

THE SCHOLAR ARTIST AND HIS MÉTIER IN A GLOCAL CONTEXT

Festschrift in Honour of

**PROFESSOR MATTHEW
MEVAYERHO UMUKORO**



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A Festschrift in Honour of Professor
Mathew Mevayerho Umukoro**

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DEDICATION

This book is dedicated to Professor Matthew Mevayerho Umukoro, whose indefatigable presence within and beyond the four walls of the classroom paved the way for us his academic offspring and friends.

CHAPTER 15

NOSTALGIC MEMORIES AND COUNTER-DISOURSE IN MATTHEW UMUKORO'S *THE TOURISTS*

AbdulRasheed Abiodun ADEOYE

Introduction

Nostalgic memories and counter-discourse are two forms of poetics that will continue to serve as crosscurrents in textual interpretation of the written drama whose "lifeliness" cannot be overemphasised. Consequently, this chapter examines Matthew Umukoro's *The Tourists* through the lens of nostalgic memories and counter-discourse. The chapter reveals that, *The Tourists* treats critical Postcolonial issues within the context of man's nostalgic memories and the conveyor of these memories is counter-discourse, which brilliantly allows dominant discourse to be criticised and reflected upon, projecting in the process, unbiased ideas and ideologies of individuals and nations.

It has also come to the fore in the study that, some of these Postcolonial issues include: Africa's academic argument versus the intellectual sophistication of Europe, European honeymoon versus African romantic vision, clean Europe versus dirty Africa, illiterate Africa versus educated Europe, advanced culture of Europe versus underdeveloped culture of Africa, superior telecommunication technology of Europe versus ineffective and systemic communication failure of Africa and others. The chapter concludes that, *The Tourists* succeeds as a Postcolonial text and the success of the text is partly because of the Brechtian dramaturgy, proper character delineation, simple and metaphoric use of language as well as the timely cum recurrent nostalgic memories and counter-discourse that are frequently used in the play.

A significant number of the celebrated Postcolonial literatures are tropes of emotion and truth from the "Otherside" and they are often thematically mediatory and mitigatory. They will continue to respond, in theory and practice to the challenges facing humanity, especially cultural diversities and differences created by man. In context, most postcolonial literatures have also created several concepts, doctrines and ideologies that have essentially challenged the supposedly obnoxious cultures, invasions, traditions, wars and so on. Nostalgic memories and Counter-discourse fall, dialectically and materially, into these creations. Indeed, nostalgic memories and Counter-discourse are two oxymoronic combinations that can be refracted from man's quest to understand himself and the complexity of the world that he is living. His world, imaginary or unimaginary, natural or unnatural can control him and he can ultimately control his world depending on his alter-ego and existential survival strategies.

Nostalgic memories housed the poetics of reliving, bringing back, through various artistic and creative forms and styles; ruins and tribulations, glories and achievements of the past to the present. Nostalgic memories often serve as moments of introspection and

retrospection. On the other hand, Counter-discourse is firmly rooted in the logic and dialectics of critical disputation, the essence of "Otherness", the muse of narrative changing, resistance to known tradition, the alternative vision of subversion and so on.

Nostalgic memories and Counter-discourse are two forms of poetics that will continue to serve as crosscurrents in textual interpretation of the written drama whose temptation of "lifeliness" cannot be overemphasised. Consequently, this chapter examines Matthew Umukoro's *The Tourists* through the lens of nostalgic memories and Counter-discourse.

Conceptual and Theoretical Convergence

It is important to note that positive and negative forces are the crests on which nostalgic memories are built. These forces are products of man's apprehension and opposition to society. But the man, a constant force in action, always attempts to conquer the negative forces on his way to stardom or to manipulate his society, first and foremost, for his own identified personal interests. The table below, from the researcher, therefore, captures the positive and negative forces of nostalgic memories:

S/N	Positive Forces of Nostalgic Memories	Negative Forces of Nostalgic Memories
1.	Homeliness	Homelessness
2.	Indigene	Non-indigene
3.	Success	Failure
4.	Want	Empty
5.	Health	Sickness
6.	Reflection	Refraction
7.	Timeliness	Timelessness
8.	Affluence	Poverty
9.	Away	Abroad
10.	Reality	Illusion
11.	Motherliness	Motherlessness
12.	Fatherliness	Fatherlessness
13.	Space	Spacelessness
14.	Timeliness	Timelessness

Table 1: Positive and Negative Forces of Nostalgic Memories

The simple explanation of Table 1 is the fact that forces of the present are challenged, and recourse to the forces of the past is inevitable. Indeed, human feelings will not come easily without some motivating forces which are within the precinct of reasons. Invariably, the psychology of feeling is itself a paradox. It can be subjective or objective, dragging along the manifesto of "me first before others" and wearing in the process, illusion as reality.

El-mir (2020, p. 1) has historicised the scientific nature of human memory and presents the stages of research in memory and the evolution of techniques to study it. He reviews the historical origins of memory and offers new approaches that can be used to evaluate it. On the other hand, Baldwin and Keefer (2019, p. 1), through four experiments from

different cultures on existential analysis of human action, make general predictions about the psychological value of experiencing a sense of belonging. The two scholars conclude that belonging is a critical prerequisite of happiness and well-being and that, Here and Now, temporary rootedness, mediation by state rootedness, flourishing and so on are inevitable in the time and space of belonging.

Another critical study from Baldwin and Landau (2013, pp. 162-177) examines the essence of nostalgia as a great potential for the psychological growth of the individual. They insist that nostalgia is a sentimental longing for the past, serves to buffer self-threat and the two scholars submit that, literature suggests some candidate mediators: belongingness, meaning in life and positive self-regard mediated nostalgia. Furthermore, they insist that growth-oriented self-perceptions and growth-oriented behavioural inventions are also useful mediation functions that can promote positive psychological growth. They conclude that nostalgia bolsters psychological security, reduces the accessibility of death thoughts, and captures and recycles many discrete positive emotions.

A clinical and health psychologist, Alejandra Salazar, has also written extensively on nostalgic memories. She expands her submissions on what nostalgia is, why we feel it and how to overcome it. Indeed, she discovers, through experiences from people, ten (10) tips on how to overcome excessive nostalgia. These are directed at the individual:

1. Be realistic
2. Explore your feelings
3. Communicate with positive people
4. Don't focus on what causes pain
5. Remember that you can change the situation
6. Challenge yourself
7. Maintain healthy habits
8. Find free time
9. Don't try to avoid nostalgia completely
10. Seek help if you can't stop your nostalgia (Salazar, 2019, p. 2).

Salazar (2019, p. 3) also describes nostalgia as "a feeling that invades us when we think of the past". She submits that defeat, homesickness, change, regret, psychological illness and so on are some of the effects of nostalgia. Interestingly, Restorative and Reflective types of nostalgia are used by her to arrive at seven major characteristics of nostalgia. That:

1. It is a feeling
2. It is common to everyone
3. Some people are more prone to nostalgia than others
4. We idealise the object of our nostalgia

5. It has different causes
6. It helps us to grow personally
7. It is a feeling reflected in numerous artistic manifestations (Salazar, 2019, p. 5).

Numerous artistic manifestations draw man closer to nature through self-expressions which are themselves products of man's feelings. These feelings are essentially made manifest through failure, success, regret, homesickness, defeat and so on. However, the nature of creativity has made man to dwell and live in two worlds – his fictional and factual worlds. If man is obsessed with his factual world, the supposedly realistic world, he dots that world with positive and negative emotions, triggers, bitter-sweet experiences, exaggerations, fables, metaphors, losses, follies and so on – all in his attempt to communicate his feelings through regained nostalgic memories.

Within all human endeavours, nostalgic memories are human expressions – psychological and physical and these memories will continue to happen to man and how man defines and manages these memories will make or mar him. It is also important to state that, apart from psychodrama, which seems quite popular in the 1970s and up to the 1990s, research on nostalgic memories in relation to culture, individual, politics and the Postcolonial trajectories have essentially waned down.

We must, however, concede to a recent study from a critical scholar in Dramatic Theory and Criticism in the African theatre scholarship, Mabel Ekwierhoma, who has also appropriated several "Interventions" to acknowledge our history, particularly on human memory, culture and the dilemma of the Blackman in it. Ekwierhoma (2019, p. 326) rationalises that, memory "could be collective or individual as well as institutional or national. In its different manifestations, the hold of local and communal authority on memory makes the concept real to every black individual or group". Meso-identity, Ekwierhoma's recent construct also aptly captures the dilemma of hybridism that the Blackman must face. According to her, Meso-identity is "a split, conflictual identity ... which entails a mix that is neither central nor outer". Yet, Meso-identity invades the global consciousness for wherever he is found; the blackman exhibits that identity of being placed in the middle, an identity that shows him dependent on his original and unoriginal foundations (see Ekwierhoma, 2019, pp. 331-334). Certainly, many Postcolonial texts have characters who are victims of Meso-identity and we also reflect that this recent literary construct can as well be used as a literary marker to build the thesis and anti-thesis that pervade the pre-colonial, colonial and Postcolonial texts within the subterfuge of literary imagination and textual dependency.

The second phase of our conceptual and theoretical convergence is on Counter-discourse which is often seen as discourse on resistance, rejection, rewriting, broadening closed territories, representation, denial and subjugation. Certainly, we cannot be talking of Counter-discourse without existing discourse which has been critically named as the dominant discourse. Beaugrande (2008, pp. 17-30) is a critical voice in Critical Discourse Analysis (CDA) and he submits metaphorically that, "deconstructing discourse by means of counter-discourse is proposed as one method for critical discourse

analysis" and he ironically concludes that, mastery of discourse strategies will be of benefit to everybody. A negation to the work of Beaugrande (2008) is that of O'Halloran (2014, pp. 781-813) who models an alternative critical discourse analysis known as ethical subjectivity instead of the generally held political subjectivity in which there must be constant orientation to the relatively powerless Other, and the deepening of ethical responsiveness.

Richard Terdiman is the originator of the literary term known as, Counter-discourse; and he sees it as an agent of change against the "capacity of established discourses to ignore or absorb would-be subversion" (Terdiman, 1985, p. 13). On the other hand, Ashcroft, Griffiths and Tiffin (2007, p. 13) submit that:

As a practice within post-colonialism, counter-discourse has been theorised less in terms of historical processes and literary movements than through challenges posed to particular texts, and thus to imperial ideologies inculcated, stabilised and specifically maintained through texts employed in colonial education systems The concept of counter-discourse within post-colonialism thus also raises the issue of the subversion of canonical texts and their inevitable reinscription in the process of subversion.

Since 1985, Counter-discourse has been ideologised to become counter-culture, creating several sub-cultures along the expanding line of Postcolonial literatures.

Curiously, a counter-discursive assertion to the hegemony or literary cants of Counter-discourse is from Tiffin (2007, p. 96) who insists that Counter-discourse has also created Canonical Counter-discourse and Canonical texts where mapping of the dominant discourse is inevitable. However, Tiffin (2007, pp. 96-97) also supports the fact that:

In challenging the notion of literary universality (or the European appropriation of Post-colonial practice and theory as post-modern or post-structuralist) post-colonial writers and critics engage in counter-discourse.... Understandably, then, it has become the project of post-colonial literatures to investigate the European textual capture and containment of colonial and post-colonial space and intervene in that ordinary and continuing containment.

As much as we agree to the universality of the text and the primacy of any originating text before its subsequent deconstruction or re-writing into the intertext or metatext, we should not be tempted to relegate Counter-discourse to an inferior discourse. Indeed, it is a discourse that strengthens the dominant discourse while at the same time, it fights for repression and subversion within the main pole.

Plot Structure and Textual Imagination in *The Tourists*

The Tourists by Matthew Umukoro is a Postcolonial text. Not for its brevity and sudden end, it would have been categorised as a complete play because of its robust plot

structure, thematic concern, language use, character and characterisation as well as its aesthetic and polemic appeals. The play is divided into three unacknowledged parts. Part One or the first movement takes place at the Lagos International Airport, Part Two on Lagos Roads and inside a commercial cab while Part three is in the house of Tunde. The space and time of these three locales can be interpreted as morning, afternoon and evening, and these transitions are creatively interwoven to accommodate glowing contestations of four amusing and realistic characters.

There are four major characters: Harry, Meg, Tunde and Taxi Driver. Harry and Meg are English tourists from Europe who are visiting Lagos, Nigeria for the first time. Tunde is their Nigerian host while the Taxi Driver rules his life, working to carry commuters from one location to the other in Lagos. Harry and Meg are enthusiastic that the country, Nigeria and particularly Lagos that they are visiting will give them the opportunities to visit beautiful tourist sites, if possible, the ones that will be better than Europe that they come from. The first shock that Harry and Meg receive, however, is that Tunde – their Nigerian host is not available to pick them up in the Airport because he does not receive the Telegram on time and thinking that Europe where things work will be the same as Africa remains a mirage that they cannot fathom. As holiday makers and potential tourists, they should accept the fact that globalisation is good but it cannot exist without global cultures. This Part takes place in the house of Tunde, the educated Nigerian host of Harry and Meg and it is his house that a rehash of events of the Airport and particularly those of the Roads take place with fanfare. Tunde represents the Taxi Driver in this Part in spite of his sophistication while Harry and Meg increase their racial taunts and insist that they will find it difficult to adapt to Lagos. The reality of this play is that all the four characters lose everything but they think that they have lost nothing. What they have lost is their inability to control their nostalgic memories (within and outside) and the sheer display of counter-discursive assertions. The play ends at a point where the tour should begin, and this subversion is quintessentially Brechtian and thematically Absurdist.

Nostalgic Memories in *The Tourists*

Friends are proverbially human investments and the desire of Harry and Meg to allow Tunde, their Nigerian friend to host them as tourists is the first nostalgic memory that should not be ignored:

Harry: What? Not even the faintest sign of him! This is quite embarrassing.

Meg: I thought you sent him a telegram?

Harry: Of course, I did. Three full weeks ago, with details of our flight.

Meg: Then why isn't he here to receive us?

Harry: Your guess is as good as mine. Perhaps he didn't get my message.

Meg: After three whole weeks?

Harry: Quite possible. Strange things happen in these parts I gather.

Meg: That's most puzzling.

Harry: Really, I can't think of anything else that could have kept Tunde away. I've known him to be quite reliable (Umukoro, 1991, p. 63).

Despite Tunde's non-appearance to pick his visitors to the house, the trust built among the trio in the past is still re-echoed again within the little space of tension created by endless waiting. Here, time and space are invoked to confirm the essence of the first nostalgic memory in the play. That, no matter the situation, the positive past of Tunde negates his unconfirmed present action.

The endless waiting that Harry and Meg endure, also leads to the failure of our communication system. A telegram sent more than three weeks ago is yet to be delivered. As a national memory, we will detest this now, but we should not forget that, it is a time when we do not have internet services and telephone services were quite erratic. The second face value of this is that, Harry and Meg (husband and wife to be) condemn these anomalies as products of underdevelopment.

The mirror of Nigeria through the metaphor of the past and recent memories of Lagos dominates Part Two of the play. The play literally moves to Lagos roads which unveil several vices that are true nostalgic memories which have become national disgrace. These are:

1. Sheer exploitation from the Taxi Driver who initially charges fifty naira and on reading the enthusiastic mood of Harry and Meg, he quickly changes the transport fee to two hundred naira, a 4 fold increase within seconds (Umukoro, 1991, pp. 63-64).
2. Psychology of violence and uncontrolled noise can be seen in the character of the Taxi Driver who is blaring the horn of his car every second and shouting a popular song instead of real singing:

Driver: If you marry Taxi-driver

I don't care

If you marry Taxi-driver

I don't care ... etc. (Umukoro, 1991, pp. 64-65).

These behaviours from Taxi Driver are indeed unbecoming and as rationalised by Harry and Meg, Europe will not entertain such when anybody is driving.

3. Public execution of armed robbers and the subversion of the tourist culture of the bar beach. Ordinarily, the Bar Beach should be a place for holiday makers or weekend sojourners. However, the Lagos Bar Beach represents a place for public execution of convicted armed robbers. This was the situation in the 1970s up to early 1990s and the memories of those armed robbers executed cannot be lost on us. Textual memories of adaptation and intertextuality are also relived because Femi Osofisan's *Once Upon Four Robbers* and Wole Soyinka's *Madmen and Specialists* are within this trope. The Driver captures this comically:

Driver: Ah, no be cannibal, Madam. Na for bar beach dem dey do public show for arm robbers. But dem no dey chop dere dead body at all, at all (Umukoro, 1991, p. 66).

4. Memories of environmental degradation and challenges are reflected on the Lagos roads, nay Nigerian roads in the play. The three characters: Harry, Meg and Taxi Driver refuse to let go of these undying but refreshing memories:

Meg: But there's nothing to reassure us so far. Just take a look at the physical environment. So drab and so filthy!

Harry: What did you hope to find? A city paved with gold?

Meg: But not one splashed with grime either. The very air seems polluted. Right now, I'm beginning to pick up some really obnoxious smell ... (*She makes a nasal sound of revulsion.*) Driver! What's that huge, ugly mountain to out left?

Driver: Dat no be mountain, Madam. Dat na refuse dump. Dem plenty for dis city.

Meg: A mountain of refuse? Possibly the highest in the world! Harry, ever seen such a thing anywhere else in all your travels? ...

Driver: Madam, you dey cover nose? Na because you new. If you don dey pass here tay, you no go here the smell again ...

Meg: You mean people here are so dirty?

Driver: Make you no curse us, Madam. We no dirty at all at all. Na every month end we day clean everywhere during environmental day ... (Umukoro, 1991, p. 68).

Several imaginary and uncreated refuse dumpsites are the physical pictures of most Nigerian cities and these mountains of refuse sites have no end because one is replacing the other and roads are impassable or reduced by half due to this anomaly. Open defecation and passing of urine are also common sites on our roads in Nigeria and are reflected in the play because of lack of public toilets.

5. Bad roads, reckless driving and chaotic traffic situations caused by indiscipline are reflected on pages 69 to 71 of the play and these have led to many road crashes. If all these are being reflected through nostalgic recalls, nothing has changed except that, things are changing in magnitude to take dangerous forms. This is because there is "absolute lack of road indiscipline" and this has led to "frequent fatalities" (Umukoro, 1991, p. 70).

6. The symbolic memories of roads as markets. In Lagos, every available space is described as a market in the play, and the market is celebrated as a place of life and death, evil and prosperity, abundance and lack. This systemic cultural or geographical re-mapping is also about the issue of memory of space and this time, it is about insufficient physical space for commerce and economic transactions.

7. Dangerous memories wiping out normal memories. Harry and Meg are hungry at some of what they likely perceive as minor anomalies and memories at Europe and especially inside the aeroplane for the flight of six hours. But the behaviours of the Taxi Driver, the danger of life and dangerous happenings on Lagos Roads, the failure of or inefficient communication services in Africa make them to be hungrier. The space and time there (Europe) and the space and time here (Africa) have indeed affected their mental power and thus, wiped out their memories. The short but metaphoric conversation below captures the dangers of pleasant and unpleasant memories:

Tunde: Then your complaint is all the more prevailing! May I know what this experience was that disgusted both of you so much?

Meg: Hasn't Harry given you a gist of our ride from the airport? Really dreadful! The forty-minute ride all but wiped out the pleasant memories of our six whole hours in space. It might take us quite some time to live down to experience (Umukoro, 1991, p. 76).

Mind modeling can go a long way to wipe out dangerous memories. However, to achieve mind modeling, private or individual fantasies must be tamed and most often, this is difficult to achieve because man remains a creation of emotions. The examples above are some of the conflicting, contrasting, factual and visible nostalgic memories that can be found in the play. Most of these memories also incredibly find comparative examples at personal or individual, national or state and global or international levels.

Counter-discourse in *The Tourists*

Counter-discourse in *The Tourists* starts from the beginning of the play to the end. Two class structures are also established to hone character and characterisation within the divide of counter-discourse and its counter-discursive assertion. The first-class structure is the elitist class represented by Harry, Meg and Tunde. The second class remains the proletariat represented by the Taxi Driver and his co-travelers in Oshodi, on the Roads, scavengers at refuse sites and many more. Certainly, counter-discourse in the play literarily places the characters at war of words and ultimately war of destruction and glorification which Diala (2019, p. 68) echoes as "the combustion of perverse energy which culminates in self-dismemberment or the destruction of another derives from a similar charge and has to be disentangled from the self-transcendent" Assuredly, the destructions in *The Tourists* extend to the individual, race and nations and within the comic and abusive devices on one hand, and intellectual sophistication on the other to conform with Nwabueze's (2012, p. v) submission that there is no text without intertext.

To achieve counter-discourse in the play, the playwrights used the following devices within the space of time allowed in the play:

1. Intermission and silence.
2. Exaggeration of nostalgic memories of the already existing factual and dominant discourses.
3. Negation of dominant discourses to other sub-discourses or marginal discourses.

4. Comical pun craftily engrained in the effectiveness of Pidgin English.
5. Noise and the expression of inner emotion.
6. Identities of ego, super-ego and self-adoration.

Table 2 (Dynamics of Dominant Counter-discourses in *The Tourists*) below captures (from pages 63-82) the characters of dominant and counter-discourses, established dominant discourses, domain of promoters or triggers of established dominant discourses and domain of promoters or defenders of counter-discourses:

S/N	Characters of Dominant and Counter-discourses	Established Dominant Discourses	Domain of Promoters or Triggers of Established Dominant Discourses	Domain of Promoters or Defenders of Established Counter-discourses
1(a) 1(b)	Harry and Meg Driver and Tunde	On the pictures of illusion between Europe and Africa.	Harry and Meg relate to the power of the European currency, Pounds. Some samples are as follows: (a) Meg: Christ! This incessant horning is making me crazy. (b) Harry: I'm afraid everything seems rather quaint and bewildering ... On public execution and televising: Meg: But that is barbaric	Driver: Dis na artificial sound system. My tape don pack up since. Abi you no lke my song? ... Sorry, Oga. I no know say I dey distop you ... On public execution, Taxi Driver counters: Driver: Ah! De ting dey sweet well well, Madam. Na plenty plenty people de come see the show. Tunde: ... It's true that the bar beach had, in the past, been stained with blood of criminals by way of public execution. However, even though capital punishment is yet to be abolished, public execution is fast becoming a thing of the past in this country.

			On political system: Harry: The physical filth in Africa is more or less a reflection of the filth in the socio-political system. Isn't that the case? Meg: Don't be ridiculous, Tunde. How can you, by any	On political system: Tunde: That remark smacks of Eurocentric prejudice. Wonder what's so peculiar about Africa's socio-political crises ... A very discerning observer would see the subtle parallelism between life in Europe and Africa.
			imagination, equate life in this chaotic set-up with life in the advanced society of Europe?	
2(a). 2(b).	Harry and Meg Driver	English Language Pidgin	Harry and Meg are speakers of the best of Queen's English, their indigenous Language throughout the play.	The Driver speaks Pidgin, a language of commerce and transactions used by traders, market women, the lumpen of the society – the proletariats. Spelling and pronunciation errors are used comically. "Cannibal" is used instead of "Cannival", zebra crossing waiting point is condemned and the man crossing will be knocked down to disrespect traffic rule through the word, "He na zebra!". Also, "Distop" is used as "Disturb", and so on.

3(a). 3(b).	Harry and Meg Driver and Tunde	Environmental challenges	Meg: Driver! What's that huge, ugly mountain to our left? ... A mountain of refuse? Possibly the highest in the world! Harry, ever seen such a thing anywhere else in all your travels? Harry: Another tourist attraction for you! Meg: You mean people here are so dirty? ... But these mountains of filth are certainly too huge to explain	Driver: Dat no be mountain, Madam. Dat na refuse dump. Dem plenty for dis city ... Madam, you dey cover nose? Na because you new. If you don dey pass here tay, you no go hear the smell again? People dey chop near am and even sef children dey play on top of am.
4(a) 4(b)	Harry and Meg Driver	On roads and traffic situation	Meg:... You see how the road has suddenly become wet and marshy? We are being driven right into the heart of the slums! ... Driver! Watch it! There's a big lake ahead! ... what a flood! I tell you, I was really scared ... Harry: ... then, Lagos roads must be singularly unsafe ... In this case, the rust must be out of proportion to the gold!	Driver: (<i>Bursts into laughter</i>) Dis no be lake, Madam. Na rain water wey cover road. I don pass am plenty time today. So make you no fear. You no see as vehicles dey float across like boat? Tunde: He couldn't have been typical in the absolute sense, but merely reflecting some of the traits you might come across here and there. But the driver has apparently taken you through the predominantly squalid part of the city, this fuelling you with initial misconception and cynicism. You tend to forget that there are always two sides to a coin. Like every major city of the world, Lagos is a curious blend of rust and gold.

5(a) 5(b)	Harry and Meg Tunde	On the systemic failure of communication services	Meg: I thought that you sent him a telegram? Harry: Of course, I did. Three full weeks ago, with details of our flight. Meg: Then why isn't he here to receive us? Harry: Your guess is as good as mine. Perhaps he didn't get my message ... some postal misadventure, perhaps?	Tunde: ... Normally, I should have got your message within a couple of days. Even one week is too long a time for a telegram to travel from one end of the earth to another. Something definitely went wrong somewhere ... I feel certain about that. It's a pity my phone is bad at present. I should have rung up the telegraph office to find out what went wrong.
6(a) 6(b)	Harry and Meg Tunde	On the tango of inferiority and superiority complexes between Europe and Africa	Harry: Don't be ridiculous, Tunde. How can you, by any stretch of the imagination, equate life in this chaotic set-up with life in the advanced society of Europe?	Tunde: It's because you people tend to see social sophistication as being synonymous with cultural superiority. Your society may be more sophisticated, but not necessarily culturally superior.

Table 2: Dynamics of Dominant and Counter-discourses in *The Tourists*

There are indeed more illuminating flanks of dominant and counter-discourses in *The Tourists*. What is, however, certain is that counter-discourse draws its strength from nostalgic memories of neglect, failure and cultural closure in which Yerima (2015, p. 92) concludes that, "the very language of cultural community needs to be rethought from a closed cultural perspective to a more open and shared perspective". While nostalgic memories help to develop counter-narrative through counter-discourse, the sheer emotional relief and self-satisfaction that counter-discourses engender will continue to make it a critical motif in Postcolonial studies.

Conclusion

The Tourists treats critical Postcolonial issues within the context of man's nostalgic memories and the conveyor of these memories is counter-discourse, which brilliantly allows dominant discourse to be criticised and reflected upon, projecting in the process, unbiased ideas and ideologies of individuals and nations. Some of these Postcolonial issues are as follow: Africa's academic argument versus the intellectual sophistication of Europe, European honeymoon versus African romantic vision, clean Europe versus dirty Africa, illiterate Africa versus educated Europe, advanced culture of Europe versus underdeveloped culture of Africa, superior telecommunication technology of Europe versus ineffective and systemic communication failure of Africa and others. Memories of Europeans as aggressors, invaders and intelligent tourists linger in the play and Africans as defenders, weak people and of little brains persist irrespective of the moderating vision of Tunde's counter-discursive comments.

Tunde, the African egghead in the play remains undaunted and assertive, defending the trajectories of Africa with too many words and he is patriotically committed to his nation, Nigeria and his city, Lagos. However, Harry and Meg in *Tourists* have fixed ideas about Africa and its underdevelopment. They have no assistance to render than to visit Africa as tourists while exposing our nakedness in that process. They have no apology to give and they are fixed, emotionally too about the supposedly superior nostalgic memories of Europe, their birth place. They care less about the evils posed by Colonialism and conclude rather subjectively, that the continent of Africa is an illusion that has nothing to offer even in this present Postcolonial period.

The Taxi Driver is a typical uneducated Nigerian artisan who is content with driving. He is smart, intelligent and aggressive. He enjoys his work and has no time to explain details of things to anybody. He knows his business and he has integrated himself very well with the bubbling and hustling that Lagos city can give him. Indeed, he falls easily into the archetype of reality within the dramaturgy of living and reliving that *The Tourists* has promoted. However, Meg has some radical attributes of the Taxi Driver, even within the canonisation of her elitism by the playwrights. Thus, the assertive and consistently probing Meg that can be called superman-woman in the play represents women excellently in the play and this is a negation to the generally held notion that women should be relegated or to exist after men in most cultures. This resurgence has been

contextualised sociologically by Evwierhoma (2003, p. 121) that the “drama of redefinition of the woman's place and role within the text will increase with time”. *The Tourists*, published in 1991 is one good example of this resurgence.

The Tourists succeeds as a Postcolonial text and the success of the text is partly because of the Brechtian dramaturgy, proper character delineation, simple and metaphoric use of language as well as the timely cum recurrent nostalgic memories and counter-discourse that are frequently used in the play. To be candid, the play should not have ended where it ends. Perhaps, the play should be a trilogy or expanded to accommodate Harry and Meg's visitation to tourist sites while also concluding that the play should be reprinted for wider circulation so that the critical nostalgic memories and the success of the counter-discursive submissions therein will benefit humanity in general and advance Postcolonial literatures, especially the written drama.

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