Ibadan: University Press.
- Israel, J. 1971. *Alienation: From Marx to modern sociology*. Boston: Allyn & Bacon.
- Izevbaye, D.S. 1982. A literary critic in an interview with Joy Umejei. The social and political dimension of Femi Osofisan's plays. M.A. Thesis submitted to the Department of English, University of Ibadan.
- Jay, M. 1984. *Marxism and totality: The adventures of a concept from Lukacs to Habermas*. Berkeley: University of California Press.
- Jegede, O.B. 2006. Women, power and subversion in orature: A place performance in Yorubaland, Nigeria. *Journal of Gender Studies* 15.3: 223-236.
- Jeyifo, B. 1985. *The truthful lie: Essays in sociology of African Drama*. London: Villiers Publications Ltd
- Joseph, A.A. 2007. Ideological issues in literature and criticism. *Critical perspectives on English language and literature*. O.Obafemi, G.A.Ajadi and V.A.Alabi. Eds. English Department, University of Ilorin. 186-196.
- King, B. 1980. *The new English literature: Cultural nationalism in a changing world*. London: Macmillan Press.
- Kolawole, M.M. 1997. *Womanism and African consciousness*. Trenton: African World Press, Inc.
- Lois, T. 1999. *Critical theory today: A user-friendly guide*. New York: Garland Publishing, Inc.
- Loomba, A. 1998. *Colonialism / postcolonialism*. London: Routledge.
- Lukacs, G. 1968. *History and class consciousness*. Cambridge, Mass: MIT Press.
- Matthew, J. P. 1962. *Tradition in exile*. Toronto: University of Toronto Press.
- Mayer, R. 2014. *The Cambridge handbook of multimedia learning*. London: Cambridge University Press.
- Malomo, J. and Gbilekaa, S. 2006. *Theatre & politics in Nigeria*. Ibadan: Caltop Publications Ltd.
- Moore- Gilbert, B. et al 1987. *Postcolonial criticism*. London: Longman.

- Moore, G. 1969. *The chosen tongue: English writing in the tropical World*. London: Longmans.
- McQuail, D. 2000. *McQuail's mass communication theory*. 4th Ed. London: Sage Publications.
- Mosobalaje, A. 2012. Triple heritage of political drama and theatre in Nigeria. *Critical perspectives on language, literature and communication studies: Festschrift in honour of Siyan Oyeweso*. Babalola, E.T and Azeez, T. Eds. Ile-Ife: Obafemi Awolowo University Press. 199-209.
- Musa, D. 1985. A Marxist analysis of Morountodun. B.A. long essay submitted to the Department of Theatre Arts, University of Jos, Jos.
- New, W.H. 1975. *Among Worlds*. Erin, Ontario: Press Porcepic.
- Ngugi wa Thiong'o 1972. *Homecoming: Essays on African and Caribbean literature, culture and politics*. London: Heinemann.
- Ngugi wa Thiong'o 1981. *Writers in politics*. London: Heinemann
- Ngugi wa Thiong'o and Ngugi wa Mirii. 1982. *I Will Marry When I Want*. Nairobi: Heinemann Educational Books Ltd.
- Ngugi wa Thiong'o 1983. *Barrel of a pen: Resistance to repression in neo-colonial Kenya*. London: New Beacon Books.
- _____ 1986. *Decolonising the mind: The politics of language in African literature*. London: James Currey Ltd.
- _____ 2007. The language of African literature. *African Literature, An Anthology of Criticism and Theory*. Tejumola Olaniyan and Ato Quayson. Eds. New York: Blackwell Publishing.
- Nkosi, L. 1981. *Tasks and masks: Themes and styles of African literature*. U.K.: Longman.
- Nwapa, F. (1998) 2007. Women and creative writing in Africa. *African literature, an anthology of criticism and theory*. Tejumola Olaniyan and Ato Quayson. Eds. New York: Blackwell Publishing. 526-532.
- Obafemi, O 2001. *Contemporary Nigerian theatre: Cultural heritage and social vision*. Lagos: CBAAC / Malthouse Press.
- 2002. Making a difference through theatre in a democracy. *Theatre and democracy in Nigeria*. Ahmed Yerima and Ayo Akinwale. Eds. Ibadan: Kraft Books Ltd.
- Ogunba, O. 1975. *The movement of transition*. Ibadan: University Press.

- _____ 1978. Traditional African festival drama. *Theatre in Africa*. Ogunba Oyin and Abiola Irele. Eds. Ibadan: University Press.
- Ogunbiyi, Y. 1981. *Drama and theatre in Nigeria: A critical source book*. Lagos: Nigeria Magazine.
- _____ 1988. *Perspective on Nigeria literature: 1700 to the present*. Vol. 2. Lagos: Guardian Book Ltd.
- Ogundipe, M. 2007. *Indigenous and contemporary gender concepts and issues in Africa: Implications for Nigeria's development*. Lagos: CBAAC / Malthouse Press Ltd.
- Ojaide, T. 1996. *Poetic imagination in Black Africa: Essays on African poetry*. Durham: NC Carolina Academic Press.
- Olajubu, O. 1981. Yoruba oral poetry: Composition and performance. *Oral poetry in Nigeria*. Uchegbulam Abalogu, Garba Ashiwaju and Regina Amadi- Tshiwala. Eds. Lagos: Emaconprint Ltd. 71-85.
- Olaniyan, T. 2000. The cosmopolitan nativist: Fela Anikulapo- Kuti and the antinomies of postcolonial modernity. *Research in African Literatures*. Vol.32, No 2: 76-89.
- Olaosun, I.E. 2012. Panhandlers as rhetors: Aspects of the discourse practices of peripatetic beggars in Southwestern Nigeria. *Critical perspectives on language, literature and communication studies: Festschrift in honour of Siyan Oyeweso*. Babalola, E.T and Azeez, T. Eds. Ile-Ife: Obafemi Awolowo University Press. 43-54.
- Olasope, O. Ed. 2013. *Black Dionysos conversations with Femi Osofisan*. Ibadan: Kraft Books Limited.
- Oloruntoba-Oju, O. 2009. Tones and the revolution: Music, metaphor, and revolutionary concord in the plays of Femi Osofisan. *Emerging perspectives on Femi Osofisan*. Tunde Akinyemi and Toyin Falola. Eds. Trenton: Africa World Press, Inc. 361-375.
- Onukaogu, A. A and Onyerionwu, E. 2009. *21st century Nigerian literature: An introduction text*. Ibadan: Kraft Books Limited.
- Onwueme, T.A. 1988. *The reign of Wazobia*. Lagos: Heinemann Educational Books (Nigeria) Plc.
- _____ 1991. Visions of myth in Nigerian drama: Femi Osofisan versus Wole Soyinka. *Canadian Journal of African Studies*. Canada: CAAS, Vol.25, No 1. 58-69.
- _____ 1993. *Three plays*. Detroit: Wayne State University Press.

- Osita, E. 2005. The representation of women in Nigerian theatre: Issues in theatre development. *Nigerian Theatre Journal* Vol.8. No 1. Duro Oni. Ed. Lagos: Society of Nigerian Theatre Artistes.
- Osofisan, F. 1972. *Theatre and nationalism: Wole Soyinka and Le Roi Jones*. Ile-Ife: University Press Ltd.
- _____ 1974. The origins drama in West Africa: A study of the development of drama from the traditional forms to the modern theatre in English and French. A Ph.D Thesis submitted to the Department of Modern European Languages, University of Ibadan, Ibadan.
- _____ 1987. Publishing and pain (3). *Guardian Newspaper*, June 7. 6.
- _____ 1988. *Another raft*. Lagos: Malthouse Press Limited.
- _____ 1991. Command performance of *Farewell to a Cannibal Rage*, for the visit of President Ibrahim Babangida to Oyo State. Ibadan: Department of Theatre Arts.
- _____ 1993. *Yungba-yungba and the dance contest*. Ibadan: Heinemann Educational Books (Nigeria) PLC.
- _____ 1999. Theatre and the rites of 'Post-Negritude' remembering. *Research in African literature*. Indiana: University Press. Vol. 30, No 1.1-11.
- _____ 2001. *Literature and the pressures of freedom: Essays, speeches and songs*. Ibadan: Opon Ifa Readers.
- _____ 2001. *Insidious treasons: Drama in a postcolonial state (Essays)*. Ibadan: Opon Ifa Readers.
- _____ 1999. *Morountodun and other plays*. Lagos: Longman Nigeria PLC.
- _____ 2007. *Tegonni: An African antigone*. Lagos: Concept Publications Limited.
- _____ 2010. *Midnight hotel: A play*. Lagos: Concept Publications Limited.
- _____ 2011. *Once upon four robbers*. Ibadan: Mosuro Publishers.
- _____ 2011. *Esu and the vagabond minstrels, Red is the freedom road and Aringindin and the nightwatchmen*. Ibadan: Opon ifa readers.
- _____ 2012. *Many colours make the thunder-king, Farewell to a cannibal rage and The oriki of a grasshopper*. Ibadan: Opon ifa readers.
- _____ 2012. *The chattering and the song : A play*. Lagos: Concept Publications Limited.
- _____ 2012. *Women of Owu*. Ibadan: University Press PLC.

- Osundare, N. 1980. Social change of a Nigerian Dramatist. *West Africa*. 3262 (28 January): 147-150.
- Owolabi, A.M. 2009. Ideological significance of songs and chants in the dramaturgy of Ngugi wa Thiongo and Wa Mirii's *I will marry when I want* and Onwueme's *The reign of Wazobia*. M.A. Thesis submitted to the Department of English, University of Ibadan, Nigeria.
- Pavingnaud, J. 1974. The theatre in society: Society in theatre. *Sociology of Literature and Drama*. Elizabeth and Tom Burns. Eds. London: PenguinBooks.
- Raji, W. 1999. Modern literary theories and criticism. *The English language and literature in English: An introductory handbook*. Adegbija, E. Ed. Ilorin: Department of MEL, University of Ilorin.218-233.
- Reynolds, B.2001. *Setting the record straight*. Denver: White Apple Press.
- Richards, S. 1996. *Ancient songs set ablaze: The Drama of Femi Osofisan*. Washington: Howard University Press.
- Rylance, R. Ed.1987. *Debating texts: A reader in twentieth century literary theory and method*. Multib Keynes: Open University Press.
- Saadawi, N. 1975. *Woman at point zero*. London: Zed Books.
- Said, E. 1978. *Orientalism*. London: Routledge and Kegan.
- Sekoni, R. 1990. The narrator, narrative pattern, and audience experience of oral narrative performance. *The oral performance in Africa*. Isidore Okpewho. Ed. Ibadan: Spectrum Books Ltd.
- Showalter, E. 1977. *A literature of their own: British women novelists from Bronte to Lessing*. Princeton: Princeton University Press.
- Slemon, S. 1988. *Magic realism as post-colonial discourse*. *Canadian Literature*, 116 (Spring).
- Soyinka, W.1964. *The lion and the jewel*. London: Oxford University Press.
- _____. 1964. *The trials of brother Jero*. Ibadan: Spectrum Books.
- _____. 1976. *Myth, literature and the African world*. London: Cambridge University Press.
- _____. 2002. *Death and the king's horseman*. Ibadan: Spectrum Books.
- The New Encyclopedia Britannica. 2007. Volume 1, 15th Edition. London: Encyclopedia Britannica, Inc.
- The World Book Dictionary. 2003. Volume two L-Z. Chicago: World Book, Inc.

- Tong, R. 1989. *Feminist thought*. San Francisco: Westwood Press.
- Turner, V.A. 1968. *The drums of affliction*. Oxford: Clarendon Press.
- Uji, C. 1989. Marxist aesthetics in the works of Femi Osofisan and Bode Sowande. A Ph.D Thesis submitted to the Department of Theatre Arts, University of Ibadan.
- Uwasomba, C. 2007. Language as ideology: An exploration. *Papers in English and Linguistics* (PEL) Vol.7 & 8. R.O.Atoye. Ed. Ile-Ife: Linguistics Association, Obafemi Awolowo University.
- Van Dijk, T.A.1988. *News as discourse*. Hillside, NJ: Erlbaum.
- Williams, R. 1977. *Marxism and literature*. London: Oxford University Press.
- Wissler, C. 1929. *An introduction to social anthropology*. New York: Henry Holt and Co.

APPENDIX

AN INTERACTIVE SESSION WITH EMERITUS PROFESSOR FEMI OSOFISAN: A PROBE INTO THE DRAMATIST'S MIND

BY

ADEDAPO OWOLABI

OWOLABI

Prof. Sir. Perhaps we can begin by addressing the concept of revolutionary theatre. Theatre critics and scholars often call your theatre 'revolutionary'. Do you agree that your drama is 'revolutionary'?

OSOFISAN

Well, when you say revolutionary, what is revolution about? It could have been better to ask the people what they mean to be revolutionary. They would have to say what is revolutionary?

OWOLABI

Theatre critics and scholars believe you are the ears, eyes and mouth of the oppressed. Your plays are for conscientisation and emancipation of the oppressed.

OSOFISAN

Well, if you say that, that is not necessarily revolutionary. But if you say yes, and that I am for the defense of the marginalised and the oppressed, I will say that is my intention. Words like 'revolutionary' have become so vague and ambiguous through overuse. It is true that my literary works try to advocate change to the social order, and for justice, and if that is what is considered 'revolutionary' then, yes, I am a revolutionary writer. I came from a very poor background. When my father died, I had to be brought up by my mother. It wasn't easy at the beginning of my educational career. I was later one of the beneficiaries of Chief Obafemi Awolowo's free education policy in the then Western Region. What I am saying is that if, because of my background, I cannot forget the poor. Thank God I am lucky to have gone thus far. What I prefer is for you to examine the play and evaluate for yourself what it is saying. What is the play about? Honestly, I could see that evils are spreading everyday in our society. Some are getting richer while many are getting poorer. This must be changed. I want a society where there is equitable distribution of resources, where people are not in want, or are not being deprived and made to suffer as a result of the greed of a few powerful ones in our society. I try to speak on behalf of the marginalised, those who are oppressed through no fault of theirs, and who are the victims of bad ruling class. My target is the mind and the

conscience of my audience; and the aim to disturb, and to provoke questioning. What I like to do is awaken people out of their usual complaisance, arouse them out of their usual feeling of helplessness, and provoke them into anxiety, into thinking, and ultimately into realising and accepting not just possibility of action, but also the necessity for it. So, my works focus on how to transform the society.

OWOLABI

Why are you convinced that theatre is the appropriate medium for articulating revolutionary ideals?

OSOFISAN

It is not the only appropriate medium. But then, theatre is one of those annexures by which you can speak for change. We didn't just use theatre. We used other genres as well. We use prose, poetry and even Newspapers. I have involved all these areas, and apart from drama or theatre, all other areas are valid means by which you can speak for change. I wrote poetry. Don't forget that my very first work to win a prize, in fact, was a collection of poetry entitled, *Minted Coins*. I equally teach in class to discuss the root causes of poverty and how things can be changed. So, in the same manner, we employed popular fiction, journalism, essays, and performance poetry to advance our ideas. However, in literary genres, drama possesses many advantages over the other genres in terms of communication. First of all, it has the advantage of immediate and direct impact on the audience. Secondly, the language barrier can be overcome on the stage, if the play is performed well. This is possible on stage because you can communicate with more words. Thus, it is possible for you to sit down and watch a play in a language you don't speak and be able to communicate in the language. So it is not just the words you need in theatre. I always want the kind of theatre where I could provoke the audience to debate and reflection. One way of doing that, which I am fond of, is by refusing to put an end to the play and instead bring in the audience to discuss what the ending should be. So, drama is much more a communal art.

OWOLABI

Does literature have a role in politics and social life?

OSOFISAN

Yes, literature mirrors the happenings in our society. The writer is part of society, his audience is society and the subject he or she writes about is society. Therefore, his literature is directly linked to that society, and hence political. It all depends on who the creator is. We have writers, artistes, painters, sculptures, e.t.c. Some may feel concerned; some may not feel concerned about the society. The social life and the writer are very much intertwined.

Literature is a medium of communication. My own perspective is that if a writer wants to be useful, then he has to address the pressing needs of the society. So, literature can be used for persuasion and social comments about the happenings in the society. You don't just accept these anomalies the way they are but rather to seek for change. Especially if you live in our kind of society where there are so many problems bedevilling us, how can you write outside those problems? How will you say as a writer that you are not concerned about the societal problems? We are in a sense bound to write about the pressing concerns of society. I try to comment on all these things that we can change them. There is the need for change and that is manifested in my plays.

OWOLABI

With so many decades of writings, do you believe Nigerian dramatists or African dramatists have had any influence in determining Africa's future?

OSOFISAN

That is difficult to say. How can we measure that? But then, any social or political movement is the consequence of many revolutions. One of them is the intellectual development or awareness of the people. For instance, when the French revolution took place, there had been intellectuals talking about it, preaching and saying this thing is going to happen. In Nigeria, we have many human rights movements, and many of them are people we taught in the universities. It is not just the dramatists, but also all means of addressing inequality and injustice in the society. What I am saying is that we have journalists, teachers, dramatists, etc, who are preaching change, preaching positive life; and egalitarian society. All these people are part of the society and they have their influence on the society. Every writer has the duty to project the happenings in the society in his literary works, as he reveals the victimization and oppression of the less privileged people.

OWOLABI

In some of your plays, such as *Morountodun*, *Yungba Yungba and the Dance Contest*, *Women of Owu*, *Tegonni: An African Antigone*, *Aringbindin and the Nightwatchmen*, *Farewell to a Cannibal Rage* and many others, you seem to have strong values projected for women. What is your position on the portrayal of Women in Africa, as represented through your works?

OSOFISAN

I am not creating something strange. I am portraying the society as it is. I am presenting the women in the society as they are to reflect social order. Let us look at Nigerian history, we had Aba women's riot, Egba women's riot led by Mrs. Funmilayo Ransome Kuti, etc. Even

in our daily life, women play strong roles in our society. But literature as we inherited it from the West, fails to talk more about women. I am not trying to idolise women but to show that Literature is not only for men but also for women. Both men and women are to be role models. Women such as Moremi, Oya, etc, are role models and they are to be immortalised. All these I point out in my literary works. Some women are courageous and more daring than men. What I am trying to say is that gender has nothing to do with role making to achieve the set message. When I read Yoruba literature and watched films that are portraying women negatively as witches, poisoning their husbands' etc, I thought of correcting the erroneous notion that women and men are capable of both positive and negative attributes. Women form the large proportion of our population. We need to engage them; otherwise, we are endangering our society.

OWOLABI

Prof. Sir. What informed your incorporation of songs and chants as multimedia aesthetics in your plays?

OSOFISAN

Once you decided to create African aesthetics you intended going back to your culture. You are trying to employ songs and chants as multimedia aesthetics, which is derived from verbal literature (Oral tradition). When I started writing songs, I didn't know how to sing. Gradually, I started watching and collaborating with people like Tunji Oyelana. I started to experiment it through the Piano. Even though, it was then trial and error. As at that time, when I was writing and there was the need for a song. I used to mark it, for Tunji Oyelana to write it for me. There was a time Tunji Oyelana was not around; I consulted Jimi Solanke when I needed Ijebu song for my play. Finally, I began to write songs myself. First of all, I employed many of the traditional lyrics. I am used to traditional songs or folkloric songs. Some people even believe that without song, there can never be a successful play

OWOLABI

What then is the ideological motivation behind the songs and chants employed in your plays?

OSOFISAN

It depends on the subject matter I teach. Sometimes I called it song verse. Songs are more important than chants. Song projects the message of the play. The songs in those plays are lyrics for the audience to see what I have seen happening in our society.

OWOLABI

Are the songs inspired by the dialogue and the movement of actions in the plays? Or are they after thought?

OSOFISAN

No! Sometimes I don't know myself when I started. The movement of actions should inspire the song and the song also should carry the drama forward. It must be used for the development of the plot. I was very poor in the plot structure when it comes to drama sketches like Baba Sala. I borrowed it from Feydeau, a Frenchman. There was a time, I wrote a song, but the problem was that it didn't fix in the play. I removed it and I wrote six songs. Everybody like the songs but it didn't fix. One thing is that once you are not deterred, you are not tired. I decided to make the song to be the centre of the play. We may not have time to practise until we get to the location. At the location, script is given to individuals to sing. Theatre is a beautiful place where you can do all such things. There are times we recruit from the audience. Play inspired the song and the song equally inspired the play.

OWOLABI

What could be the effects of songs and chants in facilitating the plot and the dramatic action?

OSOFISAN

Songs and chants have effects on the plot and the dramatic action in the plays. Songs and chants enhance the plot and the dramatic action. For instance, there was a time we had a stage play, *Another Raft*. The intention was to construct a raft in the morning, but we were unable until at night. At the time the play was about to start, a friend of mine suggested to us to make use of a mat as raft and the problem was solved. Stage helps to create and stage itself is a relaxing place.

OWOLABI

I observe that there are folk songs that are adapted into your plays. What inspired the attitude in the way you adapted folk songs into your plays?

OSOFISAN

Yoruba culture is very rich but many of us were not brought up in it. Most of the songs, I have to learn them. I am trying to recall them. Even though, we are familiar with some of the songs. We change those lyrics for our own use but not change the tradition. Culture was created to facilitate life. We need to go back to our culture but not blindly. It must be useful for the society. Folk songs are derived from culture.

OWOLABI

Sir, you mentioned people like Tunji Oyelana and Jimi Solanke. Who are your Chief collaborators or who inspired you in this creativity?

OSOFISAN

Principally, Tunji Oyelana, and Jimi Solanke. Tunji Oyelana happens to be my main collaborator. He is such a marvellous person with accurate lyrics. He is the most powerful influence on me. Jimi Solanke also used to write songs for me but professionally Tunji Oyelana inspired me.

OWOLABI

The use of songs and chants as multimedia aesthetics is capable of performing utilitarian functions of warning, interpreting stories, traditional rites and resistance against oppression. Do you think that it is also capable of exposing your Eurocentric colleagues to the African Psychosocial milieu?

OSOFISAN

What do you mean by African psychosocial milieu?

OWOLABI

Sir, in your songs we have ‘cock crows’, imageries of death, market, etc.

OSOFISAN

One thing you need to understand is that right from the beginning, I was not writing for the Western World. Even though, we have suffered a lot on this, but we have turned our back to the Western World. If we have not turned our back to the Western World, we wouldn’t have been known today. I was also conscious about people like you, who have been brought up alienated from our culture. Nigerian writers or scholars, who have forgotten their culture in writing, they think what we inherited from West is good. No! We have our own culture. We have our ways of life. But we have been taken away from our culture. We are now trying to show them our own ways of life. Our history is quite different from the British or Western history. So, we need to show them our culture and ways of life. Then when we need to make use of the Western, we will make use of it but not to the detriment of our beliefs and culture.

OWOLABI

Your play is a blend of African traditional motifs and the Western, and many link your works to Bertolt Brecht, one of the major influences which you have accepted. Why did you choose to borrow from the Western tradition?

OSOFISAN

It is not as if I borrowed from him that is where we began from. Yes, of course, you have to realise that my generation belongs to the entire scope of world drama in all its ramifications. We are the inheritors of so many parents such Shakespeare, the classical Greek tragedies, Chekov, Ibsen, Brecht, etc. Then of course, we have people like Soyinka, Clark, etc. When

we started theatre, it was written. So, without written text, there is no theatre. Perhaps, Brecht is the most noticeable, simply because he is the closest to our own theatrical tradition in Africa. Yes! African playwrights are influenced by him, but we have since developed our own theatre. Brecht was equally influenced by non-Western theatres, especially Asian theatre. Like I said before, when we started theatre, it was written. We cannot say that we are not going to write out theatre. We have oral performance, but I think we need to have written text. In writing, it promotes philosophy and questioning.

OWOLABI

Can we then say that is why some scholars referred to your theatre as a neo-rationalist theatre?

OSOFISAN

Whatever they say, I do my theatre for the audience. I am not writing for any terms, but I am writing for the audience. Does the audience understand the message? That is my concern.

OWOLABI

You are fond of persistent demystification of supernatural powers in your plays, especially the issues of reincarnation, incantation and folkloric elements in your plays. Don't you think that you are liable to be described as an atheist?

OSOFISAN

I don't care about that. I personally don't worry myself about that. But to me as a writer, I discovered that reincarnation, incantation and folkloric elements are powerful tools. When an artist begins incantation on the stage, you see applause from the audience or loud ovation. So I use it to demystify. It is just a captive tool in my dramaturgy to demystify. For instance, Esu is used as a metaphor in my play. Esu doesn't exist physically. All these are devices to tell a story. I don't believe in religion in which you make people to be submissive and dogmatic to the religious leaders. That's what I am against. That's not being an atheist. I'm trying to make people see what is happening in our society, to save them from this kind of robbery. We are fond of blaming God for everything and put everything in the hand of fate. Then how can we progress? So when I say this or make use of reincarnation, incantation and folkloric elements, and people say I am an atheist then that's ok.

OWOLABI

What direction do you envision for the Nigerian, theatre in the twenty-first century?

OSOFISAN

I am not a seer. I don't know. I mean each generation will work out its own programme. I think you are faced with a lot of challenges nowadays. Theatre is no more there, unlike our

time, when cinematographic and video came. I quest somebody should invest in theatre. At a time, it seems Cinema is dying gradually until when Ben Bruce came up with Cinema hall. It is a welcome development. With this, there is an assurance that theatre will bounce back.

OWOLABI

Thank you, Emeritus Professor Osofisan.

OSOFISAN

Thank you.