

Enraged Voices and Social Realities in Ahmed Yerima's *Pari* and Temilolu Fosudo's *Another Episode of Trauma*

Oludolapo Ojediran & Olayinka Magbagbeola

Abstract

The art of Playwriting remains one of the most important and viable channels of creative expression in the 21st century where social vices with their attendant intricacies tend to abound. Through the creative invention of imaginary but lifelike characters, Playwrights are able to negotiate various political, economic, religious, social and cultural bends in their play-texts, thereby, articulating their voices. To our notice however, not too many research works exist that have contextualised and compared enraged voices and social realities in the plays of Ahmed Yerima and Temilolu Fosudo who represent the third and recent generations of Nigerian playwrights respectively. Through Zengin's (2016) modification of the theory of Intertextuality and the adoption of the textual analysis approach, this study examines Ahmed Yerima's *Pari* and Temilolu Fosudo's *Another Episode of Trauma* with the view to interrogate how both Playwrights have dramatized enraged voices and social realities in their selected play-texts. The study reveals that both Playwrights address the various social realities in Nigeria from the dialectical-materialist and historical materialist perspectives, addressing in the process, issues relating to religion, politics, space, territorialism, corruption, among others. The study concludes that, critical and socially applicable narratives can be used to combat the different shades of social dysfunctionality as evident in the analyzed plays.

Key words: Rage, Enraged Voices, Social Realities.

Introduction

On the global plain, as is also true of the Nigerian space, the dynamic, endless and multiple shades of inherent social realities have continued to feed the mill of Playwrights' artistic imagination, while also engendering critical engagements among literary scholars. This remarkable productivity has particularly made Nigeria one of the most productive spaces for literature in the contemporary literary world.

The social relevance of drama cannot be undermined in the quest for an ideal society. While a layman's perception of drama may be exclusive to entertainment alone, the functionality of drama transcends the tropes of "art for art sake" owing to its usage in disseminating information and facilitating transformational changes in our society. Certainly, drama provides critical commentaries on issues bearing on socio-political, economic and cultural issues as relatable to the inhabitants of a society. Consequently, African nations in the schema of play productions and play-texts have addressed issues of societal concern through effective dramatic

communication. By so doing, African Playwrights have written play-texts that represent personal, emotional, creative or social endeavors not only for aesthetic consumption, but for utility and social applicability.

Within the African sphere, scholars such as Clark (2018), Awodiya (2010), Tsaaor (2009), Amuta (1989), Etherton (1982) and so on, have revealed that, Playwrights such as Hubert Ogunde, Duro Ladipo, Moses Olaiya, Wole Soyinka, Efua Theodore Sutherland, Ngugi wa Thiong'o, Ebrahim Hussein, Athol Fuggard, Femi Osofisan, Olu Obafemi, Ahmed Yerima, amongst others, have written plays that have contributed immensely to the reflection and correction of societal ills, projecting in the process, the voices of the subordinated majority. Certainly, the works of these dramatists have paid obeisance to the Utilitarian school of thought in which art must "perform a relevant function in the society. It should not only mirror the society as the critical realist school of drama says but should go ahead and propose a resolution to the human dilemma presented in the play" (Olorunsomo, 2014, p. 83).

It should be noted that, the context of "Enraged Voices" in this paper alludes to the oppressed, the downtrodden; those, who are called "the Subalterns" in the postcolonial parlance. Indeed, researches from Bincbai (2017), Bressler (2011), Azeez (2011), Guha (2000), Bhabha (1996) and Spivak (1996) have confirmed that those who own the enraged voices in our society are the oppressed, suppressed and silenced. While some of these researchers, without exempting most African socially-committed playwrights, have empathised with the dwindling system, some are extraordinarily concerned with the effect of such menace at present and the coming generation.

It is noteworthy to mention that, terrorism has increasingly become a recurring vice in Nigeria and the need to bring this issue to the front-burner cannot be overemphasised. In fact, it is discovered from the critical study by Audu and Hamza (2020, pp. 168-169) that:

The insurgents that have been active against government forces in the North-East Region of Nigeria since 2009 are popularly called Boko Haram. However, the insurgents call themselves *Jama'atu Ahlus-Sunnah Lidda' AwatiWal Jihad*. The emergence of Boko Haram has been variously traced back to the 1990s, 1980s and even as far back as The Sokoto Jihad of 1804. However, the year 2002 is agreed to be a major watershed in the evolution of the

Islamic sect when they moved from Borno State of a *Hijra* to Yobe State where they established a separate community in Kannama.

Shuiabu (2020, p. 199) however, argues that the Boko Haram sect has berthed many other dangerous sub-groups by averring that, "the first category of Boko Haram were not the actual insurgents but another group that had broken away from Boko Haram in January 2012 known as the *Jama'atu Ansarui Musliminafi Biladis Sudan*". Shuaibu believes that this particular group is "responsible for most cases of incessant attacks and wanton destruction on lives and properties in the North East and other parts of the North" (Shuiabu, 2020, p. 199).

Sadly, the activities of the Boko Haram terrorist group have made "hundreds of thousands of women and children found themselves in displaced camps in parts of the country due to the Boko Haram insurgency between 2009 and 2015" (Akran, 2020, p. 177). Akran (2020, p. 180) also reveals that

on Sunday 26, July 2009 ... more than 100 people were killed within 24 hours as the Boko Haram violence swept through Borno, Yobe and Kano states. In Yobe state, the sect members rose in violent confrontation with the police near Potiskum ... Then in Kano State, on the 28 July 2009, about 300 Boko Haram members engaged in gun battle with the police in Wudil.

Drawing from the two submissions above, it is no longer news that, the Boko Haram insurgency has continued to ravage the Nigerian nation for decades now. Interestingly, Ahmed Yerima's *Pari* and Temilolu Fosudo's *Another Episode of Trauma* are play-texts that examine the impact of the Boko Haram terrorist group on the citizens of the country. This study therefore, examines enraged voices and societal realities through the lens of Ahmed Yerima's *Pari* and Temilolu Fosudo's *Another Episode of Trauma*.

Research Method and Theoretical Preamble

This study adopts the textual analysis method of research, and adopts the theory of Intertextuality as modified by Mevlüde Zengin (2016) as its theoretical framework. Coined by Julia Kristeva in 1966, intertextuality is the shaping of a text's meaning by another text. Studies from Obafemi (2010), Adekoya (2006) and Raji (1999) have affirmed that the theory of intertextuality hinges on the fact that all literary texts are materials upon which readers and critics apply various literary canons. Consequently, the submissions from Norris (1996), De Saussure (1974), Barthes (1968), Bakhtin (1981), to mention but a few, have located the

theory of intertextuality within the aegis of post-structuralist dogma and the poetics of deconstruction, while giving credence to the works of Paul de Man, Hills Miller and Jacques Derrida. In addition, the critical work from Barman (2021) reveals that, the environment must be "read in narratives" through the postcolonial lens when appraising a postcolonial text.

In its broadest sense, intertextuality according to Zengin (2016, p. 300), "is a poststructuralist, deconstructionist and postmodernist theory that changed the concept of text, recognising it as an intertext owing to the interrelations between texts and absorptions of other texts".

It is important to briefly define the concepts of pre-text, text, sub-text and meta-text as they apply to the theory of intertextuality:

1. **The Pre-text:** This is a precursor to a text and it provides the necessary background for the understanding of the text.
2. **The Text:** This is the main body of literary work that has been written;
3. **The Sub-text:** This is the underlying theme or meaning in a text. It is also the metaphorical meaning beneath a text; and
4. **The Meta-text:** This explains how a text is to be produced and interpreted. It also means how a text makes commentary on itself or on other texts.

It is worthy of mention that the analysis of the selected play-texts for this study are hinged upon these four cardinal elements of intertextuality. Drawing from the above, the theoretically expansive nature of the theory of intertextuality makes it relevant for this study in the following ways:

1. it is borderless, limitless and unrestrictive when it comes to the interpretation of a text or texts;
2. external factors are accommodated in the process of shaping the meaning of a text or texts;
3. readers are placed in luminous and interpretative positions that may contract or expand;
4. pre-textual, textual, sub-textual and meta-textual deductions are allowed; and
5. it serves as a necessary background for textual discourses and counter-discourses within the literary and performative space of postcolonial theatre.

Therefore, relying on the intertextual mode, this study examines enraged voices and social realities in Ahmed Yerima's *Pari* and Temilolu Fosudo's *Another Episode of Trauma*.

Meaning and Concept of Enraged Voices

In this study, the concept of “enraged voices” is used to connote the voices of the oppressed, the marginalised, the silenced or in the postcolonial nomenclature, the subalterns in the society. Consequently, the term “Subalternism”, according to Binebai (2012, pp. 52-53), was initially

a military term for junior officer, it literarily means subordinate. The word was said to have been used first by the Marxist Antonio Gramsci. He intends the word to mean proletariat within Marxist linguistic parlance. In present usage, it refers to the perspective of persons from regions and groups outside the hegemonic power structure. In the 1970s, the terms ‘subalternism’ began to be used as a reference to colonized people in South Asian Subcontinent.

It is evident from the above that the subalterns are subordinated individuals in the society whose identity is constantly being questioned and jettisoned due to the class system and other hegemonic structures in the society. It is worthy of note that several factors can be responsible for the enraged voices of the oppressed. For example, Onoge (1978, p. 218) is of the opinion that the voices of the oppressed become enraged “through the systematic propagation of a one-side ideology” in which “the oppressor classes seek to penetrate the subjective consciousness of the oppressed so that the latter may perceive their historical circumstances through non-realist, mythic, illusionist spectacles”. By so doing, the voices of the marginalised are unified and echoed in their quest for ideological, social and economic liberation which often leads to revolution. In addition, Awosanmi (2007, p. 278) submits that the violation of a particular racial space or social class “by another – through any known methodology of conquest such as militarism, slavery, colonialism, religious evangelism, and post-colonial economic and industrial globalization – is an unmasked invasion of the mind of the race”, and this can equally make the voices of the subalterns enraged.

The argument of this study is that “enraged voices” is another terminology that captures the ordeals, struggles and social realities of the subordinated groups in the society whose existence is equally crucial to that of the majority group. Therefore, enraged voices is a conceptualization of the voices of individuals who are victims of general subordination “whether it is expressed in terms of class, caste, age, gender and Otherness in any other way” (Guha, 2000, p. 3).

Brief Notes on the Selected Play-texts

Ahmed Yerima's *Pari* interrogates the East-Northern Nigerian crises where Pari's family is agonised with the loss of their child. Here, Pari who is the only daughter of Ama and Tada, has been captured by the Boko Haram. The play dramatizes the complexity, sadness, and ironies that take over the victims of terrorism using the Boko Haram terrorist group in Nigeria as case study. Consequently, the various vicissitudes of life reflected in the play through the character of Pari certainly makes it a psychodrama with serious social commentary. Ahmed Yerima employs linear plot in *Pari* which makes it readable, understandable and identifiable. The Playwright uses this play as a metaphor for the abducted Chibok girls in Nigeria sometime in 2014. Indeed, the Boko Haram insurgency in Nigeria has remained an eye-sore for both the government and the governed, and any Nigerian reader who picks up the play can easily understand and identify with the situation created there in.

In *Another Episode of Trauma*, Temilolu Fosudo exposes through the tragic mode, the trauma being experienced by victims of terrorism. Curiously as well, violence, destructiveness and loss of human lives are depicted in the play through the family of Joseph and Mariam. Joseph's agitation leads to the exposure of what it is to be terrorised, what it is to be a terrorist and what it means to experience terrorism.

Enraged Voices and Social Realities in Ahmed Yerima's *Pari*

In affirming the enraged voices in *Pari*, as is also true of the inherent social realities laden within the organic world of the play, Ahmed Yerima fulfils certain creative responsibilities which are significant for us to examine within the sub-textual, textual and meta-textual contexts of the play-text. They are: characterisation; exposition; correction and critical reasoning; as well as observation and interrogation.

The characters in *Pari* are very symbolic and realistic. This verisimilitude is necessary due to the seriousness of the issues reflected in the play-text. To begin within, Ama (also called Agnes) is a 45-year-old woman. She is married to Tada and mother to Pari. She is a strong woman who is ready to do anything at any cost to bring back her daughter. She moves from a religion to another in her quest to find her missing daughter.

Kwacheche is a friend to Ama. She is a kind, active and tenacious woman in her late 40s. She contributed significantly to Pari's return home. Zeer is a young man

in his 20s. He assists Ama with the house chores. Pari is the Lead character in the play-text. She is 16 years of age and is also known as Nana Aisha. Pari is the only child of her parents and she goes missing for over two years during the course of which she becomes married to Ibrahim and bears a child for him. Due to the traumatic experiences that Pari had gone through, she has frequent mood swings.

Ibrahim is 30 years of age. He is one of the members of the Boko Haram terrorist group. He gets married to Pari while at the camp. He loves her and is ready to do everything to make her happy. Shaagu is 70 years of age. He is the seer who reveals to Ama that her daughter will return. Reverend Luke is a minister in the church who always joins Ama and Tada in faith for the return of their missing daughter, Pari. Sister Hanna is a devoted church member. Kalagu is the local government chairman of the Chibok Community.

The above-listed characters have been clearly delineated, each having his drives, motifs and all. The playwrights undoubtedly strike a balance with this brilliant characterisation by creating characters that are rooted in religion, the politics of space or what may be called, "territorial politics", womanist characters, patriarchal characters and youthful characters. The exposition introduces the main characters of the story. It shows how one character relates to/with the others. It explores the goals, motivations, and moral stance of the characters. The audience may have specific and well-focused questions about any of these aspects, and they will eventually get answered. Most importantly, the exposition allows the audience to get to know the main character (protagonist). The dramatist exposes the ills of the society which leads to giving important information through the sequential arrangement of event known as plot. Ahmed Yerima, in his introductory stage direction, begins *Pari* on a religious note, revealing in the process, the religious concerns that the play-text will address, "When play begins, lights reveal Ama praying. In a scantily laid out sitting room ..." (Yerima, 2016, p. 7).

In fact, the binary opposition created by the playwright between Tada who is a Christian, and a Deacon for that matter, and his wife, Ama, who has quite surprisingly become a Muslim convert sets the play in motion. In this exposition, a broken family is represented – a family that is on the verge of being shredded into disjointed parts due to the kidnap of their only child and daughter, Pari.

In correcting the inherent social malady in the Nigerian society while also making a clarion call for us to critically reflect on the issues raised in *Pari*, the playwright

affirms the fact that, a dramatic and satirical creative work is meant to correct social ills. When such works are read or seen, the consciousness of the readers/audience is awakened to react to the social issues. The 74-page play, *Pari*, defines unmistakably the realities that have characterised the Nigeria of today, and indeed, most African countries in which terrorism thrives. The playwright calls for a re-examination of terrorist activities in the nation, arguing in the process for a possible correction of this menace.

However, rather than make this correction quite overt, the playwright advocates for an act of 'negotiation' between the terrorists and their victims. This is reflected in the play-text at the moment when Ibrahim, one of the terrorists, traces *Pari* to her parents' house, after which it is revealed that *Pari* carries his child. The playwright tries to bring the focal lenses of his readers and audience to the fact that some of the terrorists are humane, and only agreed to be part of terrorist activities because they have no choice. This is seen in Ibrahim's explanation on how he joined what he called, "The jihad":

IBRAHIM: It all started the night my mother was buried. I regretted her death more. I blamed myself for her death because it wasn't that I was away when she dies. I was there ... useless ... but I was just a dead person there. She needed food and medicine ... and none was within my reach ... so I watched her ... with tear-filled eyes. I watched life ebb out of her veins ... then her eyes closed ... her heart stopped beating ... and she was gone. After her burial, I tried to find a taste to my mouth. I did not even cry, I could not cry and I did not even try. Even if I had, there would be no tears. My friends, Zaki and Yakubu, had begged me to join them.

TADA: Join who?

IBRAHIM: The jihad. The Sunna Lidda'Awah Wal-Jihad.

TADA: Boko Haram?

AMA: Who?

IBRAHIM: Yes. Young men living in hopelessness, angry at nothing in particular. All smoking and drinking. Then when we were thoroughly soaked in everything, the talk started. They sounded wise ... so profound. At the end of the day, between the women and drinks, talks and dreams, I felt I could do something. What it was, I did not even know. All I knew was that I was angry. At everything.

AMA: What about Allah?

IBRAHIM: What about him? Him, too. We had predicaments strewn all over ... and God stood silently by... (Yerima, 2016, pp. 46-47).

It is evident from the above that, Ibrahim is also a victim of terrorism but, in the process, he becomes initiated and immersed into the group culture of the terrorists. This group culture, according to Scribellito (2020, p. 171), "emerges as a society develops towards functional complexity and differentiation ... then we have the emergence of several cultural levels; in short, the culture of the class or group will present itself". Drawing from the above, Ibrahim becomes befogged and totally engrossed in the ideologies and creed of the Boko Haram terrorist group so much that, "we were ready to burn and blow up the sky where we believed He lived in smugness and allowed life to pass us by. With time, the *aljana* we believed was what we created. It was nowhere but where we stood" (Yerima, 2016, p. 47).

Certainly, the playwright challenges readers to grapple with the following questions:

1. Do all terrorists become terrorists out of their own volition?
2. Are there terrorists by proxy?
3. Can we all stand our grounds not to be terrorists at gunpoint?
4. Would we or would we not become terrorists if terrorism is the only way out of abject poverty, social stratification, unending oppression and total lack?
5. At what point does a victim of terrorism segue or transition into being a terrorist?
6. Would we or would we not easily denounce our religion when faced with issues of missing child(ren), kidnapped family members?

Indeed, these universal questions are timely questions that all of us should critically reflect upon within the frescoes of our minds.

Furthermore, Ahmed Yerima observes, explores and interrogates the issues that primarily affect the Nigerian society in *Pari*. In the play-text, Ama's love for her child, Pari, makes her go to the extreme to see her daughter again. She is ready to look for her daughter with her last breath because she believes that as long as she does not give up, her daughter will return. Indeed, the theme of "Motherhood" especially within the context of Afrocentricity is the overriding theme of the play. Although this treated within the motif of terrorism. It is motherhood that makes

Ama to start to pray in the name of Allah, forsaking her former religion, Christianity. In her words:

AMA: From now on, I swear by Allah, this is what I will do. I believe it is the right thing to do. If you take what is mine forcefully, and claim that it is right in the sight of your god... Your god... And get away with it, then I want to know why? I want to know what humanity they stand for. (Yerima, 2016, p. 9).

Consequently, *Pari* employs simple language structure which makes it easy for readers of all levels to grasp the messages inherent in the play-text. By using both the English and Hausa languages, the playwright 'glocalises' the theme of terrorism in the play-text, commenting on the fact that, terrorism is a global phenomenon that should be curbed in all human societies. Without sacrificing the pun of non-verbal language forms of communication such as gestures, mimes, etc, the playwright also calls for the celebration of humanism and collectivism, negating the postmodern fallacy of posthumanism.

Drawing from the above, the enraged voices of *Pari*, Ama, Tada and Ibrahim are celebrated as archetypal stereotypes in the ferocious game of terrorism. Of course, *Pari* occupies the central position here, but the spiral effect of terrorism does not spare any member of victim's family, which is the basic concern of the playwright. Thus, *pari*'s not only the embittered being here, but also her parents and husband.

Enraged Voices and Social Realities in Temilolu Fosudo's *Another Episode of Trauma*

Temilolu Fosudo's *Another Episode of Trauma* is a 59-page, 5-character play that is set in Northern Nigeria. The play centres on Joseph, a young man who believes that he can put an end to terrorism in the country all by himself. Joseph is created as a character who is driven, to a fault, by hatred for injustice, terrorist activities, gruesome massacres of innocent citizens in his country. Indeed, Joseph cannot bear, "the thought of women being made widows, of children being made orphans, of innocent men and women being slaughtered and their body parts divided like offal" (Fosudo, 2014, p. 3). Mariam, Joseph's pregnant wife and mother of Jessica, however fears that her husband has embarked on a grievous, blood-curling journey:

MARIAM: Joseph, I dread what is to come if you continue to tread this path, I fear I might lose you.

JOSEPH: Erase your fears my dear, you shall not lose me.

MARIAM: You say you harbor pity for the women who have been plunged into widowhood and the children who have been made orphans. Do you now intend to put me, Jessica and our unborn child in this category?

JOSEPH: How can you ask such a thin?

MARIAM: Then desist from your campaign.

JOSEPH: What you ask of me is impossible, I cannot play blind to the calamities that have befallen our people, our race is endangered by bloodcurdling violence, and our peace has been mortgaged by the re-occurrence of senseless pogroms, the massacres, the bombings ... No Mariam! Please let me (Fosudo, 2014, pp. 4-5).

It is clear from the above that, Mariam is not in support of her husband's series of campaigns against the activities of terrorists in the country. To convince him further, she cites the examples of heroes such as Ken Saro Wiwa, Fela Anikulapo Kuti, Martin Luther King, Ernesto Che Guevara and so on, and how they all ended up. She believes that revolution is not realisable for a one-man army which is the belief of her husband.

It should be stated that both Joseph and his wife, Mariam are dominant characters with enraged voices in Temilolu Fosudo's *Another Episode of Drama*. For Joseph, his voice becomes enraged due to the nostalgic memories created as a result of the brutal death of his sister:

JOSEPH: ...My little sister, since the death of our parents I always wanted to be a fortified wall of protection for her. I tried to be a father, mother, brother and friend to her. It was I who single-handedly fostered her education all through secondary and tertiary levels. Following her graduation from the University, she was posted to serve here in the north, much to my delight. Had I the slightest hint that that was a rather inauspicious outcome; I could have averted her demise. One regular afternoon, I sat alone in the veranda, assessing myself on how well I had been able to look after her, as I pondered, I received a harrowing message on my phone. The camp on Biu road, Maiduguri had just been bombed, leaving numerous youth corps members lifeless and horribly disfigured and it so happened that my little sister was one of the unfortunate victims of this attack. That innocent and boisterous girl was effaced from amongst the

living by ... by ... that day my sister died was the day my heart turned to stone (Fosudo, 2014, pp. 43-49).

Indeed, it is the loss of his sister during the terrorist attack on Biu road, Maiduguri that stokes the embers of Joseph's anger, thereby making him, not only enraged, but willing to see to it that the harbingers of these attacks are brought down. For Mariam, Joseph's attempt to "rid Nigeria of sordid terrorism" has turned him into "... a chameleon crawling to get in range to catch its prey, you have slowly but surely transformed into a hideous monster ready to take lives you did not make" (Fosudo, 2014, p. 48). Mariam does not see any light at the end of the tunnel that Joseph is ploughing, which makes her the more enraged.

At the end, the tragedy that befalls Joseph and his family leads to Mariam and Jessica's death, having being killed by a group of assassins. Joseph, broken, decides to take his own life too after seeing his wife and daughter dead. He however, chooses to live by dropping the dagger with which he plans to take his own life. Indeed, Joseph's life experiences, which can be interpreted within the orbits of what Kofoworola (2017, p. 66) calls "Hypothetical Laws" or "Explanation of Phenomena" is largely representative of the African tragic ethos.

Conclusion and Recommendations

This study concludes that the two selected playwrights – Ahmed Yerima and Temilolu Fosudo - are ideologically committed to their arts. While the former belongs to the third-generation playwrights and the latter can contestably be said to belong to the recent generation of playwrights in Nigeria, there is hardly any difference in both playwrights' view of and disposition towards societal wrongs, which in this case allude to terrorism, women victimisation and motherhood. Similarly, both playwrights adopt the tragic mode to chronicle the dramatic and societal concerns of their play-texts. Subsequently, certain critical intersections are conspicuous in Ahmed Yerima's *Pari* and Temilolu Fosudo's *Another Episode of Trauma* with respect to both playwrights' attempt to dramatize the wry faces and enraged voices of the victims reflected in their play-texts. It is therefore, revealed in this paper that, in dramatizing the enraged voices and social realities inherent in our country, Nigeria, the selected play-texts:

1. discuss the intricacies of culture and religion;
2. consider the existentialist philosophies of being and nothingness especially as they relate to choice and angst;
3. interrogate the issues of joblessness and unemployment, discussing in the process, their attendant social aftermath;

4. examine the high tide of insurgency, insecurity and terrorism in the country;
5. explore the notions of poverty, social stratification and the foibles of a classed society;
6. contextualise the psychological effect of terrorism;
7. appraise the notion of motherhood with its attendant pains, sacrifices and ordeals; and
8. investigate issues of politics and over-ambition.

The above-listed eight icons are drawn out of the metaphoric ingenuity and intertextuality in Ahmed Yerima's *Pari* and Temilolu Fosudo's *Another Episode of Trauma*. By so doing, it is discovered that both playwrights are conscious of the apparent misnomers that have ravaged the Nigerian society and have reflected the same through the focal lenses of their play-texts. Without any doubt, the topical issues stated above are evergreen and should be the concern of every playwright across time and space who has his or her ailing society at heart. Beyond the dirge for Isaiah Ilo's "post-indiginist realism" (Igili, 2017, p. 46) which is a form of language aesthetics which requires that playwrights should write using the communicative fervour of their indigenous languages, Ahmed Yerima and Temilolu Fosudo adopt both the English language and the indigenous language in their plays. While the former bequeaths his characters with a particular dialect of Hausa language, the latter does the same with the Yoruba language. This understandably, is to enable all readers to clearly comprehend the enraged stances and social realities documented in their play-texts.

It is also worthy of note that, terrorism has become a major aspect of the 21st century social thought not only in Nigeria but in Africa as a whole. This is because issues pertaining to African socialism, political and social consciousness, religious sensibilities, class question in the African liberation struggle, multiculturalism and interculturalism as well as citizenship in the controvertible space of postcolonialism have become recurring themes which are too significant to be ignored in our present dispensation.

Consequently, through the dramatists' creative inventiveness of realistic characters, topical themes and identifiable settings, the two selected plays discuss the problem being experienced in Nigeria which has not left anyone untouched. Hence, it is observed that the recognised root of armed robbery and Boko Haram is joblessness which creates idleness and the loose border system. Most of the jobless people, especially the youths are lured into these societal vices with the hope of getting a job, having a good life and being upright with the so-called god

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they claim to serve. This study, therefore, recommends that cursory attention be paid to play-texts that are insurgency-based to curb, in the process, the menaces of anomy, anarchy and other social vices.

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