

## THEMATIC AMPLIFICATION: A STUDY OF PETER OMOKO'S CHARACTERISATION CRAFT IN CRUDE NIGHTMEN AND MAJESTIC REVOLT

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### ABSTRACT

A literary writer communicates a wide range of ideas and concerns about his society, whether past or present. This is done with the ultimate aim of making his readers benefit from his ideological standpoint. But the manner of expression is crucial to the reception accorded, and the successful interpretation of the literary text by the intended reader. A writer considers a number of literary tools to enable him to express his ideas effectively. The consideration for the deployment of the different literary tools in communicating these ideas makes a writer the successful artist he desires to be and equally acknowledged by the reader. This we can say of Peter Omoko who has written a number of plays. His works are loaded with different shades of literary themes suitable for critical scrutiny. There are few critical works done on his plays but mostly focus on the surface thematic analysis. It suffices to say that no work has been dedicated to investigating how the playwright uses the tool of characterization to reinforce his thematic concerns. This paper examines how the writer creates characters for the purpose of furthering the themes in the chosen play texts. The analytical procedure is anchored on new criticism which supports analyzing the intrinsic elements of the texts. The Paper finds out that the playwright slightly deploys odd characters to explain abnormal situations created by regular characters. It concludes that this particular method is the hallmark of the playwright's characterization craft that makes him stand unique as a writer among his contemporaries.

**Keywords:** communicates, ideas, concerns, society, characterization, literary tools, craft.

### 1.0 INTRODUCTION

The task of a literary writer is to communicate a wide range of ideas and topical issues about his society, whether past or present. The ultimate aim behind this exercise is to make his readers benefit from his ideological standpoint, which is thought to be equally beneficial to the larger society. This puts the writer as someone who is concerned with what goes on in his society. His work becomes an imaginative reflection of the society. In the work, he shows commitment by highlighting on social and moral issues that mostly threaten the wellbeing of the society, and taking a step further to suggest how the society must continue to exist. Here, the writer plays the role of educating his fellow citizens which Taylor notes is helpful to the society.

According to Taylor, the writer, apart from being an entertainer, “is a teacher...and looking glass mirror of the society” (13). What Taylor implies is that a writer’s duty is to watch over his society, educates and cautions members on the ways that are at peace with the aspirations of the society. Instructively, he also observes that this is not peculiar to one society but “anywhere in the globe”. So, indicatively, in every society, there are writers who are sympathetic to the wellbeing of their communities, an act that is often demonstrated in their writings.

The above opinion has been expressed and elaborated upon by several African scholars and writers concerning their societies. Achebe who doubled as a writer and scholar sees the African writer as “a human being with a heightened sensitivity who must be aware of the faintest nuances of injustice in human relations”. It explains the fact that the society places a huge burden on the African writer to impress on the people to fight issues of injustice within and around them. This, Achebe notes that the writer “cannot be unaware of monumental injustice which his people suffer...” (“Morning Yet” 75). It is insinuated in his observation that the writer knows his role, and an understanding of how critical he is in the society makes him developed strong interest in the plight of the people. For this reason Achebe contends that “the writer cannot be excused from the task of re-education and re-generation that must be done” and that “he must march right in front” (“The Novelist” 162). This to Achebe is the responsibility of the writer. It is in view of the above that Yadav remarks that “a writer should achieve something from his work either in directing the society to the right path or enlightenment” (155). Illuminating Achebe’s view of the African writer in relation to the historical experience of the people, Yadav says:

Achebe's orientation in Africa has been recognized that art is in the public domain, a sense of social commitment is mandatory upon the artist. He is not only showing just matters but also re-orientes the society. He advised that the writers must rise to teach and by doing so can help the society to regain belief in itself and put away complexes of the years of denigration and self-abasement (155).

Jones has also made similar remark about the African writer who must write about the environment that he lives and witnesses every happenings around him from time to time. He identifies bad politics, bad religion, and the misleading of the ordinary people as some of the things that happen in the environment that the African writer sees and is conditioned to write about (qtd. in Anaso and Nwabudike 122). Writing about the African environment has not declined. This is why Ahmed contends that “literature in the present generation still exists as an expression of art, a source of knowledge...” (131). the plays by Omoko, a young generation writer of the Niger Delta stock attest to the above. That his works make him “evidently pit his tent as a consistent voice from the Niger Delta area of Nigeria” (Kekege) explains how he delivers on all issues of his environment. However, the manner he expresses topical issues of his environment is crucial to the reception accorded, and the successful interpretation of the works by the intended reader. This involves the deployment of different literary tools needed to communicate his ideas. One of such tools is characterization. The effectiveness of this method in attaining his aim makes him a successful writer he desires. This is the area of concern in this paper.

## 2.0 CLARIFICATION OF TERMS

## 2.1 Theme

Theme is the foremost aspect of a literary text. It combines with other elements to give a literary work its form. It is the element that represents the experience, knowledge and ideas expressed by a writer in a text. It is the meaning giving to what a writer is saying in a text. According to Stanton, theme is a central meaning of a story (4). It is the focus of a story which drives the plot to a logical conclusion. Themes are conveyed while interacting with other elements, such as characters, plot, dialogue etc. Thus, themes are only discovered through careful observation of the above-mentioned elements.

## 2.2 Characterisation

Characterisation is one of the elements that give form to a literary work. It deals with how a writer creates characters in a text and makes them behave like real persons by their words, thoughts and actions. It is an act carefully executed to ensure that the characters are strategically placed in the text to perform useful functions in line with the ideological orientation of the writer. It is on this basis that every Character in a text is discussed in relation to the function performed (Vidhya and Arjunan 76). An analysis on a character's function simultaneously points to, and illustrates on the text's themes.

## 3.0 IDEOLOGICAL BASES IN THE TEXTS

### 3.1 Majestic Revolt

The play, as reported in the author's note, is based on the historical event of the 1927 mass uprising carried out by the people of the former Warri Province, comprising the Urhobo, Ijaw, Itsekiri and Ukwani, in response to the British colonial government upon its introduction of an unjust and oppressive head tax law in April 1927. With its publication in 2016, the playwright succeeded in adding to the volume of literary works that imaginatively capture and expose the oppressive and exploitative relationship which existed between the colonizer and the colonized in the past. More so, the play is said to resonate with the universal theme of oppression and the effort of the oppressed to fight and free themselves from every systemic form of oppression. Just as the British colonial authority's oppression of the Kenyan people takes form and begins with an outright stealing of the people's land in most of Ngugi's anti-colonial writings, the people of the Warri Province have their land forcefully occupied and series of exploitative assaults unleashed on them. All of this is done by the colonizers in line with their self-centred objective.

Bulhan has described the design of colonialism in Africa to include ways of holding the population captive in their own land, forcing them to serve the same economic, racial and self-aggrandizing motives..." (jspp.psycoopen.eu/index.php/jspp/article/download/485. Html? Inline=1) Omoko's play attests to this fact. It depicts how the colonizer intends to use the head tax law to achieve their motive of self-aggrandizement in the said Province. The head tax means that all male adults in the Province are to pay compulsory head taxes on their heads. With effect, it will mean further emasculation of the people in both their social and economic life. The statement that: "...the oyibo man did not only come to stay in our land, he wants to possess it and also force us to live by his dictates" by Atake reinforces this submission (5). By forcing the people to live by the oyibo man's dictates makes it clear that the colonizer is desperate to

take away the people's freedom to decide on matters of their economic wellbeing. This puts the existence and survival of the people under threat. A household of many male adults fears economic hardship because plenty of money is to be raised to satisfy the colonizer's craving for power and wealth at the expense of the colonized. This fear is conveyed through the emotional outburst by Atake in the play when he learns of the announcement of the tax law.

Look...everything is wrong. I have five boys already. The trouble of that is almost tearing me apart right now, now three additional ones. Is this not death, my friend (5).

Another revelation is that a female child which hitherto has been unimportant in the community is thought to be beneficial at the moment if the oyibo man succeeds in enforcing his policy. This and other effects of the law that expose the evil and selfish interest of the colonizer make it imperative for the people to resist the oyibo man in order to completely defeat and send him back to his land.

The above suggestion leads us to the idea of resistance in the play. As every household in the Province is affected, a meeting is held under the leadership of Oshue, where it is resolved that the people should go out to collectively stop the colonizing officer in the Province from implementing his obnoxious law. But while deliberations and the resistance last, the plot of the play reveals two critical concerns, which are the spirit of bravery and cowardice. These are conflicting ideas that catch and sustain the interest of the readers. Interestingly, they are at the centre of discussion in this paper. What it means is that in every resistance, there is the interaction between bravery and cowardice and could act as an enabler or a spoiler, respectively, to resistance. As such, considering the nature of oppression, an act of bravery is a requirement to successfully conquer oppression. It suffices to say, therefore, that Omoko's play deals with the competition between bravery and cowardice and shows how these forces shape resistance. With his commitment to the society, the playwright faithfully conveys the message that bravery is desirable by all involved in the movement to end oppression. This is critical in the play and it is illustrated in the assemblage of characters on display.

### 3.2 Crude Nighthmen

The thematic concern of the play is the moral issue of greed prevalent especially in societies. The setting reveals that the playwright's focus is the Niger Delta which have been well-known for the endless conflicts between its inhabitants on one hand, and the government and Multinational Oil Corporations on the other hand. Omoko's presentation of greed notifies that it is oil-induced and that if remained unchecked, will lead to tragedy in the society. In demonstration, he tells the story of how greed sets two Ijaw neighbouring communities of Otugbene and Abotigbene in irreconcilable conflict which subsequently grows and blows into tragedy. The communities are joint hosts of the Atlantic Oil Company. They are therefore entitled to enjoy equal rights to the meagre oil windfall given to them by the company. But with the dynamic nature of human society, the two communities fall apart in the sharing of the oil windfall. Evidently alarming is the result of the action that destroys the long existing peace and cordial relationship between the communities. This emerging scenario in the play, the playwright traces its root cause to greed that resides in the heart of man.

It is the Otugbene community that is the focus in the play. The reader is acquainted with how the community leaders develop greed and allows it influences their choice of action. It happens

that they are the custodians of two million naira windfall. Instead of sharing the oil windfall equally with their Abotigbene neighbours, the leaders in their characteristic greed, and being driving by inordinate quest for material things, ravenously decide to apportion to themselves 75 percent of the money given to both communities by the company, living a paltry 25 percent to the people of Abotigbene. As strange as the decision is, obviously negating a sense of justice, it does not please the people of Abotigbene. At first, they reject the humiliating sharing formula and request that the money be shared in equal halves. But the leaders of Otugbene refuse to respect this honest appeal for equity from their neighbours. In their determination to fight for what is just, they (Abotigbenes) take certain actions that affect their stubborn neighbours. Whereas, the reader would expect that the Otugbene people, for the sake of justice, will reconsider their position in view of the effect of the actions taken by the Abotigbene people, their inability to curtail their level of greed force them to go to war with their neighbours.

The effect of the Abotigbene's reactionary measure on the Otugbene people and their desperation to satisfy their excessive greed is captured by Opokumo, one of the leaders in the community.

Our women have suffered great loss at the expense of our unreasonable neighbor, the Abotigbenes. Their boats have been seized and sometimes their fishing nets are destroyed. Our youths, you know them have been barred from going near their forests. And more recently, barred from entering the Atlantic Oil Company. Our own company! The question now is, should we then fold our arms and allow this madness to continue? (52-53).

Unfortunately, the truth is that they see the actions as declaration for war by their neighbours. And falling for an unguided sentiment of proving to be foolishly brave, they agree to go to war on the wrong side. In this greed infected resolve, they again fall for the tricks of a white man, Mr Edgerton, who assures them of all forms of support should they desire to have "total possession of all the oil wells in Abrobibo kingdom and the entitlement that comes with it" (38). The plan, therefore, is to eliminate the Abotigbene people as the first in their selfish bid to attaining such status. In pact with the ulterior motives of Mr Edgerton, they receives lethal weapons from him preparatory to the execution of the plan to wipe out the whole of Abotigbene. But ironically, as their greed must be pushed to its peak, the community ends in self-destruct. This is dramatized in the final scene of the play where the testing of the weapons in their possession causes explosion that kills everybody in the town-hall. This tragedy is worrisome, yet avoidable as the depictions in the play suggest. But the message is that it is self-inflicted caused by greed.

### **3.3 Character Crafting: How it augments the Themes in the Texts**

#### **3.3.1 Majestic Revolt**

We have divulged in the above that bravery and cowardice are central in Majestic Revolt's action built around the mother concept of resistance. It is suggested that there is the interaction between the two ideas which results in a conflicting relationship. In this relationship, both have differing objectives to pursue and achieve. A clue to this thought is observed at the beginning of the play in the dialogue between Atake and Oguma when the news about the head tax is broken. In the dialogue, Atake comes away lamenting the foreseeable hardship that will be

imposed on him by the introduction of the head tax. He gives himself away as someone who is helpless and hopeless as a sign that he has long surrendered to the ideological superiority of the colonizer so that there is nothing he can do. In evidence, he says:

The food that one can consume is measured with the eyes, Oguma. Though I earnestly want the vultures and their slaves out of our land, I am afraid I don't know how. I don't think we can confront them. Our charms can tame the powers of cutlasses, spears and knives but not the oyibo man's gun. It spits death from a mile away. Its power has stunned even the best of our native doctors (9).

The above puts doubt to the possibility of any resistance to whittle down the powers of the colonizer. Played away by the antics of the colonizer, Atake's words suggest that the white man is too powerful to be confronted. The thought of it is dreadful and a confrontation is tantamount to proposing for a destruction. Giving this circumstance, the white man is at liberty to continue to have the Province under his control. But in conflict with Atake's submission is Oguma's objection. He makes the point that war must be fought and it requires bravery to defeat the oyibo man. This ideological standpoint is conveyed through:

It is the customers and traders that make up the market, Atake. All of us are involved in this. If we sit back and fold our arms while strangers from across the ocean come to our land to put pepper in our eyes, our children will grow up someday to ask us questions. Let me tell you, history does not remember those who sit at home to father children while the drum beats of war rage in their backyards. It is those who fight battles, those who resist oppression, that are remembered-cowards (10)

From the above references, we can see Omoko's artistry finds root and blossoms towards illuminating his main ideas of bravery and cowardice. This is in respect to the manner he thoughtfully fashions the assemblage of the oppressed characters in the play to achieve his intention.

It is easy to observe in the play that he splits the characters into two groups and makes them project the differing ideas. In one of the groups he populates with the majority characters in the play and shows not only how they abhor oppression but their passion to fight it. This set of characters represent those who promote the long existing, identical and collective ideals of the ethnic groups that make up the Province. In their expressions, they allude severally to the past with a sense of pride where the society survived wars by act of bravery. More so, they reecho the point that this particular value is still sacrosanct to the people in the present, especially now that their existence has been endangered by their friendship with the white man. This group is led by Oshue, who acts as the central protagonist among them and together, they exhibit collective heroism. Other leaders are Bozimo (representative of Ijaw), Otuedon (representative of Itsekiri), Unoka (representative of Ndokwa) and Ukedi (representative of Isoko). Together, they see their resolve to dare the white man as what will bring pride to their ancestors who are excited to see their descendants follow their footsteps. This is reverberated in Oshue's outburst of excitement when he speaks of the significance of their gathering. He says "our ancestors, no matter where they are, will be proud of this day" (17). It is this belief that inspires and keeps them resolute throughout the struggle.

The idea of cowardice is further represented by few native characters opposed to attempts at resisting the white man's imposition of the head tax. Omoko's characterization skill indicates that these characters pick this negative value from Atake who gets inspired by Oguma to demonstrate bravery after sounding hopeless earlier. The playwright uses these characters to illustrate the presence of a barrier to any struggle against oppression. It means that among the oppressed are cowards who by their disposition will frustrate the realization of the goals of the struggle. Moghan and Omudje are the focus characters in the play. They believe so much in the invincibility of the white man and must support him even if the community is at the receiving end of his (white man) unacceptable action. They devise a lot of malicious means to persuade their tribal folks to see the white man's policies as best for them. Omudje, for instance has this to say to his people:

I think what the oyibo man actually needs is for some of us to be reasonable and we shall see that he is not altogether heartless. We'll all benefit if we stop this hostility and give him a good proposal (65).

Similarly, Moghan, in an effort to paint the relationship between his Itsekiri people and the white man as mutual explains:

What am I trying to say? Elders and people of our land, I do not think the Oyibo man is altogether evil as some would have us believe. You can all testify to the level of patronage he has given to the Itsekiri race ever since they came to Niger Delta. Everywhere in this Province, the Itsekiri man is highly respected... (40-41).

These are skewed views of both characters. It is indicated that they are borne out of selfish and parochial reasons, not in the larger interest of the Province. Hence, they are rejected by the overwhelming majority of people in the Province.

### 3.4 The Drunk Character

A drunk by nomenclature, is someone who is affected by consistent intake of alcohol to the extent that he is unable to control his faculties. Drunkenness, a habitual state of a drunk, and its consequences are not the intentions of man's creator but his society. The effects, particularly, impairment of both physical and mental faculties of the individual reduce him to nothing among members of the society. Yet, he is a being in the community. Therefore, it is not surprising that he finds a representation in Majestic Revolt. Although the Drunk is one of the minor characters in the play, he plays a remarkable role that is of great interest to the readers. This is in connection with the conflicting ideas in the play. Between the two, he is introduced as a supportive character to the idea of bravery upheld by the sensitive majority characters. Highlighting his significance, the playwright stylishly fronts him in every meeting of the community where the issue of resistance is discussed by members. These are instances where he is least expected to be seen, let alone to make utterances. Just as the community does not place any value on him, the reader expects no meaningful contributions from him by virtue of his habitual drunkenness.

However, the amazing thing about the presentation of this character is that, ironically, his speeches are in consonance with the superior thoughts of the characters that project bravery. Enhancing the central idea of the play, he appears to be more enlightened than the likes of the

ignoble Moghan and Omudje. More so, he is strongly averse to acts of cowardice and shows no pretense about it. This is supported in his outburst that the whole community can chose to be slaves to the white man but not him. He is confident of himself that no antics of the white man will sway him to become a slave. So, it is expected to see him forcefully make his presence felt in the first meeting by declaring, "Let me contribute. I have a contribution to make" (15). This is following his knowledge of the fact that there are dissenting voices to the option of resistance. When he finally makes his contributions, he comes hard on the dissenting voices. Instructively, not unmindful of his vulnerable condition, he heroically gives reason why the cowards are not interested in resisting the white man. This important insight is captured in his words below:

I know they won't fight. Cowards...! They are bloody cowards. They have family and wealth they don't want to lose. But for me! (18).

In the above, the readers can sense the level of patriotism displayed by the Drunk. What is missing among the dissenting voices, he demonstrates to the applause of the readers. While Moghan and Omudje are not ready to offend the white man, he believes the white man is challengeable and must be resisted. Yet, he is obviously impotent as a drunk. But coming out from this weak position in the community to lend support to the resistance movement where able and psychologically sane characters think otherwise is certainly amazing. Giving this method of characterization, it is apt to say that the playwright drafts the Drunk into the play's action to deride cowards among members of the community and task them to imbibe the spirit of patriotism and bravery especially on matters of oppression.

### 3.5 Crude Nightmen

Omoko displays great skill in unfolding his characters in the above play. This is noticed in the way he shows how the characters are influenced by materialism. His major characters in the focal community, Otugbene, are the elders and leaders. By virtue of their status in the community, they have enormous powers to decide on matters affecting the community. To hammer on the disturbing question of greed that dominates the play's action, he shows how the elders are divided in taking a morally sound judgment in relation to the sharing of the oil windfall. Pathetically, unlike the situation in *Majestic Revolt*, majority of the elderly characters favour the decision to deny their neighbours the right to equal share of the money, whereas only a lone voice support distributing the money in equal halves. These majority elders include the desperate Minikini, Timinimi and Opokumo. These are elders whose lives have been overtaken by greed. Hence, their motivation for the decision to short-change the people of Abotigbene is to satisfy their greed. The way the playwright unfolds them shows that they are very desperate in achieving their aim. This is demonstrated in the way they strongly condemn any entreaty for an equitable sharing of the money, declaring that it "will be over our dead bodies" (19).

It is this desperation to satisfy greed by the elders that the play's action is developed. It does not matter if it results to war between the two communities. Consequentially, the progression in this depraved choice of behaviour makes the reader curious about the outcome of the egocentric decision taken by the greed infected elders. The desperation is shown to be chronic. This is represented in the extent the elders go in conspiring with Mr Edgerton to wipe out the whole of Abotigbene with sophisticated weapons. This is to ensure that they take complete

possession of Abotigbene and the land hosting the oil company so that they have to themselves all the future oil windmill unchallenged. This act is to be extended to other oil producing communities for them to have more “entitlements that comes with it” (38). More saddening is the fact that even the thought that both communities are interconnected through marriage does not heal the infectious greed ranging in the heart of these leaders. For instance, Minikini’s first wife who has many children for him is from Abotigbene. He is blinded to the grave impact the eventuality of his shameful action will have on his wife and the children. With this unabashed display of greed by a greater number of leaders in the community, Omoko succeeds in enlightening the depth of moral abyss the society has degenerated into.

We can relate and reiterate the above stated situation to the helplessness of the lone, dissenting character in the play, Benefa. His words and action bear wisdom, and thus, represents a minority’s sense of morality in the debate to promote a healthy society. He is worried by the intention of his fellow elders who have foolishly signed up to destroy the community’s moral and social life because of money. In recognition of this sad reality, he comments: “The problem is that, there are some greedy elders out there who will be too glad to sell their fathers’ graves for the sake of money. What a pity! (23) Because he craves for sanity, he makes several efforts to dissuade Minikini and his cohorts from taking the part of wickedness. At one instance, he notifies them of the implication of marginalizing the Abotigbene people.

I don’t know why you all are so short-sighted e! Do you think after all we did to them at that meeting they will not ask their share of the money, eh? It is only a foolish child that will not ask of what killed his father. Let me tell you, Minikini, peace will never be achieved when people who contribute to the well-being of society are looked upon as parasites (32).

Even as the reaction of the Abotigbene people begins to produce negative effects, the leaders are not ready to drop their evil plan. They are encouraged by the thought that their choice of decision is the new norm and must be pursued to the end. We can find evidence indicating the obstinacy of the leaders in destroying the community in the response by Opokumo to Benefa’s many ethical pleas.

Look here...! Otugbene is not the first community to make incursion on other people’s land or take a lion’s share in oil windfalls. She is not going to be the last. Besides, we are not going to fold our arms and watch our wives groan in sorrow. The oil company is on our side. Abe, now is the time to also put our feet on the ground like the mangrove tree, Elders... (62).

Because he is alone in the business of keeping the society afloat, his advanced moral choice for the community is crushed by the majority’s moral recklessness. And the result is the tragedy that strikes the community by the explosion from their own weapons.

### 3.6 The Madman Character

While the play’s action lasts, Omoko’s character crafting climaxes with the introduction of the Madman. Madman plays a role similar to the Drunk in Majestic Revolt. This signifies the numerous problems of man in his society. Man is the natural creation of God endowed with mental stability to dominate the society. But out of man, emerged madman, an abnormal

condition of man. In other words, like the drunk, madman is the making of the society. In opposition to man, a madman says and exhibits certain behaviours that are discerned as strange and exotic in the society. This qualities characterise him as an insane being and thus lacks the right senses to appreciate and promote the good of the society. It suggests, therefore, that society is inhabited by man and madman. This is the truth that is accommodated in Omoko's play. But the writer's artistry lies in the striking portrayal of Madman in the play. The character of the madman is compared with the elders of Otugbene, the supposedly sane characters, the custodians of morality in the community, who allow greed turn them irrational, a state being reserved for mad people in the community.

Just as the readers are made to give in to the possibility of these elders gaining back their senses after the several entreaties made to them by the only rational elder among them, they are consoled by the appearance and strange display of sanity by the madman. Madman, by his condition of ill health cannot be said to have a comprehensive understanding of what goes on in the community. But here we have one that seems to be knowledgeable of the moral crisis rocking the community. If not, as he verbalizes and displays the symptoms characteristic of his neurotic being, coincidentally, it conflicts with the corruption promoted by elders of the community. He calls them "fools" and "mad people" (69). He foresees doom in the actions of these mad men as normal persons will do. And he is justified at the end. The sense he makes in all his ramblings as a character that is least expected to be useful in the community is not a normal situation. While it is possible to have a society of people whose moral well-being is put to question, the level of sensitivity he displays in matters of the community is debatable. However, instructively, the role he plays, though not prominent, is a subtle way of mocking a community where insanity has become the norm.

#### **4.0 CONCLUSION**

This paper examined how the elements of characterization and theme intermingle in the imaginative process leading to the production of a literary work by a writer. It specifically focused on the works of Omoko to uncover how he constructs his characters to enhance the ideas in the selected play texts. The explored play-texts give credence to the fact that characterization contributes significantly to the development of a play's plot which signifies an enhancement of the intended ideas. It is discovered that Omoko relies heavily on this tool in the way he portrays the thoughts, beliefs and actions of his characters appropriate to the underlying thematic concerns in the texts. The exploration identified the themes of resistance and greed in Majestic Revolt and Crude Nightmen, respectively. The analytical framework helped to indicate that characters are divided in their beliefs regarding the ideas based on interest lines which is to impact on the community, positively or negatively. Characters' thoughts and actions, therefore, reveal what they stand for or against. The division instigates debates about the survival of the society which contribute to the development of the plots of the plays. This signals a low point for the communities. This farcical state is the reason abnormal characters, the Drunk and Madman are introduced. Despite their mental deficiencies, they are capable of detecting and supporting what is good for the community, unlike the normal characters who display the opposite. This paper finds this striking and identifies it as the highpoint of Omoko's characterization that will further enhance the reading of his plays.

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