

Music as an Agent of Satire in Selected Plays of Femi Osofisan

by

Emmanuel Babatunde Adeleke, Ph.D.

emmanuel.adeleke@uniben.edu

Senior Lecturer, Department of English and Literature

University of Benin, Benin City, Nigeria

Abstract

This essay explores music as a tool of satire in selected plays by Femi Osofisan (Babafemi Adeyemi Osofisan), a noted Nigerian writer noted for his critique of societal problems and his use of African traditional performances and surrealism in some of his novels. In the case of Osofisan's plays, music is shown to be an agent of satire. Especially in the three major areas of existence, he uses music to ridicule the foibles, errors and stupidity of his characters. Hence, Osofisan's concern for the health of the society makes him expose and denounce behaviour he considers incongruous with a healthy society, and he does so that at the end of satire the 'amendment of vice by correction' can be achieved. Therefore, this work shows that Osofisan satirises the political, the economic and the religious life of Nigeria through the dramatic use of music, drawn on illustrations from his selected plays.

Introduction

Satire, according to M. H. Abrams (2012: 166) is "the literary art of diminishing or derogating a subject by making it ridiculous and evoking towards it attitudes of amusement, contempt, scorn, or indignation." Satire emerged with primordial man and has been used extensively to order the behaviour of people in society (Gilbert Highet, 24). In ancient times, there were neither written laws nor prisons in the modern sense for the punishment of crimes (Highet 26). People were expected to behave well. However, those who committed crimes such as murder suffered physical torture while those who committed other minor offences such as stealing were exposed to satirical attacks (Dustin, 15). Michael Coffey says that satire involves parody, invective, and lampoon but he goes further to say that "satire is a scorn, not a murderous hostility" (4). Satire is a rat that bites with a soothing breeze. Hate alone can be expressed in other kinds of literature; for as Gilbert Highet says, "if one attacks a person in a literary work because one hates him, one is not properly writing satire but lampoon" (26).

Roger Sharrocks sees satire as the judicious blend of hostile criticism of a social attitude with controlled irony and wit (109). Leonard Feinberg says that to avoid the show of direct hatred on the part of the satirist towards his victim, the satirist should learn to conceal or ‘distort’ the situation or characters he depicts in his creative work. He calls this “a playful critical distortion of the familiar” (19). *The Encyclopaedia Britannica* defines satire as “...the expression in adequate terms of the sense of amusement or disgust elicited by the ridiculous or unseemly, provided that humour is a distinctly recognizable element and that the utterance is infested with literary form” (188). In other words, without humour, satire is invective and without literary form, it is mere clownish jeering.

From the foregoing, the conclusions that we can draw are that satire is an attack, rebuke or censure of the follies of mankind in society; it uses distortion either by overstatement or understatement; it involves a ‘blistering’ effect on the object ridiculed; satire is a travesty, an extraordinary inversion of the real world.

Although Abrams identifies, under “formal Satire”, two types (Horatian and Juvenalian), the Juvenalian is more appropriate to analysis. According to Abrams, in Juvenalian Satire, “the character of the speaker is that of a serious moralist who... [decries] modes of vice and error which are no less dangerous because they are ridiculous, and who undertakes to evoke ...contempt, moral indignation, or an illusioned sadness at the aberrations of humanity” (167).

Satire, as reflected in African drama and African literature, generally, shows that it shares the universal principles of parody, invectives and lampoon that are the basic ingredients of satire. It has a high degree both of commitment to and involvement with the painful problems of the human society. It conforms to the universal definition of satire as an instrument used to ridicule, denounce, or deride folly or vice in African societies. However, we must say that the satirist plies his trade subtly. Because of this, the satirist resorts to the use of various techniques to mask his intentions and coat the ‘poison’ so that those concerned can swallow it without making wry faces. Osofisan (2001B:108) himself states that it is the mouth of the artist that invariably leads him or her to a successful or tempestuous career. Again, according to Kofi Anyidoho, the artist (in this case the satirist), may be likened to *Santrofi Anoma*, the dilemma bird of Akan mythology. *Santrofi*, Anyidoho explains, “is both a blessing and a curse... a blessing for the clarity of its vision but a curse for its irritating and irrepressible urge to expose the unsavoury side of society” (5). Moreover, as shown by the number of artists who have gone to jail or fled into exile, the satirist plays dangerously, as “his mouth” may land him in serious trouble. All of these underscore the need for the satirist to mask his intentions, using an appropriate technique, in this case, via music.

The satire in Osofisan’s plays, as reflected in the various songs, covers three basic areas of existence, therefore, this essay shows that Osofisan uses music as an effective agent of political, economic and religious satire.

Music and Political Satire

Politics, as satirized in Osofisan's plays, has very little to do with governance nowadays. It has to do with how much money one can make from politics and "governance." Politics has become more of "politricks" and "moneytricks". Because of the tricks and the money, corruption has eaten very deep into the heart of politics in society. In *Midnight Hotel*, Awero, a member of Parliament, who is supposed to be contributing meaningfully to the development of the nation, goes with Pastor Suuru to a hotel to "sample his goods." Thus, between sampling goods and harassing hapless hotel workers, Awero wastes her precious time and the taxpayers' money. Awero says to Suuru in "Song in Praise of Sampling the Goods":

The world is a market, they say
And so is Parliament
So don't bring us your lament
Unless you're willing to pay
Chorus: But please take off your clothes
And do not waste my time
I want to sample your type (*Midnight Hotel*, 14)

This song follows the solo and chorus pattern that is found in most operatic works. In this pattern, one of the characters takes a section of the song alone and the other characters sing the chorus. But beyond the structure, it is necessary to explain that the "goods" Suuru has brought to the "market" (i.e. parliament) are his genitals and sexual prowess. A market is, of course, a place where people buy and sell; therefore, the parliament is no longer a place where serious business is transacted, but a place for "goods" sampling; in other words, sexual or erotical sampling. The challenge with politics today is that we have politicians who want to be elected into office by all possible means. Unfortunately, it is not because of any altruistic motive, but to "outloot," "outsteal" and "outsample" one another. To do these effectively, many politicians maim, blackmail, steal, kill, and commit all kinds of atrocities.

The aim of the playwright is to sensitize politicians to the need for compassion and to bring them to the realization that life is vain and worldly goods/possessions acquired fraudulently do not bring lasting happiness. The negative influence of money on politicians is such that, even when some of them have good intentions to lead the people, or rule well, once money comes into the equation, a kind of spell appears to be cast on them. This point is buttressed by "*Song of the (Political) Prostitute*":

There were there two
From the country of sand
One was a hero from ancient age
One, a king of the present age:
They came with fine intentions
But the day grew old
And the night fell
In the dark
The lure of contract
The scent of gold: (emphasis added)
Money again had woven its spell –
And come the next morning
Two more whores had joined the band. (*Midnight Hotel 21*)

The two political leaders “came with fine intentions” but under the cover of darkness, the “lure of contracts”, and “the scent of gold” weave their spell and the next morning, “two more whores had joined the band” (*Midnight Hotel 20-21*). The metaphor of the whore is most appropriate here. A whore sleeps with different men, not because she loves them, but because of pecuniary gains. So, political whores desire the votes of the masses not because they love them (the masses) but because they make money from governing them.

It is even more pathetic because these “two whores” are not just ordinary political leaders. From the song, we learn that one is a hero “from ancient age”, while the other is ‘a king of the present age” (*Midnight Hotel 21*). Both represent the past and the present, the ancient and the modern; a blend that should have ensured a bright and stable future. But, alas, the “lure of contracts” and “the scent of gold” do not allow this to happen.

“Song of the Lost Deposit” in *Midnight Hotel* satirizes the unjust political system that ruins politicians economically and psychologically. According to Alatishe, in the song, the politicians went to the polls with different expectations and dreams. Some

... had brought their words
The spell of rich rewards
And some had brought their stress
And some their bitterness
So many brought their greed-
But those who lost deposit
Were those who brought their dreams
Who only brought their dreams (*Midnight Hotel 34*)

In Nigeria, what the electoral body does is to ask political aspirants to pay some deposit as a way of showing seriousness or commitment. Usually, the deposit is very big and non-refundable. This is why, perhaps, the first thing politicians do when they assume office is to recoup their deposit. But for those of them who fail to win, such money is lost forever.

This is what happens to Alatishe in *Midnight Hotel*. He loses the election and his deposit. The election totally wrecked him. He can no longer provide the basic things of life for his children. However, the ones who really lose out in the game are those who, in addition to their money, the deposit on their dreams are also lost. (34) What dreams, one may ask? The answer is in the “Song of Mister Stupid”:

Mister stupid, he had a dream
Elections were coming
The soldiers departing
He would be the light to his land ...
He would bring hope, bring delight,
And chase away the terror of night
He would come like bubbling song
And command the trees to sprout
Again, and chase the season of drought
And chase away the season of drought

Chorus: But alas the time was ripe
Only for the rich and ruthless
And the votes were won by those
Who could buy democracy. (*Midnight Hotel* 38)

What this aria and chorus show that politicians who want to bring succour to the people do not seem to win elections. Only the “rich and ruthless” and those “who could buy democracy” do. It is a great irony that the politician who has lofty dreams for the nation is described as “Mister Stupid.” For, how can he who wants to ‘command the trees to sprout’ and ‘chase away the season of drought’ be stupid? But, in the land where only the ‘rich and ruthless’ win elections, it is indeed stupid to have the kind of dreams ‘Mr Stupid’ has.

Another Raft is a satire on military politics and coup-plotting. The play accuses the military of misrule and brazen abuse of state power and protests against the military’s persistent incursions into politics in Nigeria (Awodiya 1995:192). Needless to say, the incursions into politics by the military are partly responsible for the poverty, misery, sorrows, tears and blood that Nigeria experienced for many years.

This is the butt of Osofisan's satire in *Another Raft*. The soldiers are not trained to lead politically; therefore, they are inexperienced in political and economic management and manoeuvring. However, it must be said that the soldiers have politicians who are their partners in crime. These 'militicians' are often eulogized even though they do nothing to benefit the people. Chief Ekuroola, satirized in Oge's highlife, represents such militicians:

Oge: (*Singing to a highlife beat*)
Ekuroola (Palm of wealth)
Won't touch that poverty!
Whatever ill they call on you
Prosperity is yours!
Lightning flash in the sky. (*Another Raft* 60)

The metaphor "palm of wealth" is indeed apt for Ekuroola. He is the *Abore*, the Chief Priest of Rituals, but like Kadiye in Soyinka's *The Swamp Dwellers*, he has become rich at the expense of the villagers so much so that he has forgotten how to appease the goddess he is elected to serve. He is the lightning flash in the sky, because as the Chief Priest of Yemosa, he is expected to show the people the way, but like the original lightning that lasts for a brief moment, Ekuroola also does not stay long in the village before he runs away to Lagos and in the process, forgets his people. Through the use of this metaphor and irony, the playwright holds up these "leaders" to ridicule. Not only this, he also calls attention to the challenge associated with bad leadership and asks for a change of behaviour. He calls for politicians' change of attitude to the people they govern.

Music and Economic Satire

There are also songs that satirize economic corruption in *Once Upon Four Robbers* (*Four Robbers*) and *Midnight Hotel*, the playwright satirizes the decadence that characterizes the Nigerian economy. *Four Robbers* satirizes the callous contradictions in oil doomed fantasies in Nigeria of rapid modernization (Osofisan "Programme Note" 1) and postulates that tying armed robbers to the stakes and shooting them did not and will not solve the problem of armed robbery. The play satirizes the Nigerian socio-economic system that has criminalized many people because of the greed of a few. Osofisan attributes violence and armed robbery to the unjust system and lopsided economic system.

He advises us to

... take a look at our salary structures, at the minimum wage level, count the sparse number of lucky ones who even earn it... and then take a look at the squalid habits of our egregious ‘contractors,’ etc. Or take a look at our sprawling slums and ghettos, our congested hospitals and crowded schools, our impossible markets... and then take another look at the fast proliferation of motorcars, insurance agencies, and supermarkets. (*Four Robbers 1*)

To this list we may add ‘proliferation of private jets.’ This is the thrust of the economic satire in *Four Robbers*. According to Angola in the play, “there are too many people [who] ride their cars along the sore-ridden backs of the poor. There are many citizens who must account for their wealth and the poverty of their workers” (*Four Robbers 28-29*). As long as this wide gap between the rich and the poor continues to be there, “the Bar-beach show” will also continue unabated. The bar-beach was the most popular place where armed robbers were executed after being convicted in a court of law. In an interview with Olu Obafemi, Osofisan says that, “in a certain situation one would rather choose crime than starvation... somebody has to live, you know, you have to keep the family and all that. So, some people are condemned to be shot at the Bar beach” (quoted in *Excursions in Drama and Literature 28*).

It is not only this unjust economic situation that has made it difficult and almost impossible for the common man, the ordinary man to make a decent living that the playwright satirizes in his plays. He also satirizes the culture of profiteering that has worsened matters for the ordinary man. This same common man (that has no job and no visible means of livelihood) gets to the market to buy things and finds that the market women have conspired to further make life difficult for him. In “Song of the Market”, the women confess:

*The lure of profit
Has conquered our souls (emphasis added)
And changed us into cannibals. (Four Robbers 46).*

Because they are indeed cannibals, the women

... make inflation
and hoard away
as much as we may relish
essential commodities
like sugar and salt
like milk and oil. (*Four Robbers 46*)

It is, of course, the poor masses who suffer the effect of inflation and hoarding. Perhaps, it is necessary to point out that profit making is not what has turned these women to cannibals. It is profiteering. A profiteer is a person who seeks or exacts exorbitant profits through the sale of scarce or rationed goods. Therefore, one can safely assume that these women hoard away essential commodities (to create artificial scarcity), and by so doing, make unreasonable profit. The implication of this is that the market women are robbers, too. It is, of course, the poor masses who suffer the effect of inflation and hoarding. The market women are really portrayed as cannibals. They have been cannibalized by the “lust for profit” (*Four Robbers* 46).

It is not just the rich and the powerful that *Four Robbers* satirizes; it also takes a swipe at those who would rather rob than work for a decent living. It appears that the play is even more relevant to the socio-economic situation now, than when it was written. There are too many young people who are unable to find worthwhile work to do or who are not willing to work, especially the latter; what they want to do is to have pleasure all day long. However, the only way to sustain this all-day-long pleasure is to rob people by violence. Even if it is the 419 type of robbery (i.e. robbery “without violence”), it is still a dishonest way of making a living. The following extract from the play demonstrates the focus of the writer’s satire.

Major: Forgive us, it is hunger that drives us
Aafa: As it drives other people. But not to crime
Alhaja: (*angrily*) You mean, not publicly
Major: We are honest. We steal only from the rich
Aafa: Fools, all of you. You steal from the rich, so, where will
you hide? The rich are powerful (*Four Robbers* 21).

Here we can sense that the playwright seems to say that there is no tenable excuse to justify armed robbery. Moreover, these robbers are Yoruba (judging at least, if not by their names, by the language they speak). There is a Yoruba saying “kaka k’omo a biire o jale, a kuku s’eru (a well brought up child will sell himself into slavery rather than steal); therefore, the robbers’ excuse is just that –an excuse.

In *Midnight Hotel*, much of the satire is on the underhand economic dealings that undermine the nation’s economy. Pastor Suuru’s main concern is his Swiss Accounts, that he thinks he will lose if he dies. He sings:

I'm sorry to go
I must admit.
By pulling strings every now and then
I've left *my offsprings* safe in the bank: (emphasis added)
O dabo o [goodbye] my Swiss Accounts (*Midnight Hotel* 25).

The reference to Swiss Accounts is both economic and ironic. The banking system in Switzerland allows just about anybody to stash away money. No questions are asked. It does not matter whether such money has been stolen. Secrecy is guaranteed because the Swiss system of banking involves number (of the depositor) and figure, (the amount) and not the face or identity of the depositor. So, Switzerland is a safe haven for the 'leaders' (political or religious) to stash away their ill-gotten wealth. Ironically, Pastor Suuru's offspring are not the sinners he has led to repentance, rather, they are his fat Swiss accounts that he has left for nobody in Switzerland.

It is instructive that nowhere in the "Ode to the Swiss Accounts" does Pastor Suuru mention his flock or the sheep that God has asked him to shepherd. His thoughts run only on his "offsprings" (*Midnight Hotel* 25). Pastor Suuru is neither one of those who dream of saving the country from God's damnation, nor is he one of those trying to rid the country of all corruption. He is only interested in himself, his "offsprings," contracts and foreign exchange. One wonders what makes Pastor Suuru qualified to be a pastor in the first place since he even tells lies like a common man. His shout of 'Jah!' in the play is nothing but a ruse to deceive people into thinking that he is a man of God. Pastor Suuru is no better than Brother Jero in Soyinka's *The Trial of Brother Jero*. Both see religion as nothing more than a profession like any other. Both deceive people into thinking that they are men of God, while they prey on hapless people.

This is the heart of the matter. Some religious leaders steal, loot and stash away such loot in foreign countries to the detriment of the poor members of their congregation. The money thus stashed away in foreign accounts contributes significantly to the economic development of that country, but to the disadvantage of the country from which such money has been stolen. More pathetic is the fact that when these "leaders" die unexpectedly, such money is often irretrievable because no one knows the secret number(s) of the account(s) in which the money is deposited.

Although men of Customs are not traditional policemen, but because they keep watch over the nation's borders and carry arms, we may safely assume that they are law enforcement agents. These Customs men are also a butt of the playwright's economic satire. Customs men contribute to the economic woes of the nation by looking the other way when importers and exporters engage in illicit trade. They take bribes in cash and in kind. Because of this, they condone illegal and unconstitutional behaviour from importers and exporters:

Song of the Lagos Woman

She goes to Europe frequently
And when she comes down from the skies
The men of customs prudently
They turn away their probing eyes. (emphasis added)

It is not to be assumed that the men of Customs turn away their eyes for free. There is always a price to pay for this 'eyes right' or 'eyes left' favour:

But she'll never tell, oh no
That the price she paid, you know
For this her thriving trade
Was a little escapade
At the Midnight Hotel;
For that's where the oil boom goes (*Midnight Hotel* 4-5).

It is not only Lagos women who engage in this illegal trade. There are borders all over the nation, therefore; it is safe to assume that the Lagos woman is just a symbol of all women who use bribe (cash and kind) to get undue favours from Customs men. In fact, customs men also symbolize other men and officers who guard the airports and seaports. They are all partners in the crime of looking the other way when acts of economic sabotage are being perpetrated against the nation. This economic sabotage is what the playwright satirises. The playwright decries this economic sabotage and advocates a change of attitude.

Music and Religious Satire

In Osofisan's plays, there are also songs that satirize religion and religious leaders. Religion, as shown in various songs, is satirized in the plays of Osofisan because its adherents do not exhibit characteristics becoming of religious personages. The three religious characters, representative of others, are Baba Soye *Farewell to a Cannibal Rage* (*Farewell*), Pastor Suuru (*Midnight Hotel*) and Aafa (*Four Robbers*). These characters are presented in these plays not as upholders of their different faiths but as religious charlatans.

In *Farewell*, Baba Soye, as the 'messenger of the gods' is consulted by Titi to find out whether Akambi should marry Olabisi. Baba Soye tells a story that clearly indicates that reconciliation is impossible between the families of Akanbi and Olabisi. If this is correct, then marriage between the two is also impossible.

However, this cannot be the message from the gods because in Yoruba mythology, the gods are usually desirous of peace and harmony among the people. As shown by Osofisan, many religious leaders merely shield themselves with the gods. They paint the gods in their own colours and dress them in their own cloak of terror, injustice and blood lust (*The Chattering* 45). This exactly, is what Baba Soye does in *Farewell*. Since the gods love justice, harmony and peace, it is quite clear that Baba Soye merely voices what he wants, and not what the gods have asked him to say. To further terrorize Akanbi and Olabisi, Baba Soye tells a long-winded story about an impetuous maid who chooses a husband for herself, but does not live happily ever after. He concludes the story with an equally frightening song:

Go back, Simbi, get back.
When I get to the graveyard,
I'll return arms to their owner
When I get to the graveyard,
I'll return feet to their owner.
I shall wear a tail ...
And become crocodile King. (*Farewell* 48-49).

That Baba Soye speaks his own words and not those of the gods becomes evident when Akanbi marries Olabisi at the end of the play, and peace, reconciliation and harmony return to the two warring families. The gods show that they are not enemies of human love, peace and joy. One can safely conclude, just as Awodiya does, and rightly too, that "Osofisan exposes the hypocrisy and deceit of [these] priests as they cheat and defraud their followers" (1995:129). The character of Baba Soye confirms this assertion.

In *Midnight Hotel*, Pastor Suuru has taken a room to have fun with Awero, an MP and his friend's wife. For whatever reason, when the time for real action comes, he begins to quake in fear. So, Awero turns to the song-master for the "Song of the (Political) Prostitute":

So 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! (*Midnight Hotel* 20).

As explained by Onuoha Ossie Enekwe, many people are less able to control their sexual drives than some animals, despite human spirituality (3). Pastor Suuru is a good example to buttress this claim. He is simply a whore and a hypocrite. “Men of God” become prostitutes because of filthy lucre and sex and, thereby, lead their followers astray.

Aafa, in *Four Robbers*, also demonstrates the same misconduct and malfeasance as Pastor Suuru and Baba Soye. Aafa aids and abets robbery. In the play, the four robbers face the problem of how to evade capture during robbery operations. They meet the Aafa, a Muslim-cum-Ifa Priest, who promises to help them. The Aafa keeps his word and helps the robbers to rob with ease. At first meeting him, he chants a religious (Moslem) tune:

Ataiyatu: lilahi
Azakiatu: lilahi
Ike Oluwa: lilahi (Allah’s grace)
Ige Oluwa: lilahi (Allah’s mercy)
Ko lo ba Mohamadu: lilahi (On Mohammed)
Ataiyatu Salamatu: lilahi (*Four Robbers* 16).

But this is only a ruse. Much later, he shows himself for what he really is: a charlatan:

Yes, I gave them the right sacrifice
To this your modern world
Money-grabbing has made you mad
Money, empty money
Money-hunting, evil-doing
Evil-doing to amass property
Buildings upon buildings
Wife stealing, home destroying
Teaching by the hard way of pain (*Four Robbers* 34).

The right sacrifice the Aafa gives them is in the form of *ofò* (incantation), characteristic of Yoruba oral poetry. It is to enable the robbers escape arrest by causing whoever hears the incantations to start dancing. The performance by Angola, Hassan, Major and Alhaja is a very rare example of a quartet in Yoruba operatic tradition. Each character chants a fragment of the *ofò*. At the end of the fragment by Alhaja, the hearers must surely fall under the spell of the incantation. This enables the robbers to evade arrest.

It is ironical that many “men of God” are the prayer warriors behind robbery kingpins. Many Pastors and Imams are the power house of drug barons and oil bunkers. The purpose of this satiric song is to prick the conscience of these religious hypocrites with a view to getting them to change their behaviour. It is also to afford the people the opportunity to critically examine the lives of their religious leaders so that they can avoid what Soyinka calls the “recurrent cycle of human stupidity” (1), or “to prevent history tragically repeating itself” (Osofisan, 214).

Conclusion

To recapitulate, the purpose of this essay has been to look at the function of music as an agent of satire in Osofisan’s plays under consideration, and show the butts of the satire. We have seen from analyses of the songs that Osofisan satirizes political leaders and the unjust economic system that breeds armed robbers. Not only, he holds the different law enforcement agents up to ridicule, and satirizes all fake religious leaders. The purpose of this holding up to ridicule is to enable everyone to examine himself or herself and make necessary amends where possible. Of course, as Mario Vargas Llosa, the Latin American writer, says, plays do not have the power to topple government or change people, but they can become “a meaningful and positive activity, which depicts the scars of reality and prescribes remedies, frustrating lies so that the truth shines through” (3). This is the purpose that music has helped Osofisan to achieve in his plays, analysed in this exercise.

Bibliography

Abrams, M.H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 10th Edition. Boston: Centage, 2012. Print.

Anyidoho, Kofi, ed. *The Work Behind the Bars and the Paradox of Exile*. Evanston: Northwestern UP, 1997. Print.

Awodiya, Muyiwa P., ed. *Excursions in Drama and Literature*, Ibadan: Kraft, 1993. Print.
— — —. *The Drama of Femi Osofisan: A Critical Perspective*. Ibadan: Kraft, 1995. Print

Coffey, Michael. *Roman Satire*. London: Methuen, 1976. Print.

Dobree, Bonamy. *Great Writers of the English Language: Dramatists*. London: OUP, 1980. Print

Enekwe, Ossie O. “Beyond Entertainment: A Reflection on Drama and Theatre.” 25th Inaugural Lecture. U of Nigeria, 2007. Print.

- Eliot, Robert C. *The Power of Satire: Magic, Ritual, Art*. Princeton UP, 1960. Print
- Fowler, Roger, ed. *A Dictionary of Modern Critical Terms*. London: Routledge and Kegan Paul, 1985. Print.
- Griffin, Dustin. *Satires Against Man: The Poems of Rochester*. Berkeley: California U P: 1973. Print.
- Hight, Gilbert. *The Anatomy of Satire*. Princeton: Princeton UP, 1962. Print.
- Obafemi, Olu. *Contemporary Nigerian Theatre: Cultural Heritage and Social Vision*. Lagos: Nigeria Magazine, 2001. Print.
- — —. “Revolutionary Aesthetics in Recent Nigerian Theatre.” *African Literature Today*. 12 (1982): 129-35. Print.
- Osofisan, Femi. *Another Raft Ibadan*: Malthouse, 1988. Print.
- — —. *The Chatterin and the Song*. Ibadan: Opon Ifa, 1998. Print.
- — —. *Literature and the Pressures of Freedom*. Ibadan: Opon Ifa, 2001B.
- — —. *Midnight Hotel*. Ibadan: Evans, 1986. Print.
- — —. *Once Upon Four Robbers*. Ibadan: Heinemann, 1991. Print.
- Sharrock, Roger. *Modes of Satire in Restoration Theatre*. NY: Capricorn, 1965.
- Soyinka, Wole. *Art, Dialogue and Outrage: Essays on Literature and Culture*. Ibadan: New Horn, 1987. Print.