

The Wedlock of Necessity: African Literature and Popular Nigerian Music as Potent Weapons against Corruption and National Insecurity

Longdet, P.S.

Department of English

Federal College of Education, Pankshin, Plateau State, Nigeria.

E-mail: peacelongdet2011@gmail.com

Abstract

The author of this paper adopts a sociological critical approach to study selected novels, poems and Nigerian popular music. The selected works have as thematic concern, the socio-political state of the Nigerian politics. The author highlights the trajectory bonding between popular music and African literature in, language, issues, biting sarcasm, reactionary effect from the society and a desire for revolution and re-evaluation. The findings reveal that a holistic conscious combination of these art forms can be an effective tool in combating the monstrous canker-wormic corruption and national insecurity that seem woven into the fabric of the nation. The paper concludes that, scholars, critics and writers (literature and songs) should foster a common conscious movement that will integrate these art forms in positive ways to combat these ills that threaten our sanity and the foundation of our nationhood.

Keywords: Corruption, African Literature, Nigerian Music, and National Insecurity

Introduction

Literature has remained one of the greatest tools in the representation of reality. It is a medium through which artists interpret and transmit aspects of the society such as politics, social conflicts, religion, and the entire human condition. This reality creation, Akachi A.E. (2008) says has been the preoccupation of every literary artists since ancient times. Also, she quotes Ficher as saying that, literature, "is born of reality and acts back upon reality". Through the fictionalized version of reality writer's diagnoses on one hand and the evils in their societies on the other with a view of prescribing medication that will in turn bring their people to the positive aspects they want them to emulate. Wole Soyinka declares that, "The artist has always functioned in African society as the record of the more and experiences of his society and as the voice of vision in his time. If writers elsewhere are not disposed to see themselves as responsible in directing their

society African writers do not have the leisure of the dictum of 'art for the art sake'. Chinua Achebe adds that the writer should match right in front in the task of re-education and re-generation that must be done as a sensitive point in his community.

The African literary artist whether as novelist, poet or playwright, explores the reality of human experiences using language as a vehicle for transmitting his/her societal ethos. Various aesthetics such as plots, themes, characterization are essential in the voyage. Varaguez says: art and society are necessarily connected. No art has failed in turn to influence the society. African literature is the trajectory through which the mind and personality of the reader can experience the transformation prescribed by the literary artist. African literature has metamorphosed from the weeping literature to a potent arsenal in the fight against corruption and national insecurity.

Popular Nigeria Music

Music is a form of art whose medium is sound. The word is derived from the Greek term 'muse'. Music had always had impact in people lives whether entertainment, to arouse emotional response performing or creating. Music is a cultural element whose presence illuminates virtually in every culture on earth but with noticeable variations in style and structure. The term music has no definite definitions it is defined based on individuals' perception and need. While some scholars argue it is an artificial arrangement of sounds overtime, others argue that it is a form of mental image and sounds which are simply bye product of a mental image. However, literature and music have a lot in common and have come a long way together. Just like literature, right from the classical era, to the contemporary day music has been used to x-ray the basis of human conducts. Thus, music has always been useful politically.

In recent times, Nigeria musicians and song writers like their literary counterparts channeled their ingenuity to expose social injustices as voice of the repressed and oppressed to make revolutionary statement or to elicit hope in the minds of their disillusioned politics due to what Chimalum Nwankwo describes as "desert of pain and despair"⁽¹¹⁾. This is orchestrated by the failure of her leadership to translate a supposedly visionary blue print of a replica of paradise. Achebe strongly asserts that "the trouble with Nigeria is simply and squarely a failure of leadership"⁽¹⁾. Beyond the failure of leadership, is the big problem of attitude. The average

Nigerian sees political office or growth in the civil service as an avenue to amass wealth that will endure a thousand generation. These, among other woes, Nigerian popular musicians and literary artists, dexterously expose in their songs and texts.

Corruption, Nigeria's Experience

There is no standing rule on what constitutes corruption; however scholars opine that corruption is any act of abuse of power for personal/selfish benefits. According to the World Bank and Transparency International (TI) corruption is the abuse of public office for private gains for the benefit of the occupier of the office or some third party. About three decades ago, the then president of Nigeria was quoted by the renowned Chinua Achebe as saying: "there was corruption in Nigeria but that it had not yet reached alarming proportions" ⁽³⁷⁾. The chronicle of events in Nigeria alarmingly signals that; Nigeria is a nation on its brinks due to massive and flagrant corrupt practices on one hand and security challenges on the other hand. As quoted in Achebe's *The Trouble with Nigeria*, the weekly stars of 15th May, 1983 has this to say: "keeping an average Nigeria from being corrupt is like keeping a goat from eating yam" ⁽³⁸⁾. Some thirty years after this summation, Nigeria stills grapples with this monster that has eaten into the fabric of the politics, like the guinea worm does to its host. In a recent interview precisely 16th April, 2013, granted to the Finance Minister Ngozi Okonjo-Iwela, she states clearly that "Nigeria does have a problem with corruption. And so do many other countries, including developed countries. Obviously the term corruption is not a new coined word in Nigeria or in any developing economy.

Corruption is defined by, Myendaga Jibo, as "illicit use of all official position for private, illicit gain" ⁽¹⁴⁾ this include all contract inflation receiving and giving bribes, kickbacks over invoicing, many others. Emmanuel Ojamemaye sees corruption as the abuse of public position for private, individual or group to whom one owes allegiance" and it occurs when a public official accepts, solicits, or extorts payments, or when private agents offer a payment to circumvent the law for competitive of personal advantages" Ojamemaye further sums up corruption in four different interwoven forms; bribery hand grease payments, petty and grand corruption, bureaucratic corruption and political corruption. He explains bribery as the payment sought by public officials in return for an assumed favour. Grease payment is money paid to public officials to do a work they are officially employed to do such as issuing of certificates, transcript, license, pension entitlements etc. Petty corruption is the alliance of a public official with a private individual to

defraud the system. This mainly involves lower public level officials. Grand corruption is practiced by highly placed government officials for example ministers, permanent secretaries, directors etc. Political corruption is the trading of influence and authority by political leaders and may extend to granting supposed favours, irregularities in appropriation of public funds etc. Bureaucratic corruption is the abuse of discretion by public officials to change or mend rules and regulations in exchange for rewards. Another form of corruption observed by scholars is cronyism which refers to favourable treatment given to friends and associates in the distribution of resources and positions without regard to merit, qualification and professionalism.

Table 1: Corruption Index: The Ranking of Nigeria from 1995-2009.

S/N	Year	No. of Countries	Nigeria's Rank Among Countries	No. of Countries Below Nigeria	No. of Countries Tied with Nigeria	CPI Score	Range	No. of Survey Used
1	1995 first year of index	41	Nigeria not featured	N.A	N.A	N.A	N.A	N.A
2	1996	54	54	0	0	0.69	-	4
3	1997	52	52	0	0	1.76	-	4
4	1998	85	81	3	1	1.9	-	5
5	1999	99	98	1	0	1.6	-	5
6	2000	90	90	0	0	0.6	0.6-2.1	4
7	2001	91	91	1	0	1.0	0.1-2.0	4
8	2002	102	101	1	0	1.6	0.9-2.0	6
9	2003	133	132	1	0	1.4	0.9-2.0	9
10	2004	146	144	2	0	1.6	1.4-1.8	9
11	2005	159	152	5	2	1.9	1.7-2.0	9
12	2006	163	142	13	8	2.2	2.0-2.3	7
13	2007	180	147	31	2	2.2	2.2-2.4	8
14	2008	180	121	55	4	2.7	2.3-3.0	7
15	2009	180	130	42	8	2.5	2.2-2.7	7

Source: November 2009 Economic Confidential.

In the first column is years under study, the annual report on corruption perception index by the Transparency International, Nigeria came last position in 1996, 1997 and 2000. 2008 was Nigeria's best year when it had highest CPI (2, 7) and highest number of countries below. The country's worst year was actually when it had the lowest CPI (0.6) and being last and untied in that 90th position it occupied. In 1995, the inaugural year of CPI report, Nigeria did not feature in the list of 41 countries assessed until the following year 1996 and 1997 when it was listed on the bottom of the ladder ranking 54 out of 54 countries and 52 out of 52

countries respectively. The table by Aluko also shows that Nigeria was actually second-to-the-last-position in 4 different years: 1999, 2001, 2002, 2003 and third-to-the-last in 2004.

The table above shows a graphic pictorial overview of corruption in Nigeria. And as shown over the years corruption has remained fixity in Nigeria politics. If Nigeria must become a relevant and vibrant global economy by 20.20.20, it cannot continue to tread the path of unbridled massive corruption because corruption erodes the capacity of any government and quantitative levels to improve the living standard of the people. Corruption if allowed the freedom to blossom may ultimately kill democracy in Nigeria.

National Insecurity

Nigeria has witnessed several cases of security instability ranging from, sectarian conflicts, and ethno-religious clashes, therefore it is pertinent to say that, peace and security of lives and property have eluded Nigeria for the better part of its existence as a nation, particularly since the post-independence. Several militia groups have emerged across the country, among them are; area boys, OPC, Bakassi Boys, Boko Haram, MEND, etc. However, the other worry about insecurity is that it stretches beyond the Boko Haram bombings, killings and maiming in the North, the militancy and high rate of kidnapping in the East, the growing pace of ritual kidnapping in the West and other criminal acts in other parts of the nation to our medical security, political security intellectual security, moral security, food security etc.

Despite the colossal investment on peace and security by all skate holders, Nigerians and foreigners alike are yet to see this huge investment translate into peace and adequate security for lives and property. It is against this backdrop that this study turns to the artist as an alternatives to enshrining a more viable and safe environment for the Nigerians. The artists are fully aware of what transpire in their society and have continuously used their arts as Ngugi Wa Thiong'O Opines in 'Writers in Politics' to confirm or contest the predicament of the masses.

The Trajectory Bounding of African Literature and Nigerian Popular Music

Literature and Music do not grow in a vacuum: they are creation whose essence is given impetus, shape, direction and locus by social, political, and economic forces in a partial society (Ngugi: xv). It is against this backdrop that this study attempts

to appraise the language of some Nigerian literature and popular music as a unified art of necessity, embolden by humanistic visions and concerns, and this task affirms what *Chinweizu et al.*, says:

The function of the artist in Africa, in keeping with our traditions and needs, demands that the writer, as a public voice, assume the responsibility to reflect public concerns in his writings, and not preoccupy himself with his puny ego ⁽¹⁹⁾.

Thus, Nigerian imaginative compositions have become active tools in challenging the established territorial orderings of postcolonial Nigeria state. Tanure Ojaide's poetry is one among the second generation of Nigerian writers to engage social issues of corruption, inept leadership, and moral decadence. His poetry, according to Jo Okome "Comes out sharp and lucid, with simplicity that is both benevolent and liberal to the mind.... The language is now, the message Urgent ⁽⁸⁴⁾. Ojaide's frustration is evident in his choice of diction and images he uses to describe corruption among leaders.

In the "fate of vultures", the title poem of the collection, the opening lines breathe anger and call for justice:

O Aridon, bring back my wealth from rogue - vaults;

.....

Blaze an ash-trail to the hands
That buried mountains in their bowels,
Lifted crates of cash into their closets,

.....

The chief and his council, a flock of flukes gamboling in the veins of fortune.
Range chickens, they consume and scatter ... ⁽¹¹⁾

This poem exposes with disdain the progressive and masterfully plundering of the Nation's wealth by the greedy rulers, therefore calls on the aid of his memory god 'Aridon' to unleash vengeance. The poem equally cautions leaders who continue to perpetuate corruption with impunity forgetting that man is a mortal being:

Pity the fate of flash millionaires.
If they are not hurled into jail, they live

in the prison houses of their crimes and wives
and when they die, of course, only their
kind shower praises on vultures.⁽¹²⁾

The predatory imagery of the vultures Ojaide employs further accentuates his repulsion of the activities of these leaders. Ojaide mocks at the politicians, who in their quest to become "flash millionaires", forget they are mortal and that someday they will cease to exist. Then their amassed wealth will make no meaning for it will not save them. Stephen K. Lawal observes that:

"Ojaide displays his intuitive desire to fight corruption and oppression in the land".⁽⁵⁸⁾

Moving from Ojaide to Cecilia Kato is entering another realm of totally different order. Kato, a female artist is overtly radical in her approach to delineate post-colonial experiences. Kato's passion erupts like a pent-up volcano eager to pour out its molten magma. The verbal effect it resonates clearly depicts the recipient of her verbal attack.

Kato's second poem "My kind of poem" in the collection of poems *Desires* comes in such powerful and angry tone that one tends to feel the "locked up ... pressures"⁽¹⁵⁾, she pours out. For instance, Kato rages all forms of oppression by man: Hence she writes;

I like to write a poem
That talks to the castigated heart of man
That peel blocked eyes suspended in the air

I like to write a poem
That spits venom against time's
Oppressive hands
Wrought by those who think they are
and others mere shadows of groping lives (3)

Kato employs the pronoun "I" to show the position of the poet - persona and her commitment to the task she intends to pursue. In every stanza, in this poem, the persona "I" introduces her desire; a desire to challenge the universality of all

forms of human rights denial. Kato, like Ojaide is one of the angriest poets that closed the twentieth century.

In "Open Talks", Kato goes ahead to enumerate the position of the oppressed in her society. She uses the pronoun "I" and "we" to suggest that, what she seeks to project is not an individual plight, but a collective subjugation and relegation of the oppressed in her society. In the first stanza, she writes:

I am from the land of dumb
 Where public talking
 Finger pointing
 Earns an ass kicking
 And tongue wagging
 The stash of a pen knife.

 We have been taught to talk
 When the giants have gone to dine
 When they have laughter fall in their bellies
 And their stomach short-agbadas
 Sweeping the ground behind to mansions
 In our shacks
 We peep through lit holes
⁽⁴⁾

The continuous flow of Kato's thoughts is glaring in the use of enjambment. This gives the poem the tone of lament, and outcry from the heart. The poem portrays the graphic picture of the incessant gaps between the rulers and their subjects. The rulers with filled stomach after merriment go to their "mansions" while the subject "peeps" through "shacks". The African over-lords, amass ill-gotten wealth for themselves while their subjects wallow in penury, Also, any attempt to openly criticize their deeds, earns the speaker "an ass kick ... (and) slash of a pen knife" ^(4, 6). While the oppressors flaunt their wealth recklessly, the oppressed according to the poet, seeks solace, "like a child's sore inflected mouth/on a mother's comforting nipples" ⁽³⁸⁻³⁹⁾. Nigerian poets have continued to resist any form of dictatorial government, thereby indicating through their arts the need to evolve a people oriented government.

The Nigerian music industry has produced and is still producing a lot of great music celebrities that play a major role in the political development of the country. Among these musicians Fela Anikulapo Kuti Afro-beat genre was a symbolic representation of rhythmic opposition. On the more recent frontier, several musicians have emerged and channeled their art as socio-political commentary. Among these musicians include: African China, Tu Face Idibia, Ee Idris Abdulkarim among others. One thing these artists have in common is their exploration of the same mode of expression that is they employ the Nigerian pidgin. Their language choice emphasis Niyi Osundare's definition of poetry:

Poetry is
Not the esoteric whisper
Of an excluding tongue
Not a clap trap
For a wondering audience
Poetry is
Man
Meaning
To
Man

Osundare here advocates for simplicity of expression for the sake of intelligibility. These mentioned song writers employ accessible language that spans across all status quo. The Nigerian pidgin as Ogaga writes is "Medium of expression, a language whose syntax is wholly African, while most of its vocabulary is premised on lexical borrowing from English and indigenous languages" ⁽⁶⁾ a kind of language hybridization.

Aside the unified choice of expression, another potent feature of Nigerian music is its radical stance on issues ravaging the society. These issues Tejumola Olaniyan clearly captures as he remarks:

Tyrannical leadership, political instability, flagrant disregard for rules and entrenched nepotism as currency of official transactions, economic malformation, epochal inequalities between the few and the many, impossible cities, recurrent devastating interethnic wars, anti-state rebellions, and attendant heart-breaking dispersal of populations ... ⁽⁷⁷⁾.

Fela Anikulapo-Kuti's Music is public oriented, both in thematic concerns and especially at the level of language. In 'Authority Stealing', Fela sings:

 Authority people them go dey steal
 Public contribute plenty money
 Na authority people dey steal

Armed robber him need gun
 Authority man him need pen
 Pen got power gun no get
 If gun steal eighty thousand naira
 Pen go steal two billion naira.

Chorus

Thief, thief, thief
 Rogue, rogue, rogue!
 Robber, robber!

Fela dutifully brings the alarming corrupt practices that go in the African politics, both at the leadership level and across public offices. His reference to the might of the pen clearly brings to the bear the recent heart-aching case of the pension fund theft, where few individuals looted the treasury of the sum of ~~N~~32.5 billion belonging to the police pension fund. The choice of word in the above music comes from a heart bursting with anger hence one tends to hear his yelling voice in the lines of the chorus "thief, thief, thief". The song aptly captures the reasons that most African states grapple with underdevelopment many years after independence. This Achebe laments when he said, "corruption has grown enormously in variety, magnitude and brazenness" ... it has been extravagantly fuelled by budgetary abuse and political patronage on an unprecedented scale" ^(41 - 42). Beside the cases of public fund looting, Fela captures other nauseating excesses in existential politics called Africa:

"Oh yes, of course, contract, have some money back in hand, ha, ha," hear the words them dey take deceive the people:
 Misappropriation

Maladministration
Nepotism
Mitigation
Make I remember another one wey them dey use

Defraudment
Forgeryization
Embezzlement
Vilification
Mismanagement
Public inquiry

The above lines also indict the leadership who has constantly displayed what Achebe sums up as "The unwillingness or inability of the leaders to rise to their responsibility to the challenge of personal example which are the hallmark of true leadership" ⁽¹⁾. Anyone familiar with the trends in the existential void called Nigeria, may Loose count of the number of public inquiries made with no positive effect. Rather such inquiries or panels dangerously exhume the fact that our collective resources, capable of transforming Nigeria into a leading world developed economy have been; as Achebe puts it:

Stolen and salted away by people in power and their accomplices, squandered in uncontrolled importation of all kinds of useless consumer merchandise from every corner of the globe, embezzled through inflated contracts to an increasing army of party loyalists who have neither the desire nor the competence to execute their contracts, consumed in the escalating salaries of a grossly overstaffed and unproductive public service ⁽³⁾.

Despite this rather sarcastic song, Fela hopes for a change, as he beckons on Africans: "We African we must do something about this nonsense". In Fela's "Power show", the bureaucratic ineptitude of public officers is highlighted. The excessive display of power cuts across the government, civil servants and military and para-military officials. The Nigerian Public Service is characterized by public/servant who desires their victims to crawl on all fours before their domineering presence:

I open my eye I see my land
Na wrong show o

Everywhere you go
 Everywhere you go
 Everybody want to power show
 You reach border immigration
 Officer dey
 Him go bluff you
 Waste your time
 Go post office na the same
 Dem go bluff you
 Waste your time
 Na wrong show o
 Power na to help your land
 Na to help you mates
 Na wrong show o.

Fela is a very sensitive people oriented musician who pitches his tent with the plight of the masses. His concern spans across all forms of injustices. The song brings to bare the appalling scenes in the public service and various check-points or immigration border. An unprecedented pass is given to anyone who is ready to indulge in grease payment; reasons why we continue to experience importations of arms across Africa and a rise in conflicts and criminal activities.

Tu face Idibia and African China are musicians of the younger generation. They like the musicians before them have also been political in their thematic concerns. For instance in African China's *Mr. President*, a song which is considered his most controversial album, China gives a filmic representation of the fact that corruption and insecurity have continued to rob Nigeria the pre-independence dream of a transfigured Nation:

Food e no dey
 Brother eh water no dey
 And our country no good oh!
 Every day for the thief
 One day for owner oh
 Poor man wey thief magi
 Omo na him dem go show him face for crime fighter
 Rich man wey thief money
 Omo we no dey see dem face for crime fighter

Mr. President
Lead us well
If you be governor
Govern us well
If you be senator
Senate am well
If you be police
Police well, well
No dey takes bribe

The above captures the gross hardship the masses are reduced to. While the leaders continue to "lift crates of cash", and believes that democracy is a windfall and like a boneless elephant everyone must rush to cut as much as his status afford him, the ordinary Nigerian live below \$2 per day. Lack and food insecurity to the poor masses have become a known song. Also China exposes the alarming inequity in the justice system in the Nigerian law.

Tu Face Idibia's "E be like say" is sung in similar notes, the song converse with the problems of Nigeria, especially the politicians who fail to fulfill their electioneering campaign promises.

Chorus
Ebe, like say they want to tell me another story again oh (ebe
like say)
Ebe like say they want to act another movie
Again oh (ebe like say)
Ebe like say dem want to do another deceiving again oh
See, all I want to say is that they don't really care about us
because all they want to do is to get in touch with big bucks
Because they think the money gives them the power
But the power is nothing
If your people cannot get quality education
The power is nothing
If your people keep on dying of disease and
Starvation
The power is nothing
If your people have no peace (no peace)
The power is nothing

If your people cannot live in unity (eh) see, why do you keep
deceiving the people, my brother, my sisters.
See, why you make all this people to dey fight one another
Only God can judge you now
Another year has come
And now you want my vote once more oh no.

Like Tanure Ojaide who employs his 'Aridon' to vent justices on those who have caused undue hardship to African politics, Tu Face employs the help of God to judge the "Shady politicians", The song above laments sadly on the misuse of power by those in authority who ironically need the impoverished masses votes to remain in power with little or nothing to show for it. The song also laments on problems such as insecurity as characterized by the "Lack of peace", "Starvation" and "diseases", Tu Face is the voice of the voiceless and the message of this song is vibrant although with subtle tone. Underlying the subtlety is the urgency and call for a revolution which is seen in the last two lines that ends the seconds stanza "And now you want my vote once more/oh no". This song is synonymous with Fela's "power show", which is virtually against the misuse of power.

From the analysis of these songs, it is glaring that Music has become an instrument of political activism. Music as Ogaga puts it functions as a vehicle to articulate protest and consolidate community on deeper levels (18). The political upheavals and the socio economic condition of Africa and Nigeria in particular, have continued to flavor art produced in the post colonial state.

The Arsenal against Corruption and Insecurity

In recent times, Nigerian artists have continued to demystify the English Language in order to use their art to re-orientate, conscientize and if possible champion a revolution. The language employed is that which is accessible, and also takes into cognizance the literacy level of the people. Akin Euba accentuates this position when he argues, "in order to make an impact in Africa, composers need first to develop a voice that speaks to Africans" (119).

The voice that speaks to Nigerians has been developed. However, the big problem remains the level of affectiveness and effectiveness. Creative outputs have constantly championed revolution. For instance the black movement otherwise known as Pan Africanism, championed a cause which is, the education of the

oppressed populations of their plight and by so doing urge them to fight that oppression. According to Ngugi Wa Thiong'o, the writer who ignores the social, economic and political realities of his community "is like the absurd man in the proverb who leaves his house burning in pursuit of a rat fleeing from the same flames". Artist in African and in Nigeria in particular therefore, have constantly concern themselves with the reality that all hope for a better life for the generality of the population has been lost owing to rampant massive corruption, insecurity of life's and property, nepotism, bad governance among others. This commitment however can be pushed a step further by a conscious amalgamation of English Language scholars, Nigerian writers, critics and popular musicians of African orientation to form a common front similar to black emancipation movements to confront these social realities beyond the borders of words.

Conclusion

The poems and music analysed in this paper are graphic expositions of the exigencies of the everyday occurrence in Nigeria and other African states. They equally champion although less obvious the desire for a change which every regime in Nigeria political scenario has promised. Presently, the Nigerian government almost as a daily dosage continues to insist on its desire to transform the country through its elaborate transformation agenda. Juxtaposing this commitment with the creative products will reveal only a proposition which is not propelled by any radical pragmatic steps necessary to wield social change. Nigerian Literary artists, the language scholars and the Musicians therefore, need to back their creative pieces with other alternatives. A popular Igbo proverb says (Anagha akuru ofu ebe ekiri mmua). "One does not stand at one point to watch a masquerade".

Pan-Africanism that grew out of the realities of the 19th Century was effective; therefore this study advocates that literary artists, language scholars and Nigerian popular Musicians should work together in an effort to solve the numerous problems highlighted in their works. An Igbo proverb says "When we urinate together it fumes". It is hopeful that the collective action of these celebrities may bring about the desired change long denied the politics.

References

1. Achebe, Chinua. *The Trouble with Nigeria*. Enugu: Fourth Dimension, 1984. Print. China, African. *Mr. President*. Lagos: 2001.

2. Anikulapo-Kuti, Fela. *Authority Stealing*. Lagos: 1980.
3. ----- *Power Show*. 1981.
4. Chinweizu, et al. *Towards the Decolonisation of African Literature*. Washington D.C.: Howard University Press. 1983. Print.
5. Euba, Akin. 'Text Setting in Africa Composition' *Research in Africa Literature*. Vol. 32, no 2:119-132. 2001. Print.
6. Ezeigbo, Akachi - Adimora. "Artistic Creativity: Literature in the Service of Society". An Inaugural Lecture Delivered at the University of Lagos Main Auditorium on 13th February, 2008.
7. Idibia, Tuface. *E be Like Say*. Lagos: 2006
8. Kato, Cecilia. *Desires*. Ibadan: Stirling-Horden Publishers. 1999. Print
9. Lawal, Stephen K. 'The Poet as Warrior: Tanure Ojaide's Labyrinths of the Delta'. In Ikonne, Chidi *et al.*, eds. *African Literature and African Historical Experiences*. Calabar: Heinemann. 1983. Print.
10. Mvendaga, Jibo. 'The Profile of Political Corruption in Nigeria Since The Colonial Era'. *Humanity Jos Journal of General Studies*. Vol. 3 no 2. 2001.
11. Ngugi Wa Thiong 'O. *Moving the Centre*. London: James Currey. 1993. Print.
12. Nwankwo, Chimalum. 'The Muted Index of War in Africa Literature and Society' *African Literature Today*. No. 26:1-14. 2008. Print.
13. Ojaide, Tanure. *The Fate of Vultures and Other Poems*. Lagos: Malthouse. 1990. Print.
14. Ojameruaye, Emmanuel 'Reflections on Nigeria's Social and Political Development:
15. Nigeria's Unfinished Agenda at 51'. www.waado.org/.../Nigeria_at_51htm. Curled on 14th May, 2013.
16. Okome, Jo. 'Protest and Praxis: Revolutionary Ethos in Tanure Ojaide's *The Blood of Peace and Other Poems*. In Onookome Okome ed. *Writing the*

Homeland: The Poetry and Politics of Tanure Ojaide. Bayreuth: Bayreuth African Studies Series. 2002. Print.

17. Okuyade, Ogaga. 'Recent Nigerian Bards and Minstrels: Forms of Counter Narratives': *California Linguistics Notes* Vol. XXXV, No. 2, Spring. 2010. Online.
18. Olaniyan, Tejumola. 'The Cosmopolitan Nativist: Fela Anikulapo-Kuti and the Antinomies of Postcolonial Modernity'. *Research in African Literatures*. Vol. 32, No. 2: 76-89. 2001.
19. Osundare, Niyi. *Songs of the Market Place*. Ibadan: New Horn. 1983. Print.
20. Vazaguez A.S. "Art and Society". *In Essays in Marxist Aesthetics*. New York. 1973.

Reference to this paper should be made as follows: Longdet, P.S. (2013), *The Wedlock of Necessity: African Literature and Popular Nigerian Music as Potent Weapons against Corruption and National Insecurity*, *J. of Arts and Contemporary Society*, Vol.5, No.1, Pp. 134 - 150.
