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## Re-tilting the Dramatic Realism: the Obari Gomba's *Guerrilla Post* Experience

**ABSTRACT.** From the past centuries, realism and its attendant understanding has been the subject of numerous academic and artistic discourses, observations, analysis, findings and recommendations. Today, the shape of realism and her scholarly projections therein is gradually becoming outdated and has subsequently transformed into contemporary artistic movements. The drive to be constantly engaged in academic postulations have kept academics restless, pontificating in different intellectual round-tables, which have led to adaptation, alteration, imitation, replication, and above all, freshness of ideas and scholarly improvements in all ramifications. This article reflects on the prism of re-tilting the dramatic realism as the only adequate mirror in concretely reflecting the society the way it is. This paper anchors its analysis on Obari Gomba's *Guerrilla Post* with the character of Kafta on the centre of magnetism. This research relies on the Lifestyle theory which alleges that human beings are targeted as a result of their lifestyle choices. The aim of this consideration is to show how *Guerrilla Post* interrogates and reflects the modern day Nigerian society with the pockets of agitations, insurgencies, insurrections, hate speech propaganda, political inconsideration, rape, and police brutality thereof. The paper recommends that equitable distribution of wealth, political appointments and justice for those killed by the state apparatus and insensitive administration is the only panacea for national stability and economic productivity.

**KEYWORDS:** Realism, Brutality, Drama, Victimisation, Agitation, Leadership Question

### Introduction

*In each individual case, the picture given about life must be compared, not with mere picture, but with the actual life portrayed (Brooker, 1992).*

It will not be out of place to submit that the theatre movement known as Realism tilted towards the definition of life as it really was, without any atom of pretence. Realism as a movement in drama and theatre was a movement in history that investigated in one hand, dealt with real people and spoke of everyday circumstances on another hand,

and dealing with familiar and widespread predicament of the same people. Realism has been and still is a progressive theatre movement, which takes an undaunted look at the way things really are in own world and perhaps may be if serious attention is not drawn towards it. It is therefore not wrong to assert that writers in this area of the theatre crave with determination to present life as it really happens to people, with serious persuasion. It is not wrong to state that their intention is to light up humanity's struggle and concerns in an undemanding way. The realistic theatre hubs and enjoys human behaviour, that is, what people do, what they do not do and the rationale behind the context of their fastidious situations. The theatre of Realism can be carefully summed up as a mirror that is consciously held up so that it will reflect back to the audience in order to present to them that what is taking place on stage as a mere representation of what they (the audience) experience in their respective lives on daily basis. This brand of theatre however flourishes in the austere reality of everydayness, it shows the factual constitution of individuals when confronted with challenges and difficulties in life.

This brand of theatre rides on utmost asides and soliloquies. It discusses and presents issues of everyday conversation in a laconic and undeviating manner. Its uniqueness most times is achieved on bluntness of speech, which may appear mundane to the people. On the other hand, it is essentially incredibly instructive of character, especially when coupled with action (and the dramatic subtext of the play). The sets of realist plays stir up the emblematic workplaces, towns, and even the homes of people. These plays always are seen as persuasive manifestations of the society and culture of the people thereof. Realistic plays easily make audiences to relate to these settings, which enable them to dwell in the milieu of the play, since the plays are more relevant to them. It is a common knowledge that the everyday settings contribute to the power of realistic plays which the strong drama overlaid over an ordinary foundation which is easily understood by audiences. Their drive to showcase life the way it really is highly encouraged their settings to appear in very realistic in nature (not probable or deemed to be sham), their characters could be likened to those who really exist in our own world, and the problems depicted however were problems of everyday people, and how they face them. Henrik Ibsen, Ahmed Yerima, Julie Okoh, Tennessee Williams, Alex Asigbo and George Bernard Shaw show life as it really was for the period they wrote and still writing, they created true life

characters, settings, conflicts and language. Obari Gomba's *Guerrilla Post* which is understudy is not far from the above mentioned realistic writers as he is currently enjoying the same realistic elements in his artistic endeavors.

Worthen could not have been wrong when he asserted that theorists and critics have over uncountable decades, if not centuries flexed critical intellectual muscles over what drama should be and how it should appear in order to appeal to the conscience of men and proffer lasting solutions to numerous societal ills. Fundamentally speaking, dramatists and other literary scholars have always turned to Aristotle's commentaries especially in drama which was carefully sealed and delivered in his famous treatise which was written in 335 BCE, approximately a century after the loftiness of the Athenian theatre. This celebrated treatise is known as *Peri Poietikes (On Poetry)* and in the Greek manuscripts, and it is often referred to as *Poetics* in English. What the Greek philosopher and critic however established was tragedy, which he saw as the principal model of the dramatic form, which in totality presupposes that man must acquire knowledge from the fatal experiences of the nobles, who are the only plausible subjects of classical tragedy, the *katharsis*, aroused by the emotions of pity and fear, necessary for the unravelling of the riddles of life. In his explications of the Grecian tragedies, he held Sophocles' *Oedipus Rex* in chief esteem, and through it provided details of his perfect form of the dramatic art. His teachings however have stood significantly amongst dramatists and are a premier theoretical tool for critics in the arts over the centuries.

### **Realism: A Conceptual Overview**

The issue of theorising drama from the Aristotelian postulations was enhanced by later scholars. In the late eighteenth and early nineteenth centuries, after the restoration period in the history of theatre, theatre experienced an arousal to break off considerably from the old traditions through a conscious attempt to unfetter drama of traditional constraints of universality and project a vision of situational authenticity, in relation to the peculiarities of an immediate environment, on stage. Life is fleeting, and adaptation to the unique changes of its fluxion is indispensable for survival. Thus, the transitory present as relative to a regional experi-

ence became the focal interest in drama. This shift in paradigm ideally became known as *Realism*. Realism sought to explore the possible dimensions of life and redress the injustices and beliefs spawned by outmoded beliefs about class, gender and workers' rights (Greenwald et al., 2001). It incorporated within its core, an apt concentration on human behaviours and how they interact with their environment; thus, art donned an elaborate social out-fit in its approaches of investigation and social problems were given primacy. However, while Romantic philosophers and literary artists laid much of the foundation for this socially conscious theatre, other important contributors like August Comte (1798–1857), Charles Darwin (1809–1892), Friedrich Nietzsche (1844–1900), Karl Marx (1818–1883) and Sigmund Freud (1856–1939) also influenced this theatre, though they were not themselves artists (Greenwald et al., 2001). Their works explored the operational mechanisms of the society and created profound awareness of possible dimensions of life: through Comte's application of the empirical methodology of the sciences to social problems, artists were inspired to see the theatre as a "bell jar" in which the precise conditions of a social problem (e.g. poverty) were recreated; Darwin's emphasis on environment determinism in his studies of *Species* provoked theatre artists to create, as faithfully as possible, the environment that created social problems; through the works of Nietzsche heredity and environment were viewed as determinants of human behaviour, and the role of Divine Providence was significantly reduced in dramatic literature; Marx argued that art was the property of the bourgeois and must reflect the plight of the proletariat, which he esteemed as rulers in a classless society; and Sigmund Freud studied the workings of the mind and popularized psychology, which spurred several playwrights of this period into the dramatic inquisition of abnormal states of mind, as in August Strindberg's *Miss Julie* and Eugene O'Neill's *The Hairy Ape* (Greenwald et al., 2001, p. 285).

Just as the spirit of Classicism influenced the works of several dramatists over years even to the present day, realism has got numerous followers and admirers amongst circles of writers who adherents are to its traditions. But what has tradition got to with the contemporary Nigeria? Can a system be so passionate to address the remarkable changes in the fluxion of life ever adopt traditions for itself? Subtly or not, if realism has traditions special to it, they will definitely never be cast to the stone. So, one cannot decide if a work of art is realistic or not by finding out whether it resembles existing, reputedly realistic works which must be

counted with the parameter of such movement. In each individual case, the picture given about life must be compared, not with mere picture, but with the actual life portrayed (Brooker). Thus, it could be said that the framework of realism is the present conditions of a given society; and Obari Gomba's *Guerrilla Post* meets falls within ambit of this understanding. Obari Gomba's *Guerrilla Post* shall be used as an instrument in discussing the concept realism modern Nigeria.

### **Theoretical Framework: (Victimization) the Lifestyle Theory**

The Lifestyle theory alleges that human beings are targeted as a result of their lifestyle choices, and these lifestyle choices expose them to unlawful offenders and circumstances, conditions in which crimes may be committed and be used against them. Going out at night alone, living in "bad" parts of town, associating with known felons, being promiscuous, excessive alcohol use, and doing drugs, etc are some paradigms of lifestyle choices indicated by lifestyle theory. In proving that victimization is not a random act, but a fraction of the lifestyle the victims pursues, the lifestyle theory however alludes to some studies that victims "share personality traits also commonly found in law violators, such as impulsivity and low self control" (Siegel, 2006). Jared Dempsey, Gary Fireman, and Eugene Wang (2006) pontificating psychologically assert that it is correlation between victims and the perpetrators of crimes, both exhibiting impulsive and antisocial-like behaviours. These behaviours may add to their victimization since they cause the individual to put themselves at higher risk for victimization than their more conservative lifestyle counterparts.

### **Synopsis of *Guerrilla Post***

The play is a story of a young poet known as Kaka Travan, nicknamed Kafka after the Jewish writer, Franz Kafka. He has begun to attract large readership, especially after the publication of his poetry collection, *Twenty Poems about Sex*. However, prior to its publication, Kafka's cousin, Best, had sent the collection's manuscript as an electronic mail to Rosa, a learned friend, for critical examination. Rosa's spouse, Chief Superintendent Maden, stumbles across the poems in her email

box and believes that she is having an affair. Being a senior police officer, he hijacks every conceivable tool within his disposal and launches a vendetta mission against Kafka, the supposed lover boy. He eventually dies in the feud, together with the unfortunate poet.

The play is set in Port Harcourt, Nigeria, and the details within the text provide proofs that the action presented is relative to the current waves in the country. So, a typical Nigerian reader, accustomed to the basic sensibilities of his environment, could pick it up and find in it, an accurate description of life, as it appears to him. First, there is a profound dispensation of condensed language amongst the characters in the play. These expressions are akin to that found amongst the Nigerian people today. In the playwright's note about the play he states thus:

In Nigeria, you often find Standard British English in its 'hybrid pact' with American English; you find Nigerian English so full of Naija (call it Niglish or Ninglish if you like), and you find Nigerian Pidgin which has its own multi-colouration across communities (Gomba, 2018, p. 2).

### **Realism in *Guerrilla Post* and the Nigeria Commentaries on Determinism and Power**

The playwright explores multi-colouration in the play without a visible nervous about strictures and multiple application of flamboyancy in the tone of his note that the verisimilitude of the play's action provides enough case for the play's claim for approval. This verisimilitude in quality extends beyond the play's language; subject matters of Biafra agitation, hate speech, illegal oil bunkers, fake news propaganda, Human Rights violations, rape, cyber crime, drug addiction, domestic violence and Child Abuse are consciously and unconsciously highlighted in the play. These issues reflect the *vox populi* among the Nigerian people, and they are idyllically positioned in the social domain.

It is not a happenstance or a twist of fate that the subject matters of Biafran agitation and hate speech propaganda were treated closely in *Guerrilla Post*. Ethnicity is a very familiar face across the communities in Nigeria, but it, unfortunately, does not put on a affable countenance. People be likely to appear detached among others from different ethnic groups. The Hausas/Fulanis of Nigeria group is believed to constitute the majority of the Nigeria population, and the Nigerian Civil War

(1967–1970) which came as a seditious revolution from the Eastern Region the country. The event left sour tastes of sentiments in the people’s tongue. Recent events of physical attacks, especially in the Northern states, with ethnic and religious tones, the perceived negligence of the a region in the government’s political appointments have helped to stoke the embers of these sentiments, and agitations for succession led by the “Biafrans”, made a bold return into the country’s public discourse. In its flourish, the use of incendiary remarks, popularly known within the country as *hate speech*, has been employed by both the agitators and the government that feels it is the targets of the remarks. This was again strengthened on the 4th of November, 2018, when the Director of Corporate Communications, National Universities Commission, Mr. Ibrahim Yakasai, made a pronouncement to use the law enforcement agencies against people who make incendiary remarks which are meant to harass, intimidate, cause fear and spread hate in the country (Alechenu & Bayiewu, 2018). Nonetheless, it is worthy of note that not every statement made by Nigerians were considered hate speech, at the time, echoed seditious tones. Most of them were expressions of dissatisfaction toward the conducts of the government. Perhaps, for the fact that the flourish of the “hate speech” coexisted with the new wave of Biafra agitations in the country, the natures of their existence were easily and quickly intertwined. This ambience however is recreated in Gomba’s *Guerrilla Post*. The chief character *Kafka* is notably one with a spirit of a revolutionist, whose outlooks in the play typically posed him as a defiant towards the government, thereby allowing the Lifestyle theory to flourish against him by his lifestyle choices. Through his poems and his posts on the social media platform, Facebook, and on his blog he voices out his dissatisfaction towards the policies of the government. Unfortunately, however, upon his arrest by Superintendent Maden, the maddened spouse of Rosa, the police officer quickly takes advantage of the government’s stance against ‘hate speeches’ in the country, in relation to Kafka’s commentaries on his Facebook Timeline, in an attempt to apprehend him as an enemy of the state. One of the controversial posts on his Facebook Timeline reads:

There is a tacit endorsement for the violence of the herdsmen. Government has done little or nothing to stop the wanton destruction of lives and properties. Many persons do not believe that the government can protect them anymore. Can this President restore our faith in the state? I pray he does so (Gomba, 2018, p. 25).

This unhampered criticism against the government's laxity towards the 'violence of the herdsmen' is a reference to the blood feud blooming in Nigeria between herders of cows and local farmers. This feud has in recent times developed religious buds, and several people have been seen either subtly or expressly throwing their solidarity behind either of the parties. Governor Ganduje of Kano, one of the affected Northern states, argued that:

You'll find herdsmen from a West African country moving about with a herd of cattle of 1,000 which narrow cattle routes cannot contain. Hence he needs to trespass farms in search of fodder, which often lead to very dangerous disputes<sup>1</sup>.

It is interesting to note that president of the Nigeria, Muhammadu Buhari, reportedly said that it is humanly impossible for a man herding 400 cows not to breach someone's farmland (Odion).

As realistic as his position may be, most Nigerians, especially the Christian populace and those in the areas that have been greatly affected by the gory rampages of the herdsmen, have argued that the President has been more quick to throw his support behind the herders instead of sympathizing with the victims of their incessant attacks; and assertions have been made concerning his Fulani-Muslim connection to the herders.

The malevolence germane to the infernal manifestations of the herders/farmers clash cannot be disparaged. According to findings in a review carried out by an NGO, Coalition on Conflict Resolution and Human Rights in Nigeria, as reported by Sahara Reporters, 'an estimate of 2000 lives have been lost and thousands displaced by the herders/farmers conflict' ("Over 2000"). But, be that as it may, the government's attitude towards criticism against its actions and inactions heightens the sensitivity of this subject. This situation gives Superintendent Maden a spur in *Guerrilla Post* to detain Kafka and fantasize over his downfall. He also goes ahead to hack Kafka's blog site and make incriminating posts therein in order to inculcate him further. One of these posts reads:

Before he was deposed and murdered, Gaddafi advised the North and the South to go their separate ways. Rather than flood the South with soldiers and herdsmen, it is time for the North to listen to Gaddafi's advice' (Gomba, 2018, p. 81).

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<sup>1</sup> [Online] Available from: <https://punchng.com/mixed-metaphors-arms-and-the-nomadic-herdsman/> [Accessed: 16th July 2019].



More so, the officer, in a conspiracy with Inspector Kuru, his subordinate, hijacks another means to heighten the charges created against Kafka: fake news propaganda. Having already accused him of public disturbance and sedition, they come up with a plan to add 'illegal oil bunkery' to it, through the spread of fake news in order to set the public against the poet. Portraying Kafka in such light will imply that he is a financier of the seditious Biafra agitations, of which he has already been accused of, thereby, bringing him into the government's manhunt radar. Inspector Kuru affirms that the success of this grand scheme is not unforeseeable arguing, correctly, perhaps, that the public are uncritical of knowledge.

Sir, the public will swallow anything. The country is gullible like a mob. The people will be too lazy to check the facts. Sensationalism is sure-fire. It is easier to believe a story than to doubt it (Gomba, 2018, p. 30).

In recent years, the spread of Fake News in Nigeria has become prominent in public discourse. News of this sort centres on negative and gruesome occurrences. It is typically characterized with exaggerated reports, portrayals, and chiefly aims at provoking the sensibilities of the people towards violent reactions. Its principal medium of dissemination is the Internet; and since, through the Internet and its kindred gadgets, the world has successfully become a global village according to Marshall McLuhan, it takes only a touch of the button for the news to spread like wildfire, reaching even to the outskirts of their volatile target audiences.

As was captured earlier, philosophies beginning from the late eighteenth century influenced the emergence of realism. *Guerrilla Post* highlights some of them. For instance, the matrimonial home of Rosa and Maden was reportedly great until after Maden returned from Maiduguri, a state in northern Nigeria where he had been transferred to. Apparently to immunize himself against the rough conditions of his new environment Maden had taken to hard drugs in the North, and he eventually becomes a drug addict disposed to violence. Rosa made this revelation herself thus:

Our marriage was great when we were together in Lagos, before my husband was posted to Maiduguri... into the heat of the Boko Haram crisis... You can imagine how excited I was when he was [eventually] posted to Port Harcourt. My daughter and I joined him here. But he had become a different man... in many ways. The first thing I found alarming was his use of white

dust... So I asked him: What did you see in the North East? Demons? Why have you changed so much in just a year and seven months? He chuckled and said, 'When you have death all around you, you find a way to toughen your spirit (Gomba, 2018, p. 63).

This idea about 'toughening of spirit' is correspondingly echoed by an interviewee, a volunteer in a civilian vigilante force, in a study carried out by a BBC's correspondent on the abuse of addictive drugs, particularly Tramadol, in Maiduguri, Nigeria. He said, "It (Tramadol) really helps me in fighting Boko Haram... When I go into the bush, even the way I run, the way I walk, it's different. It gives me strength." Another interviewee, a former militant fighter in the custody of the Nigerian army, collaborates thus, "When you are going for a military operation, you will be given it (Tramadol) to take, otherwise you will be killed... They told us when you take it, you will be less-afraid; you will be strong and courageous". The spread of this addiction has grown to an extent that it was estimated that "one in three young people', in the region, is addicted to the drug" (Hegarty, 2018). The inspiration implied here as highlighted in *Guerrilla Post* is that the environment influences human behaviours and decisions anchor on determinism. It is a philosophical position that all the events of the world, including all human behaviours are determined by physical causes (Mazur, 1989, p. 17). This concept which came to its fame in the late nineteenth century and was affected by teachings of Charles Darwin on evolution is prominently captured by the playwright in his discourse of modern Nigeria (Porteous, 1977, p. 135-136). Man is what his environment makes of him, and he cannot possibly oppose the external conditions in which he finds himself, but must strive to adapt to them or face extinction. Kafka's friend, Pake, is another example whose character provides more reference to this idea. Prior to his birth, his mother was in a relationship with a young clerk living in Port Harcourt city. However, when the 1967 civil war broke out in Nigeria, she was raped by Biafran Fighters one evening in the middle of chaos. This roused ire and indignation in her fiancé and he made a decision to be recruited into the Federal army in order to fight against the Biafran camp. On his return from the war, he discovers that his fiancée is a sex slave to some officers of the Federal army he had fought for, and her eventual pregnancy for one of them annihilated any possible chance of their re-union. Pake was certain of his bond to these external conditions that surrounds his birth when he revealed thus:

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The ghosts of war follow me everywhere because I am a bastard child of war (Gomba, 2018, p. 69).

And after narrating the conditions of his birth, he concludes that:

I had a difficult childhood. And a difficult teenage life. I grew up on the streets. I have survived because I learnt a lesson from birth. In this country, if you run from a bullet, you could be hit by a rocket. So get into your trenches (Gomba, 2018, p. 71).

This affinity between the environment and the characters' disposition also has a psychological or, rather, a socio-psychological dimension. Realist dramatists often try to portray the complexity of human psychology, especially motivation in a detailed, subtle way (Kennedy et al., 2005). There is usually a period in the past that affects a character's current situations and visible propensity in such situations. Perhaps, this is an idea Obari Gomba had chosen to toll in his treatment of Child Abuse in *Guerrilla Post*. The subject was presented in the second scene during the building chaos affected by the inclination of the First Person and the Second Person, in Kafka's poetry reading event, which was judged explicit for a child in the audience, by the child's guardian, Professor Mante, through her presage protestation:

Look here, folks. I have a seven year old child. So you must mind your poetic taste here (Gomba, 2018, Scene Two).

There is a supposition in her tone that the inclinations and the attitude of the culprits could leave a dent on the child, psychologically, and affect her social dispositions as an adult in the future.

Irrespective of the foregoing, there is a thematic eloquence to the subjects of violence and abuse in *Guerrilla Post*. The subject of abuse in *Guerrilla Post* cuts across all facets of its application ranging from those with domestic relations to abuse within the sphere of governance. The centrality of this exploration is the abuse of social institutions. Institutions, like the family, a people's political structure, and other machineries of law and order are the pillars that ideally provide the support for the sustenance of a society. But man's abuse of these institutions will, nevertheless, occasion chaos. In the thematic context of *Guerrilla Post* there is an especial emphasis on the propensity of an abuse to cause defects beyond the self—with a suggestion that the society, basically occupied by man, is the victim of every act of abuse. Every culprit of

abuse is, therefore, a horror to the society in which he belongs; a sociopath, that projects his extremities onto those around him through the social institutions in which he finds himself. Thus, it is ideal that while exploring this subject in *Guerrilla Post*, characters should be reflected in the light of their social appellations: for instance, as father, mother, son, daughter, peer, journalist, engineer, judge, minister, clergy, governor, et cetera, for these are the manners by which people are identified in the different institutions they belong within the society. In *Guerrilla Post*, the character of the chief sociopath is embodied by the senior police officer, Maden, who is, as well, a father and a husband. Prior to the play's action, he is supposedly a character with good moral and attitudinal standards, as could be deduced from the testimony of his wife, Rosa, about him. But after he was transferred to Maiduguri, in Northern Nigeria, he took to addictive drugs as a measure of containing the harsh realities of his new environment, just like everyone else around him perhaps. This development altered his original nature, and Rosa met, in him, a new man upon their re-union after his duty in the North. Not only that she discovered the shocking reality that her husband has become addictive to hard drugs, she, as well, became, in no distant time, a victim of the disposition that drug abuse had created in him.

The police are the major representatives of the legal system in their transactions with citizens (Roberg et al., 2005, p. 21), but as a police officer, Maden becomes a deviant to the image of his task and the aim the institution of law ideally pursues. Few months after his return from Maiduguri, Rosa reveals that his men shot two teenagers in broad daylight, and the police, in an attempt to exonerate the perpetrators, claimed that the teenagers were killed by stray bullets. However, the bereaved family won the sympathy of a certain lawyer, Jeff Kiaa, who was willing to represent them (in the court of law) free of charge. But, he was quickly assassinated by Maden.

The lawyer was found dead in his car... somewhere close to Nkpolu Junction. There was no injury on his body. End of the story (Gomba, 2018, p. 64).

In the flourish of his insanity, the husband, Maden, stumbles across some sensual poems sent to his wife, Rosa, by Best for a critical review. At this juncture, the tragic muse in the play stirs out. He accuses Rosa of infidelity and abuses her physically. The husband cum police officer begins to foment means of nabbing the supposed secret lover of his wife.

Although the poet, Kafka, was not the direct sender of the poems, but because the email address through which the collection of poems was sent was created with his name, Maden marks him out as his archrival. He employs every tactics within his reach as an officer of law to wage a war against him, and, at last, he dies in the bloody conflict, but together with the poet, Kafka.

The philosophy of determinism is prominent in the plot of *Guerrilla Post*. Regardless of the failures of the villain's character, Obari Gomba established that he is, in the first place, a victim of a harsh environment by attributing his disposition to the circumstances of his antecedent background. This suggests man's state of helplessness in the world he finds himself. However, there is yet a proposition in *Guerrilla Post* that when man recourse to violence as a means of redeeming himself from the harsh reality of his environment, he makes the knot around his feet more severe and endangers, as well, the harmony of the society. This is the foremost thematic articulation expressed in the play; Professor Mante explains the idea to Pake, as she counsels him against the use of violence as a resistance for predicament.

We should not add to the trenches already existing. The more the trenches, the more of a graveyard the country will become (Gomba, 2018, p. 71).

Man can in inevitability only find salvation in the institutions of which his society is composed. Even when the standards of one institution have been compromised, there still exist other institutions within the society that can salvage the common man. Rosa submits that:

If we cannot get help from the police, we shall get another agency to intervene in the matter (Gomba, 2018, p. 66).

For this reason, the lawyer, wife, and mother, Rosa, a character named after the American Civil Rights Activist, Rosa Parks, conceives divorce (definitely through the arbitration of a judicial institution) as the only escape from her abusive spouse, Maden; Kafka dies because his camp choose arms and destruction as a means to defend themselves against Maden and his camp, instead of employing legal agencies; and the play's resolution was championed by the intervention of a law enforcement agency. It is not a mere coincidence, therefore, that the last statement made in the play is:

Drop your weapon! This is DSS. Drop your weapon now (Gomba, 2018, p. 98).

„Weapon” in this context is that which orchestrates violence in the society, and the order to let go of it implies that this instruction is a clarification call to tranquillity. Perhaps, there can be no other way to bring to denouement, an action of this ilk.

### **Characters in *Guerrilla Post***

The characters in the play were circumspectly selected and created to drive the plot. Each character has definite role to play in the success of the play creation season. Although the storyline hovers around Kafka, other characters are equally pivotal to the development of the story, as such, they were not left in obscurity, for instance.

#### **Pake**

Pake is a very emotional character. Though very sarcastic in nature, he always knows when to be serious. According to him, he has his inner man which he activates in time of danger he is hero of the play, very ruthless and self sacrificing. He addresses himself as a BASTARD, because of his unfortunate and rough upbringing. He is a corny man because he sold tickets for the poetry night without pre-information from Kafta, the organiser of the event. But regardless of those weaknesses, he is a brave and helpful friend.

#### **Best**

Best is the comic relief in the play. His sense of humour has a way of regulating tension. He is very optimistic character. He displays it when he calls a lawyer to handle Kafka’s case, he was optimistic that things would get better at the end. Irrespective of the fact that things never did, Best maintained a level of inner power.

#### **Jesse**

She is Kafta’s girlfriend. Her character is that of a jealous lover who wants all attention to herself. She has a way of making Kafta feel like choosing between her and his career as a poet. Even if she loves him, she does not manifest it, but she has an uncontrollable temper.

## Maden

He is a ruthless man who allows his emotions get the best part of his personality. He is a master planner of evils. He is the brain behind the uproar at Kafta's event. He also masterminded other evil vices as was told by his wife. He is Kafta's murderer and victim of his career.

## Conclusion

*Guerrilla Post* may appear as a documentary to a reader resident in Nigeria, as every fragment of its composition is a reflection of the Nigerian reality. For instance, the brutality and abuse of power displayed by Maden could be used as a case study for the examination of police institutions in different democratic nations around the world, but it may not accurately capture the holistic reality of any other nation than as it would do to that of Nigeria, at least from the perspective of the average Nigerians. This is certainly the rationale behind the Nigeria's Police Force slogan *Police is your Friend* campaign in recent years, which was, however, perceived with ridicule by the masses. Notably, in a brief commentary about *Guerrilla Post* that was featured in the back cover of the play-text, Onookome Okome, a Professor of Anglophone Literature and African Cinema in the University of Alberta, Edmonton, Canada, submits that the play „excavates and interrogates recent social and political events...”. Obari Gomba would certainly expect a representation of a piece of life in the staging of *Guerrilla Post*.

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