

The Literary Artist and the Burdens of Revolution in E. E. Ifowodo's *The Writer's Cross*

Esiophunevu Beauty Umukoro

English Department,

College of Education, Warri.

umukorobeauty@yahoo.com; 08039485229

Abstract

Modern African literature has continued to project good principles for social and human improvement. The absence of ideal condition has often given rise to different revolutionary pressures aimed at reformation of the human society. Ambitious and selfish leaders always exploit political, economic, religious and social conditions to their own advantage but to the detriment of their subjects. The various challenges plaguing humans today are largely human-induced or inflicted. This is so because the rulers have hijacked the state apparatus including her political and economic power to enrich themselves and to mistreat the masses who are considered inconsequential by the ruling class. The radical literary artist sees and projects revolution as the potent tool for the reformation of the society that is already perverse. The African writer is therefore saddled with the responsibility of sensitizing the oppressed masses on the urgent need for revolution. Over the decades, literary artists have shown their commitments with undaunted determination despite intimidations. This is the situation interrogated by F. F. Ifowodo in his play, *The Writer's Cross (TWC)*. What then are the challenges facing the literary artist? Can the artist be cajoled into oblivion? What does it take to be a successful reformist? These and many more questions are begging for answers. The answers are not also farfetched as this article x-rays Ifowodo's *The Writer's Cross* and exposes the fate of the writer as a reformist. This article is anchored on Karl Marx Marxist orientation which investigates the struggle between the bourgeoisies and the proletariats in the society resulting from the control and access to the means of production. The content analysis approach is adopted in this paper to expose the tyranny of the dictatorial leaders and the reactions of their subjects.

Keywords: Reformist, saddled, engagement, sociological bourgeoisies, proletariats

Introduction

Nigerian literature, since its emergence, has continued to capture and recreate the turbulent political and economic realities. Throughout Nigerian modern history, the masses have been perpetually subjected to experiences of oppression, exploitation, suppression, hardships and a host of other unpalatable conditions. In reality, man has governed man with wrong motives, hence the disastrous consequences. Naturally, everyone desires a comfortable living condition and struggles to attain it. So when there is obstacle towards this realization, man resists it with every sense of vigour especially when one feels that such obstacle can be crushed. But the reverse is the case when such obstacle appears to be insurmountable and annihilating, the result is that man withdraws to his shell. There, the oppressors, exploiters and those suppressing others are usually at advantage because they are the “power that be” and they wield authority dangerously. They are in possession of the machinery for achieving their selfish aims and crushing resistance from any quarter. The Nigerian situation is but an instance of the aforementioned condition. The political terrain in Nigeria harbours both military and democratic leaders who are despots and fan the flames of deprivation, degradation, reckless abandonment and violation of human rights and dignity. It is on this premise that Osakwe (2014) strongly affirms that the ruling elites in Nigeria have appropriated the state for their own economic prosperity. In even more vivid terms, Alu (2011) maintains that the Nigerian

political state depicts the “fall of man” from pursuing virtuous ideal for vices. He adds that our country has witnessed fathomless debris of moral corruption, evil is applauded as heroism. Meanwhile, the Nigerian masses are neck-deep in poverty, hunger and indescribable hardship while the national wealth and resources are siphoned and squandered by mindless leaders. There is urgent need to salvage this condition and creative writings with Marxist temper offer the solution. Onyejizu (2017) describes art as combative in nature because it mirrors the ailing social structure which requires confrontation. He therefore, calls on African artists to use their works to expose the myriads of problems plaguing the society due to bad leadership. He also canvasses for the education of the masses so that the awareness is created in them to perceive the power of change which is the revolutionary transforming impetus that is vested in them.

Various despotic leaders in Nigeria have been very brutal as they strive to perpetuate themselves in power and silence any opposing voice. On this note, Ifowodo (2017) describes the Nigerian despotic leaders as bullies who battle with inferiority complex and, thus, employ crude and brutal means to confront their challenges. The Nigerian leaders whether military or democratic are selfish and greedy, they have created fear in the masses in their effort to hold on to power by arresting, imprisoning, maiming and even killing anyone that opposes their plots. Thus, African writers have this huge challenge of bracing up to confront corruption, exploitation, oppression and fraud in the high places even at the expense of their lives. This challenge as affirmed by Nachatiya (2011) is an overstuffed expectation and its attainment hangs in the balance due to the political and economic mishaps in the nation.

Art has been described as a struggle between the artist and his world (Nnolin, 2006). The term, 'world' here refers to the leadership that holds humanity (the masses) in servitude and it is for this singular reason that literary works respond in tandem to economic and socio-political realities. On this note, Stephen Kekeghe (2014) argues that the African artist expresses his or her allegiance to his homeland and nation. There is, therefore, a symbiotic relationship between society and the writer. This is given the fact that the writer is a product of the society and he or she draws inspirations from the society. Politics and economics determine as well as influence art; as a result, art speaks to the people, sensitize their hearts and instigate them to action. No wonder art is said to be functional. The harsh realities of the masses in Nigeria are sufficiently and eloquently captured in the literary works that have emanated from the area.

The conflict between the leaders and the subjects have been the concern of many literary artists in the likes of Wole Soyinka, Femi Osofisan, Chinua Achebe, and in recent times, Stephen Kekeghe, F. F. Ifowodo and other socially committed writers who believe in the redemptive value of arts to human and the society. F. F. Ifowodo is very articulate in depicting the despotic leaders and their strong determination not to relinquish power but to crush any force that attempts to disrupt their activities. He also portrays in a very powerful way the unwavering will of the artist to expose the corrupt leaders and sensitize the masses to resist any form of oppression and exploitation. Ifowodo taps into his armory of proverbs and imagery, tactfully deploying these to inspire his audience to think and act in order to bring positive change. His play, *The Writer's Cross*, projects the protagonist as one saddled with the task of mobilizing his people against horrific oppression and exploitation. This task is seemingly arduous considering the impregnable power of the leaders who are prepared to crush any obstacle to attaining their devilish and selfish ambition. Ifowodo interrogates the different obstacles and the vices that can undermine the realization of a nation free of corruption, embezzlement, exploitation and other forms of decays. His play reveals

sycophancy, betrayal, greed, intimidation of various degrees and a host of others as factors militating against the writer's will and determination to expose the failings of the leaders and inform his audience. This article is focused on examining the different challenges the artist faces in his society as he is committed to his self-imposed and self-sacrificing duty of bringing about a better society by way of revolution. It is necessary, therefore, to examine the term, 'revolution', at this juncture.

Revolution, as a concept, generally denotes change either radically or fundamentally in a condition either of something or person. Revolution is an act of resistance when there is dissatisfaction with current or existing situation. Revolution engenders a change that makes liberation for all, possible. The expectation is that there should be social transformation occasioned by revolutionary action for people who have been unjustly treated. Revolution means that a brutally suppressed voice is again audible. Literature is a veritable tool for revolution and transformation. Osakwe (2014) describes literature as an instrument of socio-political revolution that can result in the transformation of a repressive political condition. He adds that the excesses of the ruling class, state sponsored oppression, economic exploitation and unjust socio-cultural practices have grievously impaired human rights. There is therefore an urgent need to address these conditions; as such, literary artists have used their works to this end. Although the term revolution bears the idea of overthrowing a government in a forceful way for a new one or replacing an uncomfortable leader or ruler with another one which suggests a radical change, this may not always necessitate armed struggle. So, radical artists have successfully dismantled structures that reduce the masses to hewers of wood and fetchers of water and strip the people of dignity and wellbeing.

Today, the society harbours impoverished masses and very few rich who are very ruthless and mindless; they continue to exploit the suffering masses. This condition stresses the need for revolution which will bring about the wellbeing of the people. Even if revolution is not total, at least it should bring significant upturn in the material condition and improve the well-being of the masses. According to Osakwe and Arendt (1963), revolution does not mean an automatic overthrow of power or the "capture of power", but it should result in the transformation of the society and to a reasonable level liberate the structure that is oppressed, ensuring the attainment of her legitimate demand and restore her happiness. The foregoing has illuminated the ultimate goal of revolution and delineates the role of literature in this direction. Specifically, attention is now shifted to the daunting task of the literary artist in the struggle to sanitize the society. As revealed in Ifowodo's *The Writer's Cross*, it is indeed a backbreaking task, considering the risk involved. The power that-be will resist any effort from any quarter to expose their failings as this will bring about revolution. But the artist exemplified by Ifowodo's protagonist damns the consequences and takes the bull by the horn to sensitize his people and expose the corrupt and senseless leaders.

The Marxist critical approach is applied in this paper as the most appropriate approach since the play under consideration is primarily preoccupied with the problems of marginalization by the dictatorial leaders who fan the flames of poverty, corruption, unemployment, insecurity of different dimensions. The playwright, F.F. Ifowodo deploys his art to educate the masses to perceive revolution as an alternative means towards restoring conducive and comfortable living condition in the society.

Karl Marx and Friedrich Engels are the proponents of the Marxist ideology that emphasizes the human society as classified into economic categories determined by the control and access to means of production. The resultant effect is a society of proletariats and bourgeoisies where the bourgeoisies oppress the proletariats. This is the capitalist structure which Marxist ideology advocates its demolition

and proclaims the emergence of a socialist and eventual classless society.

Marxist literary criticism examines the relationship between the bourgeoisies and the proletariat in literary works exposing how economic factors provide indices for delineating these two categories. According to Onyejizu (2017), many African writers have manifested radical temper in their writings and served as front liners in the struggle to liberate the exploited masses. Nwagboso (2018) attributes the state of insecurity in the society to bad governance and calls on African writers to use their art as a weapon to express the harsh realities of the consequences of misrule and propagate a society where all men would be free and happy.

Onyejizu however admits that literary writers have transcended limits as they have employed diverse ways to mirror the prevailing worsening conditions and by this, they educate socially. They offer re-orientation and redirect the society. As a result, they have effectively proffered remedy for human sickening state. In the same vein, Adedokun (2013) recognizes the literary artists' confrontational moves as effort to check leadership failure, neo-colonialism, corruption and racism. The radical temper in the works of literary writers according to him is proactive and capable of dethroning capitalism. *The writer's Cross* by Ifowodo reflects radical Marxist temper that commands positive change in the society

Analysis and Discussion of the Text

The primary roles of the literary artist are to inform and entertain. Information is at the heart of human survival and due to its crucial nature; it should not be distorted or hindered. The literary artist uses his work to relay important messages to inspire people to think and act. Art challenges one to see situations and the world differently and become active in the activities that define human existence. Nigeria is besieged by horrible acts of corruption, fraud, oppression, exploitation and moral decadence. These have robbed people of peaceful coexistence and comfortable living. Ifowodo is a committed artist who is poised to sensitize the audience and spur them to action that will engender positive change and development. Nigerian literary artists have always championed this cause; the threats from the political leaders have not tamed their determined efforts to turn around the appalling human conditions. Ifowodo is committed to the wellbeing of his people, the Nigerian masses as he addresses the overwhelming force of tyranny with theatrical forcefulness that matches the tenets of revolution. He believes that even if the artist is silenced (killed), he has "planted" his words which will undoubtedly germinate and grow in the people's mind in no distant time. This same view is expressed in Abraham Hussien's *Kinjekitile*:

A word has been born. Our children will tell their children about this word. Our great grand children will hear of it. One day the world will seize to be a dream, it will be a reality.
(*Kinjekitile*, 53)

The sentiment expressed above is in consonance with Ifowodo's claim at the end of the play when he says: "This Torofani is still controlling from the pit of Hell". (*The Writer's Cross*, 127).

As a committed artist, Ifowodo aims at correcting the ills of the society as he captures very vividly, the prevailing conditions in his work by means of satire. Ifowodo's work under study serves as a warning to the political class at the helm of the state affairs, telling them that they are accountable to the masses and that there will be a day of reckoning. Sadly though, the leaders continue to pay deaf ear to the warning and arrogantly carry on their reckless evil acts with a sense of impunity. Ifowodo highlights the grievous consequences of their acts. They single-handedly render the state ungovernable. They also rob themselves of calmness of heart even though they plot the elimination of the agitating individuals and activists and at times, they succeed in their plans. They lack the peace and inner calm as well as

satisfaction that are associated with doing the right thing. It is as the wise proverb states “the plenty belonging to the rich does not permit him to sleep He eats in darkness, with great deal of frustration and sickness and anger”.

Though writers are hard pressed, they find it difficult to keep silent. To be relevant to their society, they must speak against the tyrants who employ brute force to retain power and annihilate any obstacle on their way. Torofani, the protagonist of the play, *The Writer's Cross*, is determined to challenge the authority for their selfish and oppressive acts. He cannot remain silent even when he senses danger; thus, he charges:

How does he expect me to keep quiet despite the environmental degradation, despite the deprivation of the masses? As a writer, should I keep quiet and watch the societal decay or maybe I should just write about how tortoise went to the market and never return. (*TWC*, 95).

Torofani faces many unpleasant treatments including the threat of death. He is falsely accused of the murder of some betrayers whom the government has succeeded in buying over. He is arrested, beaten, handcuffed and wrongly detained without fair hearing. Rather than trying Torofani and his men in the regular court of law where they will have access to an intelligent lawyer and get a fair hearing, General Butu decides to set up a Kangaroo military tribunal hastily which condemns Torofani and his men to public execution for a crime they never committed. Torofani and his men become helpless as the intervention of the international community comes pretty too late. There is no room for appeal since that could mean their freedom and the government dreads their continuous existence as General Butu himself confesses:

Can you imagine? The matter has reached the desk of the United Nations. All the world leaders are there at the conference and they are begging me to spare the life of this Torotoro So he is a famous writer. This man is too famous to be allowed to go. He will campaign against this government and bring us down. He must die. There is no room for appeal. We cannot afford to waste time now (*TWC*, 123).

Their only aim is to have him (Torofani) out of their way to enable the unpopular government continue to run and completely ruin the country. The wrath of their subjects and the sanctions from the international communities notwithstanding, they are bent on crushing Torofani, the writer, and watchdog of the society. His offence is that he leads the fight against oppression and seeks a better life for the masses, his people. Ifowodo presents a selfless leader in the person of Torofani, and his people look up to him in the struggle for freedom. The majority of the people, especially the young men, share a common ideology with him but their approach is more aggressive compared to that of the elders. The awareness to come together and fight the oppressors is created by Torofani and he continues to persuade others to be focused on their common goal as he urges:

. . . Let's not be distracted by the dew on the leaves as we walk to our farm. We must pursue what we are here for. Our common enemy is the federal military government. No one else. Let's be focused (*TWC*, 17).

The common goals include the demand for a fair compensation from the government and the petrochemical company which has devastated their land, air and water by dumping toxic waste in their land. They also ask for self-determination, immediate halt in further dumping of such toxic waste, the abrogation of the draconian land use decree and fair treatment by the government. Torofani is determined to resist with every breath of his, the oppression by the federal government. He vows:

I will mobilize to chase them out of the land. We cannot tolerate pollution and still stomach affront. You have caused degradation, now we are asking you to pay compensation; you say no. the government is indifferent, arrogant and callous. The company has disdain for the

Opueke community. (*TWC*, 12)

This task of social redemption is not an easy one since there are attendant challenges that undermine the writer's determination. Ifowodo clearly points out these obstacles in the play. The greatest of this challenge is division in the group. The government as well as the petrochemical company are aware of the potency of this tool and decide to employ it so as to attain their selfish aim. No wonder the company representative, Kissinger says:

I will scatter the group very shortly. Why am I here? Any man can be bought over. We may start with the vice president (of the group). Let's invite him and entice him with some juicy contract. We can get him to abandon the course. And once there is division here the group will soon disband (*TWC*, 18).

Kissinger's plan proves to be the only effective way out. Before long, Sekibo, the group's vice president, is seduced with a big offer of contract and he is used to lure others away from their common goal. Then comes the problem of betrayal: Sekibo has succeeded in carrying along prominent members of the group, Brutu, Adaka and Benekruku. They have been bought over with juicy contracts and appointments. They have no business protecting the interest of their people any longer. Ifowodo recognizes these tendencies in the society and through his play, points out the danger of such deceitful acts. The society, Nigeria specifically, is plagued with various problems which have hindered the progress of the nation. The situation is worsened when the masses are divided since success is unattainable in the face of division. The Nigerian society harbours multitude of selfish, deceptive and sycophantic characters who manifest double face. They pretend to be promoting the masses' interest but in real sense, they are treacherous. Many writers have recognized the potential danger caused by such individuals in the society hence they continue to feature it in their revolutionary works. For instance, Briahmo in Osofisan's *Morountodun* and the Chief Shenye in Kekeghe's *Pond of Leeches* appear to be double edged swords as they pretend to be fighting for their people but are rather fighting for their pockets. They sing the praises of the corrupt government before the leaders and stab them at the back before the masses. These characters always receive their full punishment in their different ways. Like Sekibo and his gang in *TWC*, they face mob action resulting in their destructive and untimely end. They could not live to enjoy even a bit of their ill-gotten wealth. Thus, the writer uses this to sound a warning which will deter others from similar course.

The government has always proved to be another mountain like obstacles to the revolutionary writer. They make concerted efforts to silence the writer, seeing that his work is a danger to their existence. Historical records have revealed desperate leaders plotting against and executing innocent activists and writers who selflessly exert themselves to enlighten the masses by exposing corrupt and despotic leaders. They employ their writings in their struggle to transform the society as they are aware that when the masses are well informed, the international communities are informed, the condition for revolution and transformation would have been created. This is in agreement with Torofani's position:

... The government is afraid of doing anything wrong. They are afraid of contravening the law, of abusing human rights because the international community is watching and they can apply sanctions to punish the government. (*TWC*, 25).

Consequently, the corrupt leaders act swiftly to stop the opposing voice. This is evident in the case of Ken Saro Wiwa, Dele Giwa and several other journalists who were unlawfully and forcefully arrested, detained, tortured and executed by the despotic leader, Abacha. The current situation in Nigeria today even in a civilian dispensation is far from different. A good number of agitators or activists in the likes of Omoyele Sowore, Nnamdi Kanu, Sunday Igboho have been arrested under shady and questionable

circumstances. Friends and relations of these individuals have been subjected to different bitter experiences including torment and murder. The leaders believe that their activities are detrimental to their holding on to power. It is for this reason that General Brutu confesses:

... By his writings, he could cause a coup to take place. With that coup, all of us will be executed would not he have succeeded in eliminating us by the power of his pen. People like this writer need iron hand, iron fist.... He is an enemy, and an enemy must be killed before he kills you. (*TWC*, 104)

Ifowodo reveals that no amount of intimidation can deter the determined effort of the selfless writers and agitators in their struggle for justice. Even the fear of arrest and possible annihilation will not stop them, as demonstrated by Torofani in Ifowodo's *The Writer's Cross*. Nonetheless, Ifowodo notes that the writer can be tempted to abandon his struggle through the subtle persuasion of loved ones as seen in the case of Torofani whose wife relentlessly persuades to deviate from his course. Seiyefa continues to implore her husband, Torofani, to tread with care knowing that some members of the group will turn out to be selfish traitors who will give her husband out. So, she advises him to stop his struggle or leave the country and she maintains that she "wants you (the husband) alive". Torofani is far from being dissuaded and sternly warns the wife: "Do not ask me to stop the struggle. That is one advice I will not heed. The struggle is my life. I am prepared to lay down my life for this fight until our demand is met, I will not relent". (*TWC*, 29)

The fight against injustice and oppression has always been herculean, fraught with dangers. Many frontliners in the struggle for freedom around the world have laid down their lives in the course of the struggle. Others have been detained under very cruel or harsh conditions owing to their agitation for equitable living condition for all. Writers such as Ngugi Wa Thiongo, Alex La Guma, Wole Soyinka and a host of others have experienced detention and imprisonment for daring to expose bad leaders in their works. Little wonder Ifowodo presents such a resolute writer, Torofani as his protagonist. After his arrest, detention and torture, all in a bid to get him confess a sin (murder) he did not commit, Brigadier Yaro offers to help him escape from the prison moment before his execution. He declares: "Then the headlines will scream, writer escapes, breaks jail. It will be said that I ran away because in am guilty. I am not guilty. I am not afraid". (*TWC*, 124)

Such is his determination, so firm and unbreakable. Moments later, the executioners arrive and drag him to the gallows. Thus, the brutal government of Butu ends Torofani's life along with his followers believing that they will have no further disturbance from any quarter. This situation exemplifies prevailing conditions in many parts of the world including Africa and Nigeria specifically. The writer is unjustly accused of so many wrong doings including treason and is denied fair hearing because the government controls everything and everywhere, even the judiciary. The lives of the people are in the hands of the callous, desperate rulers. As such, the masses live at their mercy and do according to their dictates. In truth, the writer is calling for a just society, where all are free, where social inequality and stifled freedom is totally eradicated. Their writings have become an instrumental weapon of attaining this goal.

Life is not always on the side of the ruthless despot who in recent times, appear in civilian clothing, they have always lived in fear of revolutionary writers seeing that their work is that of anger that speak to the audience about how they can change their situation. Fear and lack of peace of mind on the part of the oppressors is manifested in their persistent fight against literary artists. They employ different means including censorship of their writings, outright band of their works and performances, hunting,

imprisoning and persecuting writers and worst still, murdering them. Even inspite of this, they suffer mental agony, no wonder General Butu laments:

I, Butu, tough as I am, this man was giving me tough time, I have been sending people to jail, chasing people out of this republic, sending fear to the spine of all men. My name makes men to shiver but this writer dared me. He was not afraid. It got to a time I began to fear that he will bring down my government. (*TWC*, 126)

The existence of the oppressive and exploitative leaders is not stable because of the inevitability of violent confrontation by the suffering masses who have been marginalized. The activities of writers and activists as currently witnessed in Nigeria, have given rise to mass consciousness which in turn will reach a boiling point of revolution. There will be defiant resistance and strong outburst of anger which will culminate in the elimination of the brutal leadership. This is the revolutionary fervour that is projected in the play, *The Writer's Cross* as the play concludes: "This Torofani is still controlling from the pit of Hell. He (General Butu) screams and grips his chests, slumps and dies). Ifowodo foresees an end to despotic leadership and this is in line with other revolutionary writers in the likes of Femi Osofisan, Stephen Kekeghe and many others. In truth, a word has been born and it will be told to generations to come and in the words of Gabriel Okara in his novel, *The Voice*:

You think Okolo is the first to have these words grow in his inside? No. Just as you are trying to kill them, many there are who are the same thing doing. Nobody withstands the power of the spoken word. Okolo has spoken. I will speak when the time is correct and others will follow and our spoken words will gather power like the power of hurricane and Izongo (the wicked leader) will sway and fall like sugar cane. (94-95)

The corrupt and exploitative leaders will come to their end with the determined and collaborative effort of the masses. Oppressive customs, political dispossession, greedy grabbing of national wealth, hunger and poverty, degradation, squalid and subhuman conditions of the Nigerian peasants will be drastically overhauled through determined efforts as propagated in *The Writer's Cross* and other revolutionary works.

Conclusion

Ifowodo's concern is the burden borne by many writers in Nigeria in modern time. There is no doubt that literature as a medium of expressing the human conditions is as effective as it has been even in the past. The artist neither entertains fear nor shrinks back at the sight of the slain man who comes with his harmer to exterminate him. Because, like Torofani, the protagonist of Ifowodo's *The Writer's Cross*, the artist does not give up: his voice continues to echo and sends shivers to the executioners' spine. The oppressors, as portrayed in this play, know no peace. On the whole, the awareness is already created and in the shoes of the executed artist, another step and the struggle continue. Yes, artists have braced up to confront the cancer of mismanagement in Nigeria and have lent their voices to revolution which will come at a cost as corrupt leaders will resist a radical confrontation. This trust is buttressed by Alu (2011) who maintains that the revolutionary spirit of the masses cannot be broken either now or in the next century or will the quest for emancipation from bad leadership be jettisoned except there is improvement in the living condition of the people. No doubt at all, Ifowodo has successfully charted a course of liberation from the shackles of despots who call themselves leaders the same way several other artists in Nigeria have done.

References

- Adedokun (2013). "Waiting for Angel: A Portrait of Helen Habila as Righter" in *AgidigboABUAD Journal of Humanities*. 1(1). 24–34.
- Alu, Nesther (2011). "Between New Challenges in Africa Literature and Contemporary Realities". The Case Study of Opanachi's *Eaters of the Living*" in *African Research Review*. 5(4). 342-353
- Alu, Nesther (2011). *Perspective in the Works of African Poets*. Lagos: Princeton Publisher.
- Arendt, Hanna (1963). *On Revelation*. 2nd ed. New York: Viking Press.
- Gabriel, Okara (1964). *The Voice*. Ibadan: Heinemann Educational Books.
- Hussein, Ebrahim (1970). *Kinjeketile*. Daries Salaam. Oxford University Press.
- Ifowodo, F.F. (2017). *The Writer's Cross*. Effurun: Parker Publishing Co.
- Kekeghe, Stephen E. (2014). "Ebi Yeibo's *The Fourth Masquerade*: Allegiance to Homeland or Nation?". In *Visual Arts Journal*. Vol. 4. 66-80
- Kekeghe, Stephen. (2015). *Pond of Leeches*. Ibadan: Kraft Books.
- Nnolin, Charles (2006). "In Search of New Challenges in the Twenty First Century" in *Currents in African Literature and the English Language*.
- Nwagboso, C. (2018). "Nigeria and the Challenges of Internal Security in the 21st Century" in *European Journal of Interdisciplinary Studies*. 4(2). 15–19.
- Onyejizu, R. (2017). "Contemporary Issues of Radical Temper in Leonard Ikerionwu's *Heroes of Change*: A Marxist Study: in *Chitral Journal of Urdu Language and Literature*. 1(2). 24-34
- Osakwe, Chima (2014). "Revolutionary Drama in Postcolonial Nigeria: The Theatre of Femi Osofisan". PhD Thesis.
- Osofisan, Femi (1987). *Morountodun and other Plays*. Lagos: Meschico.