

**ABORTED HEROISM IN SOYINKA'S DRAMA**  
**By OLUROPOSEKONI**

Wole Soyinka's scripts have been interpreted and evaluated from various critical perspectives. For example, the effect of Yoruba cultural conventions on Soyinka's dramatic form has been copiously discussed by Oyin Ogunba. Gerald Moore has concerned himself, among other things, with the dynamics of comedy and tragedy in Soyinka's drama while Eldred Jones has amply accounted for the playwright's satiric imagination. However, one aspect of Soyinka's dramaturgy that has not received adequate critical attention is the relationship between dramatic narrative structure and meaning or themes in his scripts. Hence, this paper will attempt to delineate the relationship between themes and method of composition in some of Soyinka's scripts.

The guiding thesis for this short study is that literature-, in all its manifestations, is a form of analogic communication. The playwright, like the story-teller or novelist, employs wordage to provide his readers or audience with a pattern of interactions in a spatio-temporal fictive world. While there may be instances of recognizable actual events by some audience or readers of a literary work, the spatio-temporal event of the fictive world as a unit is essentially non-existent and thus unverifiable. While critical efforts at establishing one-to-one correlation between fictive characters or events and real individuals or institutions may have its own significance, a thorough understanding of a script or a novel is only possible through an understanding of its statement. Thus, the interpretation of any literary work, be it a poem or a script, inheres in a reader's recognition of structural similarities between the fictive world and any dimension of human conduct. The meaning or theme of any work of literary art then, is attributable only to whatever aspect of human behaviour that is suggested by the pattern of events in the created world of the author.

If, as we have suggested above the essence of a literary work as a unit lies in its capacity to present an aspect of human behaviour through the interaction of characters that may bear similarities but never sameness to actualized space-time events, the interpretation of such a work is thus determinable by two factors. These factors are: first, the recognition of the essence of interaction of fictive characters and second, the determination of the significance of such an interaction on the entire configuration of the fictive world that has been created by the narrative. Hence, the method of analysis in this study will, briefly stated, be: first,

to identify the various narrative units or episodes that constitute each script; second, to show how these episodes interrelate, third, to determine what aspect of human behaviour that might be suggested by these episodes; and finally, to discuss the significance of such a conduct on the fictive world portrayed in the script. In other words, this study will emphasize the significance of structural relations among successive events on whatever changes that might be wrought by the totality of such events on the general character of the world suggested in each script. It is assumed in this study that Soyinka employs repetition in all the scripts under examination to delineate some subjective categories of human behaviour and juxtaposition to comment on such categories. However, the playwright uses

repetition mostly on the level of events or actions performed by characters while juxtaposition is often employed on the level of characters' individual attitude. Thus, an investigation of the narrative structure of *The Strong Breed*, *The Road* and *Madmen and Specialists* will suggest that Soyinka has employed narrative devices as repetition and juxtaposition to imply a world that is frantically but abortively in search of viable leadership, a universe that is endemically characterized by aborted heroism or flawed leadership.

While the surface actions of characters in *The Strong Breed* may justify such critical assertions as Margaret Laurence's statement that the play "is about the nature of human sacrifices where there is an unwilling victim who is rescued by martyr,"<sup>7</sup> the pattern of relationships within the script's sequence of events raises more questions about Eman's martyrdom that Laurence and other critics have acknowledged. Soyinka's consistent use of repetition and juxtaposition depicts Eman not as an accomplished messiah but as a flawed martyr. This assertion is supported by a thorough examination, of the four episodes that constitute the configuration of the play: (A) Eman as a resident initiate in a Circumcision centre; (B) Eman at Omae's funeral; (C) Eman's assumption of a Carrier's role; (D) Eman's death.

Episodes A and B show Eman at his formative years. However, this period of Eman's life is riddled with images of escapist impulse and factitious idealism. It is this queer combination of dispositions, as we will show later, that accounts for Eman's failure in his adopted village. Eman's escapist tendency is illustrated by his abrupt decision to abscond from his native village after his suspicion of his tutor's flirtations with Omae. Eman's premature departure from the village at this time

represents the first of a series of ritual violations by Eman in the course of the script. Eman's idealistic imagination is evident in his unarticulated feeling about his need to leave his native village to acquire some alien knowledge which he hopes will constitute an omnipotent panacea for the problems of his village. This dreamer's mentality is later manifested in Eman's own account of his first disappearance from his village:

*I was gone twelve years but she waited. She whom I thought had too much of the laughing child in her... Twelve years I was a pilgrim, seeking the vain shrine of secret. strength. ..8 (My emphasis)*

Specifically, episode B is concerned with the discussion between Eman and his father over the former's responsibility to his village as a "carrier." Again, Eman manifests his escapist disposition by arguing that his exposure to foreign knowledge makes him unfit for such a role:

Eman: I wish I had stayed away. I wish I never came back to meet her.  
Old Man: It had to be ... This grief may drive you away from home. But you must return.  
Eman: You do not understand. It is not grief alone.  
Old Man: What is it then? Tell me, I can still learn.  
Eman: I was away twelve years. I changed much in that time. (My emphasis)  
Old Man: I am listening.  
Eman: I am unfitted for your call.

Episode C which is concerned with Eman's adulthood also shows images of Eman's obsession with solving local problems with alien knowledge. However, there is an inversive situation in Eman's total reliance on foreign knowledge in episode C. In this case, Eman attempts to veil his relative ignorance of the inner dynamics of Summa's village by invoking the ritual process of his native village during his argument with Jaguna:

Eman: All right. But at least you will let me ask you something.  
Jaguna: What is there to ask? Don't you understand what we have told you?  
Eman: Yes. But why did you pick on a helpless boy. Obviously he is not willing.  
Jaguna: What is the man talking about? Ifada is a godsend. Does he have to be willing?

- Eman: In my home, we believe that a man should be willing.  
(My emphasis)
- Oroge: Mister Eman, I don't think you quite understand. This is not a simple matter at all. I don't know what you do, but here, it is not a cheap task for anybody. No one in his senses would do such a job. Why do you think we give refuge to idiote like him? We don't know where he came from. One morning, he is simply there, just like that. From nowhere at all. You see, there is a purpose in that.

Thus the juxtaposition of the images of Eman's dreamy disposition and escapist impulse manifested in episodes: A, B, and C with episode D: Eman's death as a result of his recalcitrance in the course of the ritual procession is very crucial to the interpretation of this play. Although the villagers' unusual moodiness at the end of the play could be interpreted as some critics have done, as an indication of the villagers' support for Eman and consequently their horoification of him, such an interpretation denies the fact of the reader's full access to the configuration of the play. There is no doubt that the reader knows more that the villagers of the dangerous consequences of Eman's recalcitrance. This is only shared with the readers and Oroge by Jaguna.

*Don't worry. We have him now. But things have taken a bad turn. It is not longer enough to drive him past every house. There is too much contamination about already.*

In fact, the readers' access to every detail of the interaction of Eman and Jaguna clearly suggests the ill effect of Eman's ill-preparedness for the Carrier's role on the community as a whole its members walking home from the ritual forest unfulfilled. The movement of Jaguna's village from cosmos to chaos can only find explanation in Eman's intrusion into the village. For example, the relative cosmic order thatls prevalent at the beginning of the story as the villagers prepare gleefully for the ritual termination of the year, crumbles at the end of the story with Eman's death. Such a disruption of cosmic peave has been sufficiently foregrounded by a series of similar images of Eman as a violator of ritual precepts. A few instances of such ritual violations are: Eman's premature departure from his village's Circumcision school in episode A; his refusal to succeed his father as a carrier according to his village's' tradition in episode B; Eman's attempt to prevent Jaguna from using Ifada, to fulfil a role set out for him by the village in episode C; and default as a carrier before his death in episode D.

Eman's presence in Jaguna's village is thus not an objectification of Soyinka's concern with the eternal burden of the artist or with what Ogunba has observed as Eman's Christ-like flair for suffering. 12 Rather, it is an illustration of a case of an ill-prepared disruptive innovator who is too readily involved with changing a system which he does not fully understand. This interpretation derives from Soyinka's juxtaposition of Eman during his adolescence and adulthood with two ideal forms of "carriership". Such a juxtaposition suggests Eman's inevitable failure and the dangerous consequences that are likely to result from his sudden assumption of a role whose successful accomplishment requires either the heroic resignation of Old Man or the mental insulation of Ifada both of which Tie lacks.

Eldred Jones' statement that there remains "a question as to the ultimate value of whatever it is the Professor finds at the end of his search for the Word in The Road" is an insightful comment on the essence of Soyinka's message in this play. However, a structuralist reading of the script reveals that the Professor's quest is not meant to be of any value. Rather, the play is primarily concerned with revealing the colossal waste of human energy that is inherent in an obsession with a methodology that is aimed at proving what is already an obvious part of a community's general lore.

Soyinka's consistent use of repetition and juxtaposition in *The Road* suggests a world that approaches an epistemological disorder as a result of an individual's intellectual fancy. This assertion is revealed by the pattern of changes wrought in the world of the play by the interaction of its characters. At the beginning of the script, there is an indication of only one pervasive problem in the world of the script. This is the problem of joblessness that is rife among the occupants of the Accident Store environs. There is no suggestion of a cognitive or religious crisis. Most of the inhabitants of this world, though jobless, have a well-ordered belief system which also serves as a basis for their method of cognition or knowledge construction. They all recognize, for example, the nature of relations between life and death. Apart from Professor's overt externalization of his positivistic inclination, there is no indication of a better understanding of the meaning of death by Professor in comparison with his apparently less intellectually obsessed co-occupants of the Accident Store. For example, Samson's belief in the sacrificial dimension of death is evident in his complaint about Katonu's deficient sensitivity to religious demands:

*... should have known it would come sooner or later. He's never acted like a normal person. When other drivers go out of the way to kill a dog, Kotonu nearly somesaults the lorry trying to avoid a flea-racked mangrel. Why, I ask him. Why? Don't you know a dog is Ogun 's meat? Take warning and kill us a dog.*

and Kotonu's catalogue of dead colleagues:

*Where is Zorro who never returned from the North without a basket of guinea-fowl eggs? Where is Akanni the Lizard...? Where is Sigidi Ope? Where is Sapele Joe who took on six Policemen at the crossing and knocked them all into the river?*

both imply as much awareness of the inevitability and the unpredictability of death as Professor's verbiage on the ubiquitousness of death:

*I didn't open this house for different people. And he isn 't. Sooner or later you prove it. Like flies you prove it. Like Ramadan you prove it. Like mosquito larvae on the day of the sanitary inspector you prove it. I have not worn my feet along the roads for nothing... 15*

Even Say Tokyo's apparently flippant remark:

*...There is a hundred spirits in every guy of timber trying to do you down cause you 've trapped them in, see? There is a spirit in hell for every guy of timber... 16*

shows as much knowledge of the inter-connectedness of all elements in the material world with those in the world of the dead as Professor's belief in the significance of grave-yards to the essence of death.

Moreover, the pattern of sequence of events in *The Road* suggests how Professor's flair for escapades could constitute a disruptive factor in a community. *The Road*, unlike *the Strong Bread*, is an integrated script rather than a unified one. 17 Hence, *The Road* contains a second category of events or episodes unavailable in many of Soyinka's scripts. A synchronological arrangement of events in *The Road* will yield the following episodes; (A) Professor's church engagements; (B/ Professor's business involvement; (C) His search for the "Word"; (D) Say Tokyo and Chief-in-Town's business interaction; and (E) Particular Joe's police beat. However, the same device of ruptured chronology and interlocking

juxtapositions that Soyinka employs in *The Strong Breed* abounds in *The Road*. Like *Eman*, Professor is first seen towards the end of his career with other phases of his past being recalled to comment on his present involvement. For example, the reader gets to know Professor in episode C while episodes A and B come to him as internal narrations about Professor's past.

However, in all the five episodes of the script, the playwright shows an exploitative interaction between well-placed members of the play's world and its less fortunate individuals. Episodes A-C which concern Professor specifically, portray him in two essences: first, as an ostentatious individual who likes to draw attention to himself at all costs and second, as a Machiavellian figure who will do anything to satisfy his whims.

In episode A which is mainly an instance of internal narration. Professor's church days are portrayed in images that objectify his flair for attention and exploitation. Professor's desire for attention is concretized by his handkerchief display and his habit of responding physically to the mention of Jesus during church services. The exploitative dimension of Professor's membership is revealed in allegations of Professor's pilfering of church funds:

Samson: Where were you born that you don't know about Professor?

Salubi: I only know there was the matter of church funds? did he go to prison?

Samson: You think they just put somebody in prison like that?....

Episode A also shows Professor's unqualmish desecration of established institutions that may be at variance with his own belief. The view of him is acknowledged by

*...In my youth, let me tell you, in my youth we went out and waged a holy war on every sore as this. We pulled down every drinking shack and set fire to it, drove out the poisoners of men's brains. 19*

The fact that episode A ends in Professor's excommunication or disenrolment from the church after an open confrontation with the bishop establishes episode A as a normative narrative pattern for the rest of the script. It also illustrates my claim, as will be demonstrated later, that Soyinka uses repetition to re-familiarize his readers with the particular aspect of human behaviour that he is concerned with in this script. In other words, while the movement of characters in time and space serves

to keep the plot in order consistent structural similarities of events in each phase of the script's spatio-temporal continuum attempt to refocus readers' attention on the particular human situation that underlies the entire narrative.

For example, episode B which takes place a few years after episode A and in a different spatial entity, also portrays Professor's exploitative disposition. For example, Professor's predatory tendency is unmistakable in his removal of road signs so as to increase the flow of automobile parts in to his newly established Accident Store. It is also evident in the fact that Professor qualmlessly charges such jobless individuals as Samson and Salubi consultation fees for service he never performs. In fact, Professor's reasons for accommodating the other members of the Accident Store community clarifies the basis of his interaction with them:

*If you think I do this from the kindness of my heart you are fools. But you are no fools, so you must be liars. It is true I demand little from you, just your presence at evening communion, and the knowledge you afford me that (my emphasis) your deaths will have no meaning...20*

While episode C details Professor's efforts at unravelling the essence of death, it also repeats the idea of his Machiavellian mentality. One such repetition is implied in Professor's use of Murano as a guinea-pig for his positivistic scheme. Professor's accommodation of Murano after the latter's accident is solely for the purpose of using Murano's "Agemo" stage to verify the nature of death as Professor himself has aptly acknowledged.

*...So, surely Murano, crawling out of darkness, from the last suck of the throat of death, and Murano with the spirit of a god in him, for it came to the same thing, that I held a god captive, that his hands held out the day's communion! And should I not hope, with him, to cheat, (my emphasis) to anticipate the final confrontation, learning its nature bearing its skulking face, (my emphasis) Why may I not understand...21*

Another instance of a repeated image about Professor's attitude concerns his position on the Egungun dance. In a manner reminiscent of his lack of respect for other people's belief such as is evident in episode A,<sup>22</sup> Professor manifests a lack of respect for the drivers' traditional cosmic ordering of symbols by literally forcing an Egungun dance. That such an



unseasonable dance distracts the driver's cosmic consciousness is exemplified by their nervousness as Professor pushes Murano to dance:

- Salubi: No one is playing around with my sanity. I'm not staying to witness this.
- Prof: Let no one move!
- Partic Joe: Professor, you know I am not superstitious.... But this.... I sweat Sir, I would sooner you forged a hundred insurance policies.
- Prof: I must hope, even now, I cannot yet believe that death's revelation must be total, or not at all.
- Say T: I reckon this has gone too far. (my emphasis) I ain't scared like all these people so I'm telling you, you're fooling around where you ain't got no business 23

With respect to juxtaposition. Soyinka attempts to show the levity and the unproductiveness that inhere in Professor's intellectual escapade by placing side by side the image of mythoformal equilibrium and economic disequilibrium with that of mythoformal disequilibrium and economic equilibrium. In the former case, the drivers and touts are jobless and in desperate need for job throughout the play. For example, Salubi fails to get a job and a driving licence regardless of Professor's acknowledged expertise in such matters and in spite of the fact that Professor is paid for such a purpose. However, the entire Accident Store community except Professor manifests a high degree of mythoformal balance.<sup>24</sup> For instance, they do not find the presence of the church even their occasional attendances in the church as possible sources of threat to their belief in Ogun. It is this unruffled religious posture of the drivers and the touts that breeds their total confidence in their ritual knowledge of death.

On the contrary. Professor is in a better economic position than his neighbours. While it is hard to prove how much money Professor makes from his store, it is, nevertheless, safe to assume from his constant income from consultation fees and license forgeries, that he is not in a dire need of livelihood like the other members of the community. Moreover, the fact that he can afford to host a nightly drinking session attests to his economic well-being vis-a-vis the drivers and touts. But Professor's concept of the world, unlike that of the drivers, is in a state of confusion. He moves, within the temporal matrix of the script, from a well-ordered cosmic system (Christianity) to a bastardized form of another well-ordered cosmic system (Ogun religious belief).

Thus, by juxtaposing the functional ritual knowledge of the drivers with dysfunctional positivistic scheme of Professor, the playwright suggests the theme of this script — the essence of malformed leadership that is characterized mainly by misplaced enthusiasm. This interpretation is justified first, by the fact that Professor's ambitious project about verifying the essence of death fails to affect to other members of his world in any positive manner. This is evident in the failure to solve the unemployment problem that appears to be more urgent in the mind of most members of the Accident Store community. Second, the well-ordered epistemology of the drivers is almost in disarray as a result of Professor's wanton desecralization of the cosmic order of the drivers' world by forcing an Egungun dance out of season. ^Moreover, Professor's seizure and re-orientation of Murano during the latter's limbolike essence are also factors in whatever uncertainties the drivers may have at the end of the script. Without doubt, the reversal of roles objectified by Murano's support of Professor, a defiler of the tradition that Murano is supposed to symbolize, must have been the result of Professor's corruption of Murano.

The final juxtaposition at the end of the script of Professor's body with say Tokyo's reinforces the idea of Soyinka's concern with unnecessary waste of energy inherent in such misguided leaderships as Professor's. For example. Professor's new cognitive system of verifying the essentially elusive does not only end as a waste of effort on his part, but also leads to the unnecessary death of a subscriber to the old but functional cognitive system that Professor is out to displace.

Madmen and Specialists is somewhat, as Jones has observed, about "the erosion of human in a well-organized, tightly controlled authoritarian society,"<sup>25</sup> but more specifically, the play is, like *The Road*, concerned with another form of flawed intellectual leadership.

A collapse of the script's ruptured chronology reveals that the play contains four episodes. Two of these episodes repeat the idea of Dr Bero's search for knowledge while the other two suggest his inadequacy for acquiring such knowledge by juxtaposing Hero with other characters having similar occupational interest but possessing better professional ethics than Bero.

Episode A is narrated through a series of internal reenactment of Bero's war activities by the mendicants. In the main, these internal narrations account for Bero's misuse of his medical knowledge during his first

exposure to power as a military Intelligence officer. In this capacity, Bero has not only caused the death of many individuals but has also promoted cannibalism, thereby betraying the integrity of his erstwhile medical profession.

Justaposed with episode A is episode B which is also an internal narration about Old Man's war activities. Old Man's war efforts are, unlike Bero's very positive. Finding the physical rehabilitation of mangled bodies impossible. Old Man uses his knowledge to effect some mental rehabilitation of his patients. This positive use of knowledge by Old Man is even acknowledged by Bero:

*It's not his charitable propensities I am concerned with. Father's assignment was to help the wounded readjust to the pieces and remnants of their bodies. Physically. Teach them to make baskets if they still had fingers... Instead he began to teach them to think, THINK! Can you picture a more treacherous deed than to place a working mind in a mangled body?26*

and also by Aafaa, a one-time beneficiary of Old Man's Rehabilitation centre:

The Old Man, Sir. He said things, he said things. My mind... I beg your pardon. Sir, the thing I call my mind, well, was no longer there. He took advantage of me. Sir, in that convalescent home. I was unconscious long stretches at a time. Whatever voice I heard was the truth. It was a/ways him. Bending over my bed. I asked him, Who ate you? He answered, the one and only truth.

This juxtaposition points out a major ethical difference between Bero and his father, especially vis-a-vis their relations with their community. Bero uses his skill to kill and maim while Old Man employs his own knowledge to restore and rebuild confidence in some of Bero's victims. The playwright also makes episode C to comment on episode A by synchronizing Bero's destruction of life on the battle field with Si Bero's frantic effort at preserving Bero's life by expousing the cult of the Earth Mothers. This episode also details Si.

Bero's effort at knowledge acquisition. This is objectified by her search for and accumulation of herbs with the hope to expend and improve her brother's medical knowledge.

Finally, episode D develops Bero's postwar activities. During this period Bero shows a desperate desire for more knowledge with the hope of achieving absolute power over his community. However, Bero's method of acquiring knowledge is characterized by coercion and brutalization of the human sources of the knowledge he yearns for. One such instance is Bero's incarceration of his father. Bero's thirst for more knowledge is objectified by his pressure on Old Man to decode the meaning of as:

Bero:               Why As?  
Old Man:        Because Was-Is-Now.....  
Bero:               Why as?  
Old Man:        A Code, A word.  
Bero:               Why As?  
Old Man:        It had to be something.  
Bero:               Why As? 28

Another manifestation of Bero's yearning for more knowledge is his desire to know the ramifications of Eya Agba's Cult:

Bero:               (What fold? Some filthy thieving Cult?  
Iya Agba:        It's no light step for man or woman.  
Bero:               I And what..... Cult is this?  
Iya Agba:        Not you're afraid to tell me the name.29

Episode D ends with a final destruction of Bero's access to knowledge. This is objectified first, by Bero's killing of Old Man after a frantic but vain search for the meaning of "As". Second, the evaporation of Bero's chances to acquire more knowledge is concretized in the Earth Mother's burning of the herbs collected by Si Bero. Iya Agba's destruction of the herbs regardless of her endorsement of Si Bero:

*She proved herself, there's no denying it. She proved herself. If she'd wanted.it easy or simply out of gred I would have guided her feet into quicksands and left her there.30*

suggests the need to deny Bero future chances of acquiring knowledge. The need for such an absolute denial is conceivable from the preceding pattern of events in the script. The unethical use or knowledge and position that has characterized Bero since the beginning of the story implies the danger inherent in allowing Si Bero to retain such a fundamental cosmic knowledge as the Earth Mothers' under the same roof with such a proven defiler or knowledge as Bero.

It is thus clear that repetition and juxtaposition commingle to comment on Bero's search for knowledge as well as on his lack of necessary qualification for attaining such knowledge. On the one hand, repetitions serve to account for the need for knowledge in Bero's community. On the other hand, the juxtaposition of Bero with his father, Si Bero, and the Earth Mother's functions to signify Bero's inadequacy for a role that requires genuine dedication such as Si Bero's, a magnanimous attitude" such as Old Man's and, a Consistent awareness of knowledge as a basis for cosmic order such as the Earth Mothers!.

It could be concluded from this short study of three of Soyinka's scripts that first, the Strong Breed, The Road and the Madmen and Specialists share thematic similarities and second, that they all manifest a homogeneity of techniques. Although each play deals with a unique leadership posture, they are all concerned with the disruptive dimension of intellectual failure in a human community. For example, Eman's inadequate awareness of the realities of his environment leads Jaguna's village. Similarly, Professor's misguided intellectual fancy not only aggravates the economic situation of characters such as Samson and Salibu, but also breeds an epistemological crisis among the drivers as Professor tries to displace their time-honoured traditional mode of Cognition. In a similar vein, Bero's unethical use of knowledge not only leads to the destruction of resourceful individuals like Old Man but also robs an ethical character such as Si Bero of the chance of acquiring knowledge. The three scripts also show a considerable amount of consistency in terms of the relationship between Soyinka's method of composition and of generating meaning. Structural repetition is employed in each script to fully delineate the nature and extent of crisis-breeding events in its fictive world while juxtaposition is also freely used to comment on characters in each created world. It could also be argued that these structural constants are Soyinka's devices of orienting his reader's perception of his fictive world.

#### NOTES

1. See Oyin Ogunba, "The Traditional Content of the Plays of Wole Soyinka", *African Literature Today*, 4 (1970), 2-18.
2. See Gerald Moore, *Wole Soyinka* (New York: African Publishing Corporation 1971).
3. See Eldred Jones, *Wole Soyinka* (New York: Twayne, 1973).

4. *Scruot abd okat* will be used interchangeably in this paper. However, both usager will refer to the third-person, non-participant contemporaneous narration done in what is often referred to as drama. But no consideration will be given to enacted versions or staging potentials of the plays discussed in the paper.
5. For a tuller discussion of the cognitive relationship between a literary work of art and society, see Bennison Gray, *The Phenomenon of Literature* (The Hague. 1975).
6. Most referential criticisms, characterized by efforts to establish equational con-nections between fictive characters and actual individuals, tend to assume that there are homologies or sameness between such two categories. However, theunverifiable nature of the totality of characters and their actions in a literacy work suggests, at best, analogies or similarities between a fictive event and an actual event. For a fuller elucidation of these differences, see Gray and also Marcia M. Eaton, "On Being a Character, "The British Journal of Aesthe-tics, (Winter, 1976), pp. 24-31.
7. Margret Laurence, *Long Drums and Conns* (London: Macmillan, 1968), p. 88.
8. Wole Soyinka, *The Strong Breed in Collected Plays 1* (Oxford, 1973), p. 143. All subsequent quotations will be made from this edition.
9. *Ibid.*, pp 133-134.
10. *Ibid.*, p 128.
11. *Ibid.*, p 135.
12. See Ogunba.
13. *The Road in Collected Plays 1*, p. 165.
14. *Ibid.*, p. 167.
15. *Ibid.*, p. 200.
16. *Ibid.*, p. 171.
17. A unified script is characterized by the univalent essence of the fictive events it narrates. In order words, all its dialogues are designed to give several accounts of the main event of the script. On the other hand an integrated script possessess internal narrations of discrete events may be structurally unrelated to the main event of the script. However discrete events must have some thematic relationship with the main event for its presence to be justified in a script.
18. *Op. cit.*, p. 162.
19. *Ibid.*, p. 206

20. Ibid., p. 221.
21. Ibid., p. 224.
22. Ibid., p. 224.
23. See note 19 above.
24. op. cit., p. 226.
25. See Robert Plant Armstrong, *Wellspring: On the Source and Myth of Culture* (Los Angeles and Berkeley: University of California Press, 1975).
26. See Jones above.
27. Wole Soyinka, *Madmen and Specialists* (London: Methuen, 1971), p. 37. All subsequent quotations will be from this edition.
28. Ibid., p. 38.
29. Ibid., p. 50.
30. Ibid., pp 57-58.
31. Ibid., p. 29.