



Leadership, Governance, and Development in Frank Ogodo Ogbeche's *Harvest of Corruption* and Ola Rotimi's *Our Husband Has Gone Mad Again*

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Abstract

Good leadership is a cornerstone of development. It contributes to development through good governance. However, it is clear from these selected plays under study that leadership impedes development. Leaders hinder national development through their bad leadership and ruling. They do not care about national interest. Their leadership reflects postcolonial leadership. Frank Ogodo Ogbeche and Ola Rotimi in their respective plays: *Harvest of Corruption* and *Our Husband Has Gone Mad Again* have dramatized this postcolonial leadership and its imagined consequences for development. Laying emphasis on Frantz Fanon's postcolonial theoretical framework, the purpose of this article is to show how literary presentation of postcolonial leadership and governance impedes national development in the selected plays. This study shows that autocracy and unaccountability affect development in *Our Husband Has Gone Mad Again*. In *Harvest of Corruption*, embezzlement of public funds and corruption hamper national development. This study shows that democracy, the participation of women in politics and accountability are necessary for effective national development.

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Introduction

The purpose of this article is to show how literary representation of leadership and governance impede the national development in Ola Rotimi's *Our Husband Has Gone Mad Again* and Frank Ogodo Ogbeche's *Harvest of corruption*. Leadership and governance negatively affect the national development in the selected plays. The way the leaders govern their nations negatively affect the development. Ekevere et al. in their article: "Critiquing Power: Ola Rotimi's Interrogation of Nigerian Political Leadership," shed light on the dynamism of leadership in Nigeria. They say: "Ola Rotimi is one of the leading Nigerian playwrights and cultural critics who often uses drama to interrogate the nature of leadership within Nigeria" (667). Ola Rotimi uses drama as a vector to scrutinize socio-political shortcomings of Nigerian leadership. Ekevere et al have not highlighted how Ola Rotimi interrogates the nature of Nigerian development. Awuawuer in his article: "The Absurdity of Nigerian Politics and Governance: A Critical Reading of the Drama of Ola Rotimi showcases the role of drama and theatre in Nigerian politics. He says: "From the above therefore, it could be deduced that drama and theatre in Nigeria have an important role of actualizing the Nations socio-political culture" (75). Awuawuer highlights that drama and theatre play a significant role in Nigerian politics, but he has not revealed how drama and theatre actualize national development. Yedoah and Agbevenu in their article: "Madness, Power, and Political Satire in Ola Rotimi's *our Husband Has Gone Mad Again*: A Textual and Theatrical Investigation portrays leadership failure. They declare: "The play [*Our Husband Has Gone Mad Again*] adeptly illustrates that when leadership becomes a spectacle detached from reality, the resulting dissonance elicits both humor and tragedy" (158). Yedoah and Agbevenu show that leadership fails when it does not perform its function. They have not shown how it negatively affects development. Horsu in his article: "Postcolonial Political Manipulation of the Marginalized: A Critical Analysis of Ogbeche Frank Ogodo's *Harvest of Corruption*" shows that neocolonial governance continues to oppress the masses. He declares: "The study concludes that Ogodo's work [*Harvest of Corruption*] serves as a powerful indictment of the neocolonial patterns of governance that continue to perpetuate oppression and social injustice long after the end of formal colonial rule" (1). Horsu criticizes neocolonial governance and its consequences but has not shed light on how it negatively affects national development. Dadjo in his article: "Speech Acts Analysis of Frank Ogodo Ogbeche's '*Harvest of Corruption*' reveals that some

maleficent practices negatively affect development. He states: “The results show that through representative acts the author [Frank Ogodo Ogbeche] has depicted thoroughly heinous practices that affect negatively [sic] the development of African countries” (21). Dadjo reveals some causes of African development but has not shown how leaders govern their nations. Dadja-Tiou in his article: “*A Critical Analysis of Post-Independence African Leadership in Chinua Achebe’s A Man of the People*” criticizes the leadership of post-independence African leaders. He says:

Most Africans thought that their conditions were going to shift from poverty to prosperity since the destiny of the continent is now in the hands of their own brothers who promised a better future for the continent. This legitimate aspiration of the masses has been thwarted by these new African leaders who took over from their former white colonisers. (289)

This quotation highlights the disillusionment of the masses in Africa. African people’s expectations are not met when their own brothers have taken up the leadership of the continent. Dadja-Tiou has not shown how African leaders’ disillusionment hinders national development. Olu-Agbeniga in his article: *Power, Voice, and Polis: Rereading Leadership through Contemporary African Postcolonial Literature*” unveils how critics criticize African leadership. He says: “Scholarship affirms that the crisis of leadership remains a defining challenge for the continent, and that literature provides a critical platform for exposing governance failures and the abuse of political authority” (816). This quotation highlights the consequences of leadership crisis. The critic has not demonstrated how this leadership crisis negatively affects national development. Critics have not shown how leadership failure and bad governance hinder national development. I fill this gap using Ola Rotimi’s *Our Husband Has Gone Mad* and Frank Ogodo Ogbeche’s *Harvest of Corruption*.

To achieve my purpose, I lay emphasis on Frantz Fanon’s Postcolonial theoretical framework. Frantz Fanon highlights mimicry and the national bourgeoisie in colonized country after independence. He shows that the national bourgeois who take the control of their nation do not meet the expectations of the population. They focus on their self-enrichment and aggrandizement. They lack productive vision and fail to transform inherited colonial structures into national development. Frantz Fanon has suggested the creation of a new man and the practice of new humanism to overcome the profound dehumanization, psychological trauma, and alienation caused by colonialism. This article uses

comparative close reading informed by postcolonial theory and focuses on characterization, satire, imagery, dialogue, and dramatic structure. This article is structured around three sections. The first section is titled: representation of postcolonial leadership in the selected plays. The second section is entitled: impact of leadership on national development in the selected plays, and the last one is framed: Dramatic Models of Accountability and Ethical Governance.

I- Representation of Postcolonial leadership in the Selected Plays

According to Boston University, leadership is “the ability to guide, influence, articulate a vision, and rally others toward common goal, often in the face of uncertainty or adversity” (www.bu.edu). Rotimi and Ogbeche have used diverse dramatic devices to depict postcolonial leadership. They have dramatized actions and attitudes to satirize postcolonial leadership. In *Our Husband Has Gone Mad Again*, authoritarian leadership diminishes the political legitimacy of certain leaders. Some leaders’ actions and attitude mercilessly affect leadership in Nigeria. Their inability to lead their people very well derives from their authoritarian behavior. Lejoka-Brown’s example illustrates this fact. Osagie says:

Ladies and Gentlemen, Mr Lejoka-Brown’s disgraceful behaviour at the news conference this evening has further demonstrated his outright contempt for, and gross callousness toward the feelings and dignity of members of our beloved Party.

[*Applause*]

Even the honourable delegates of the Market Women’s Union are beginning to lose faith in the stability, and intent of the National Liberation Party. Oohh no. Ladies and gentlemen, we cannot...

We can no longer afford to risk the future of this party. We can no longer compromise the noble ideals of the National Liberation Party, with the abjectly myopic, not to say, old-fashioned, authoritarian leadership of Mr Rahman Lejoka-Brown. My beloved brothers and sisters, I appeal to you! In the proverbial wisdom of our forebears- when the vine entwines your roof... it is time to cut it! (Rotimi 66)

This passage reveals the diminution of Lejoka-Brown’s political legitimacy. His political members do not trust him because he is unable to manage the party very well. He lacks political leadership skills to conduct the party; this is observed through the regret of his political members: “Even the honorable delegates of the Market Women’s Union are beginning to lose faith in the stability, and intent of

the National Liberation Party. It highlights the loss of the hope of his Party's members. Lejoka-Brown's authoritarian leadership is depreciated by his political members. This phrase stresses it: "Mr Lejoka-Brown's disgraceful behaviour." This situation has provoked his loss of political legitimacy in the party. This sentence unveils it: "We can no longer afford to risk the future of this party. We can no longer compromise the noble ideals of the National Liberation Party, with the abjectly myopic, not to say, old-fashioned, authoritarian leadership of Mr Rahman Lejoka-Brown." Ola Rotimi mocks satirizes authoritarian leadership. It conducts to bad governance. Eneh and Eke state: "The play [*Our Husband Has Gone Mad Again*] revolves around Major Lejoka-Brown, a retired army officer who ventures into politics with grandiose ambitions but little understanding of governance or democracy" (72). This passage evokes the shortcoming of Lejoka-Brown's leadership. He does not understand the function of governance and democracy before venturing in politics. An authoritarian leader lacks political legitimacy in his nation. Lejoka-Brown is a dictator and a visionless leader who relies on outdated strategies to solve contemporary problems. Lejoka-Brown leadership illustrates Nigerian postcolonial leadership after the departure of the colonizers.

The militarization of civilian political imagination is a weakness of postcolonial leadership in *Our Husband Has Gone Mad Again*. Rotimi's satirization of military leadership in civilian politics is highlighted through the use of military strategy in civilian politics. Military strategies are incompatible with civilian politics. The playwright satirizes Lejoka-Brown's management of his political party. Some military leaders lack leadership skills to govern effectively. They adopt strategies that do not fit governance. Lejoka-Brown is an example:

Lejoka-Brown: Gentlemen, our election campaign plans must follow a pattern of military strategy known as surprise and attack. Now, what is: surprise and attack? Surprise and attack, gentlemen, is "to catch the enemy off-guard, and wipe out his power before he can mobilize enough forces to launch a counter- attack." Are you there..... now, how do we apply this strategy to our campaigns? Now listen..... we shall concentrate our early campaigns on the outskirts...

[Indicates on map with a cane.]

In the villages..... in the tiny fishing suburbs.... And so on. Like a very busy husband who cannot afford a direct clash with a difficult wife, at the moment, we must steer clear of a face to face meeting with our political

enemies in the big towns.... We keep our hands off the cities. For the time being, mark you. For the time being. One rat at a time; you chase two, [sic] you miss both. (Rotimi 50-51)

This passage depicts Lejoka-Brown's use of military strategy in civilian politics. He is unable to direct a democratic election campaign which can help them win the election. He adopts the outdated military strategy "surprise and attack" to intimidate his enemies. The strategy, "surprise and attack" witnesses his militarization of civilian politics. Eneh and Eke declare: He [Lejoka-Brown] represents the archetypal post-independence African leader—brash, self-centered, and overly reliant on outdated military strategies to navigate civilian political life (72). Lejoka-Brown represents postcolonial leaders who seize power through military coups d'état. Ola Rotimi uses this strategy as a dramatic irony to characterize postcolonial leadership. Ekevere and Aninye say: "The problem of leadership is one of the most intractable problems in postcolonial African society" (81). This quotation reveals that African postcolonial leadership is problematic. Leaders' inability to govern effectively their nations is a serious handicap to the national development.

Rotimi mocks postcolonial leadership through the consideration of national resources as personal consumable property. Postcolonial leaders imagine national resources as food. This situation reveals their selfishness. Leaders think more of their personal interests than collective ones. They forget the very population they represent and take actions that do not favor them. Lejoka-Brown is an example of this type of leader in *Our Husband Has Gone Mad Again* who considers national property as food. He says:

[...] So I said to my party boys – when was it? Last week, or so. I said to them... I said: [*Striking an oratorical pose.*] Cakes are too soft, Gentlemen. Just you wait! Once we get elected to the top, *wallahi*, we shall stuff ourselves with huge mouthfuls of the National chin-chin [*Munches an imaginary mouthful.*] something you'll eat and eat, brothers, and you know you've eaten something. [*They both laugh, slouching in the settee.*] (Rotimi 4).

This passage characterizes Lejoka-Brown's leadership; he engages in politics to consume national resources. He does not care about the public interest. He wants to use politics to misappropriate public funds. The sentence: "Just wait! Once we get elected to the top, *Wallahi*, we shall stuff ourselves with huge mouthfuls of the

National chin-chin [*Munches an imaginary mouthful.*]" shows Lejoka-Brown's greediness. Lejoka-Brown imagines national property as food. Ola Rotimi employs this farce to expose some postcolonial leaders' intention in politics. He draws the population's attention to politicians in Nigeria. Achebe laments this situation which prevents African nations from progressing. Dadja-Tiou says:

Achebe in this novel shows the extent to which post-colonial African leaders have betrayed and deceived the masses' expectations. New leaders who are supposed to work for the benefit of the nation turned to serve their personal and egoistic interests forgetting their brothers and sisters who fought at their sides for independences. (290)

This quotation witnesses the selfishness of postcolonial African leaders. They have betrayed the population by forgetting about their expectations. They serve their personal interests instead of the interests of the population. Lejoka-Brown's attitude in the selected play exemplifies the selfishness of some African leaders who think only about their personal interests. He epitomizes some postcolonial leaders who have copied typically the colonizers. Lejoka-Brown highlights the critique of Frantz Fanon's predatory national bourgeoisie.

Ogbeche uses systemic and institutional Corruption to satirize postcolonial leadership. Corrupt leaders give a bad image to Nigeria and have bad reputation because of their disloyalty and dishonesty toward their people and countries. They undertake maleficent actions to protect their reputation. Chief Haladu Ade-Amaka is an example in *Harvest of Corruption* who corrupts the commissioner of the police to support his corrupted actions. He says:

Chief: (*Look relaxed.*) Commissioner, I have always told you not to bother yourself unnecessary about these things. Here take this. (*He opens his portfolio and brings out bundles of naira notes and places them on the table.* The Commissioner grabs them with the agility of lightening and put them into his drawer). That should be able to soothe your nerves, commissioner, and if you need more, do let me know [...]. (Ogbeche 19)

This excerpt exposes systemic corruption. Chief Haladu Ade- Amaka corrupts the commissioner of the police to have his support. Ogbeche shows that the officials who must stop corruption are also corrupted. The playwright shows that corruption is a system that some officials use to get favors from other officials in Nigeria. By offering money to the commissioner to support him, Chief Haladu Ade-Amaka encourages corruption in the nation. Zanou says:

The money economy has been brought into Nigeria by colonisers. Money helps in the acquisition of various things; money controls a policeman to keep quiet and let fraudulent divers bypass, money gives power to party leaders; and lastly money also helps people to find jobs. In *No Longer at Ease*, an Umuofian borrows ten pounds from the Umuofia Progressive Union in order to seek a job. Still in *No Longer at Ease*, candidates offer money to Obi so that they should appear before the scholarship board. (52)

The passage shows clearly the manifestations of corruption. People use money to corrupt others to get their favor. In *Harvest of corruption*, corruption also is fictionalized through Chief Haladu Ade- Amaka and the justice Odili. He corrupts justice Odili to have his protection; he says:

Chief: I shall come to the house with five hundred thousand naira this evening. Justice Odili: That's all right. In fact, I will discuss with her lawyers and the case will be dismissed for want of evidence. The amount should be raised to one million naira to take care of all the people involved in the case. You see.... (Ogbeche 49)

This extract showcases the institutional corruption. Chief Haladu Ade- Amaka and justice Odili are corrupted. Chief Haladu Ade- Amaka corrupts justice Odili, and he accepts favorably the bribe; both of them are implied in the act of corruption. Chief Haladu Ade Amaka is a corrupter and justice Odili is a corrupt official. The worst is that Justice Odili is a judge who must normally be the first person to fight against corruption in his nation. This situation proves that corruption is a legal system in Nigeria. Rotimi lampoons the postcolonial leaders who have legalized corruption in Nigeria. Yakubu says: "Corruption is a manifestation of bad governance and this has been identified as the bane of our society, Nigeria" (77). This quotation shows that corruption is the cause of bad governance that corrodes Nigerian society.

2- Impact of Leadership on National Development in the selected plays

According to national geography society, development is "the process of growth, or changing from one condition to another" (education.nationalgeography.org). In the selected plays under study, leadership failure negatively affects development; it generates repercussions that affect socio-economic sphere in the nation. Ekevere and Aninye say: "Some observers of Nigeria's post-independence development crisis seem to agree that lack of leadership is a major factor" (78). Leadership is a

major phenomenon that delays national development. The direct consequence of leadership failure is bad governance. In *Our Husband Has Gone Mad Again*, one of the consequences of bad leadership is the institutional distrust. The population does not trust the bad leaders. This is exemplified through Lejoka-Brown and his political party. Mallam Gaskya says: “And, aside from the fact that the present Leader of our party is so-old fashioned and autocratic about the risky implementation of his whimsical strategy, this whole numbo-jumbo about military exercise in a political set- up is a sham! (Rotimi 52) This quotation sheds lights on the distrust of Lejoka-Brown’s political members. They do not trust Lejoka-Brown’s political plan. They reject his military strategy in politics because this old-fashioned and autocratic political plan does not rhyme with political election. The rejection of Lejoka-Brown’s political plan reveals Lejoka-Brown’s erosion of legitimacy in his party. His political party members lack confidence in him. They do not adhere to his authoritarian decision-making and refusal of deliberation. Dadja-Tiou says: “Leaders in this fictionalized Nigeria indulged the country into extreme poverty and this makes of independence worthless and meaningless. The desire of the population to see their leaders introduce in their ruling moral principles and standard norms has been disillusioned and disenchanted” (290). This passage reveals the disillusionment of the population due to the incapacity of the leaders to meet their expectations. The population has lost confidence in the leaders. The country has become worthless and meaningless due to leadership failure. Worthless and meaningless country lacks developmental perspectives. This situation creates disillusionment in the country. The population is disillusioned by their rulers. The way they rule their countries does not meet the standard of the ruling which can meet the needs of the population. Therefore, it generates institutional distrust in the nation. The political members do not adhere to Lejoka-Brown’s political plan because it cannot meet their needs. The institutional distrust brings forth underdevelopment in a nation when the political leaders and the population, who must collaborate to develop the nation, do not unite. It prevents them from contributing to the national development. Lejoka-Brown’s leadership failure highlights Fanon’s observation that national bourgeois lacks productive visions.

In *Harvest of Corruption*, Ogbecbe has depicted bad governance as a source of underdevelopment of African nations. Bad governors govern their countries and their people badly. Their actions and decisions do not propel genuine

development. The impact of bad governance on national development is fictionalized through the analysis of the madman's vociferous speech by ACP Yakubu in *Harvest of Corruption*. He says:

What a world we are in. A madman having the sense to analyse the ills of the society so accurately! I think the madman himself symbolizes the country, which is ridden with madness and lawlessness; a real craze for money that needs psychiatric therapy. For the fact that a madman could prescribe cure and even have the sense to judge between stolen and legitimately acquired properties clearly pictures the state of rottenness that this country has degenerated into. Yes! I think what we really need now, according to that madman and I do agree with him is to allow madmen to rule this country of madness since the so-called sane people are without conscience and scruples. May be this will bring a new development and ethical orientation towards the reversion of our already bastardized socio-cultural values. (Ogbeche 25- 26)

This quotation showcases the causes of national underdevelopment. Bad governance hinders national development. The mad character articulates the most rational ethical diagnosis of society. He metaphorically stands for the leaders who cause disorder in the country through bad governance. Leaders do not rule their nations very well. The madness in this passage characterizes disorder which is the source of bad governance that negatively impacts development. Ogbeche uses this dramatic inversion to diagnose socio-political flaws that impede national development. This inversion exposes a society in which the officials are morally corrupt. The officials who must order the nation create disorder. Yakubu avers: "African writers such as Olu Obafemi and Femi Osofisan are not alone in the fight against bad governance, as scholars in other areas of human endeavour are also in this crusade." (77). African writers fight against bad governance because it ruins national development. They want to see change in African nations. This change can be possible when African leaders start governing their nations fairly and very well. Leaders' bad governance proves that they lack developmental vision for their countries. They are greedy leaders who long only for their personal interests and forget about national ones, proving that they do not accomplish their professional duties towards their nations and people. Some leaders illegally acquire properties. The madness of leaders does not allow national development because it generates bad governance which hampers national development. Some leaders' disorder does

not bring emergence in a nation. This type of governance symbolizes postcolonial governance after national consciousness.

Embezzlement is another professional vice that ruins development. Some leaders embezzle public funds and forget projects that contribute to national progress. The embezzlement cannot develop a nation because the funds that leaders can use to execute projects are transferred in their private accounts. This situation is dramatized in *Harvest of Corruption* through the character Chief Haladu Ade-Amaka. The character ACP Yakubu says: “What!!! (*Sits down again.*) How can all these be happening without anybody having the will power and the moral courage to stand up and say No.! I just cannot believe it. For one person to embezzle a whopping sum of one point two billion naira in one Ministry alone is unbelievable. [...]” (Ogbeche 22). This quotation sheds light on Chief Haladu Ade-Amaka’s embezzlement of national funds. He has stolen this money to satisfy his personal needs. This diversion of public funds reduces public investment capacity. This action also is due to the weakened accountability in his institution. When leaders take stock of their actions and projects, they do not steal public funds. Chief Haladu Ade-Amaka’s embezzlement impedes national development. His action illuminates Frantz Fanon’s statement that national bourgeoisie fails to transform inherited colonial structures into national development. Chief Haladu Ade-Amaka is unable to invest the public funds in the development of Nigeria. However, he accumulates these for his own purpose. Dadja-Tiou says:

The new leaders who took over from their former masters did not put the interests of the continent in the first place but their aim is how to amass as much as wealth they could for their own use leaving the interests of the population aside. In this vein, they are ready to kill their brothers who may have different vision from theirs. Chief Nanga in this work [*A Man of the People*] epitomizes postcolonial leaders who are ready to use every means to achieve their goal. He even uses language as a weapon to persuade his people and by so doing, he is able to acquire prestige and wealth as much as he could. (290)

This passage highlights the leadership of the new African leaders. Their first intention is to amass a lot of wealth through the embezzlement of public funds. They care more about their personal interests than public ones. Chief Nanga in *A Man of the People* and Chief Haladu Ade-Amaka in *Harvest of Corruption* are the examples of these types of leaders in Postcolonial African nations. Mama Hoha

remarks Chief Haladu Ade- Amaka's embezzlement; she says:

I am sure that the likes of your Chief will never regret their retirement because of the chain companies they float. Of course, most of them are dubious. All they do is stashing government money somewhere through some conduit pipes for the rainy day and he has so many of the pipes in people like you (Ochuole) and your type around him there. (*She laughs*). (Ogbeche 12)

This quotation shows off the ways of embezzlement of some Nigerian leaders. They hide government money through some people, which allows them to create many companies that guarantee their retirement. They undertake their nefarious projects in collaboration with some special people. His action undermines institutional trust. These leaders' actions cannot develop nations because most of national funds are in their pockets.

3- Dramatic Models of Accountability and Ethical Governance

According to the international centre for governance and policy, governance is “the system of rules, processes, and institutions that ensures a government and public organizations function effectively, [sic] and accountably” (govcentre.org). According to investopedia, accountability refers to “the obligation of individuals or organizations to account for their activities, accept responsibility, and disclose results transparently” (www.investopedia.com). Development cannot happen when leaders continue to adopt devious attitudes that regress nations. Dadja-Tiou says: “Nanga's attitude epitomizes that of post-colonial African leaders whose actions are the source of underdevelopment of the continent” (291). This quotation shows that leaders' attitudes and actions hinder development in a nation. Nanga symbolizes African postcolonial leaders who delay their countries' progress through bad governance. They do not take perspectives that bring change in their nations. Rotimi and Ogbeche in their respective plays *Our Husband Has Gone Mad Again* and *Harvest of Corruption* have thought of some perspectives and moral values to redress leadership and create conditions for development.

The collapse of elite immunity is dramatized in *Harvest of Corruption* as a source of development. The officials stop committing crimes when they do not have the state protection. This is the example of Chief Haladu Ade-Amaka who is summoned by the headquarters:

First State Security Service: Sir! We have orders to invite you to Headquarters to see our Chief.

Chief: Who are you (*frowning*) and who the hell is your Chief that you should come into my office and behave as if the world is in your pockets.

Second State Security Service: Sir, we really are sorry, but we are running out of time. If you don't mind, it will be good for you and all the others to quietly do as you are told. Everything will be explained to you when you get there. (*He brings out his identity card and shows it to him.*) We are men of the State Security Service sent from the headquarters to invite you.

That is all we can say, Sir!

Chief: (*Finds himself in a tight corner.*) Can you give me time to pull myself together, gentlemen?

Third State Security Service: Chief! You are alright as you are. Sorry, we cannot give you such privilege. [...] (Ogbeche 89).

This conversation between Chief Haladu Ade-Amaka and the men of the State Security Service unveils the collapse of legal immunity. Chief Haladu Ade-Amaka has lost his legal immunity. He does not deserve the state protection. The state Security Service invites him to appear before the headquarters because he has committed a crime. This action is a step toward development because leaders who use their immunity as a shield to commit crimes can face the law. Leaders or state elites can stop carrying out unlawful actions when they can face the force of the law. Ogbeche shows that the collapse of elite immunity urges the state officials to be fair to their nation and people.

In *Harvest of Corruption*, Ogbeche has suggested law enforcement as a strong pillar of development. Law enforcement is very important in nations; it can prevent leaders from governing badly and embezzling public funds. Law enforcement prevents a lack of accountability in public institutions. A leader will avoid certain actions when he knows that he will be held accountable. This is the example of Chief Haladu Ade-Amaka and his team who are brought to court. The judge says:

(*Looking sternly at Haladu Ade-Amaka.*) For all the atrocities you must have perpetrated in this country under the cover of a Minister, which have not been detected, I say nothing. But for these ones known and in which you stand convicted, I find you guilty as charged and therefore sentence you to twenty-five years imprisonment with hard labour. In addition, you are to refund the sum of one point two billion naira to the government.

As for you, the commissioner of the police and the Chief Justice, all I can

say is that you are a big disgrace to our noble profession. Greed and avariciousness have blinded you against the ethical demands of the profession and you have to pay for your sins. You are both sentenced to twenty years each with hard labour. You must reap the harvest of your corruption. (Ogbeche 119)

This extract depicts the implementation of law enforcement; the judge sentences the culprits, Chief Haladu Ade- Amaka, justice Odili and the commissioner who have committed crime of corruption. The corrupt elites reap the consequences of their actions. This sentencing reveals the restorative and punitive closure of the *Harvest of Corruption*. This situation highlights Fanon's philosophical argument that postcolonial country must create a new man. By sentencing these corrupt elites; Ola Rotimi raises leaders' awareness that corruption is bad. Law enforcement brings about development in a nation because it prevents leaders from stealing and embezzling public funds. National funds can serve to construct the nation. Ogwude declares: "justice is the hallmark of any great nation and until justice is elevated to a prime position in our political sphere, meaningful growth and development will forever elude us" (83). Justice plays a great role in the development of a country. Fair leaders do not embezzle the money of their country, and they treated fairly their population. These culprits are unfair toward their nation and people, and they reap the consequences of their injustice.

Women's contribution to democratic accountability is another alternative proposed by Rotimi in *Our Husband Has Gone Mad Again* to redress postcolonial leadership and bring development. Women hold their political leaders accountable. They track their actions to demand better performances. When a leader knows that he will be held accountable for his actions and voted out if the result is negative, he can govern very well. Democratic accountability brings about institutional trust. Negative accountability provokes the removal of the leader. This is the example of Lejoka-Brown who is removed from his position by his political women. A woman says: "[...] we members of the National Market women's Union would rather move that Mr Lejoka-Brown be voted out of office completely (Rotimi 67)." This quotation highlights the political agency of women. They have removed Lejoka-Brown from his office due to his poor governance. Rotimi shows that the Market Women's Union and the political role of women complicate the male-dominated leadership model and provide an important counter-discourse of democratic participation in *Our Husband Has Gone Mad Again*. Democratic accountability is

crucial to create conditions for development in a nation because it compels the leaders to govern very well.

In *Harvest of Corruption*, Ogbeche suggests accountability under law as a development perspective. It leads to the application of the rule of law. It allows the law enforcement officers to carry out their responsibilities. ACP Yakubu is an example of law enforcement officer in *Harvest of corruption* who is determined to examine the actions of Chief Haladu Ade-Amaka:

Commissioner: (*heats up too*) Public opinion my foot! (*Stands up*) commissioner, look, I know my job and I won't have you or any other self-appointed chief custodian of public opinion come here to bamboozle me in a show of holier- than- thou attitude. (*Sits down*).

ACP Yakubu (*calmly*): Sir, I cannot be intimidated. I know my job too and I know my limitations as well. What I am telling you is that this man, Chief Haladu Ade- Amaka or whatever he is called, the entire Ministry and in fact all the other Ministries as well need to be investigated. But if you think otherwise then I shall have no alternative than to go ahead and do what I want to do. Period! I only want you to be in the picture. I have enough clues to make me take action. Men of the State Security Service have been duly informed about this. So, whether you cooperate or not is your piece of cake. I understand that a panel is about to be set up by the President to investigate the flood of petitions besieging the Cabinet. (Ogbeche 62)

This quotation unlocks the implementation of accountability under law. ACP Yakubu wants to enforce the accountability under law to investigate the actions of Chief Haladu Ade-Amaka. ACP Yakubu is a responsible leader. The commissioner refuses to cooperate because he is corrupted by Chief Haladu Ade- Amaka; this is the reason why he tries to intimidate ACP Yakubu to prevent him from carrying out the investigation that can expose publicly Chief Haladu Ade- Amaka. The determination of ACP Yakubu to carry out this investigation unveils his responsibility. Accountability requires responsibility. This is the reason why Wole Soyinka says: “[...] in some way, one of pillars on which a durable society must be founded— Responsibility. And ultimately— justice” (26- 27). Soyinka shows that responsibility is one of the pillars of a strong society. Responsibility contributes to national development. Responsible leaders govern very well their nations and take decisions that contribute to the growth of their nations.

Ogbeche has depicted public-interest ethics in *Harvest of Corruption* to

promote development. The dramatization of Chief Haladu Ade- Amaka as an embezzler of one point two billion (Ogbeche 22), reveals his lack of respect for public property. His embezzlement of national funds showcases that he does not have any consideration for his nation. People who have respect for public goods do not steal and embezzle them. Respect for public property is an important ingredient of national development because it allows the growth of the nation. This paradigm shift evoked by Dadjia-Tiou: “Moral principles have been replaced by personal principles which main purpose is to satisfy their need leaving the whole population aside” (290) must be restored. Personal principles must be replaced by moral principles so that African nations can develop. A nation develops when the citizens are responsible and protect national goods. Respect for public property prevents citizens from squandering national funds and property. In addition, the public-interest ethics is also observed through loyalty. Loyalty is an important quality of a good leader; it positively impacts development. Leaders who are loyal are faithful to their nations and people. They do not take actions that negatively affect the development of their countries. Ogbeche has fictionalized justice Odili in *Harvest of Corruption* (49) to unveil the lack of loyalty. Justice Odili’s acceptance of bribe from Chief Haladu Ade- Amaka shows that he is not loyal to his nation. Normally, he must be the very person to prohibit this act to Chief Haladu Ade- Amaka or to denounce him, but he chooses to accept it. In this context, Soyinka 19 avers: “What we are observing in our own time is the total collapse of ideals, the collapse of humanity itself” (19). This quotation sheds light on the breakdown of ethics in society. People do not respect moral values and principles. Loyalty contributes to development, for it impels people to be faithful and be devoted to the change of their nations. Development starts when citizens are loyal to their nations, and they think of national interests.

Rotimi in *Our Husband Has Gone Mad Again* has dramatized the importance of democratic leadership for development. Democratic leadership allows the involvement of the team members or the population in the decision-making. Rotimi has dramatized Lejoka-Brown autocratic (52) to unveil the importance of democratic leadership. Lejoka-Brown’s party members do not adhere to his abysmal political plan because it is autocratic. He does not involve his party members in the decision-making. Lejoka-Brown’s autocratic behaviour is an impediment to the progress of the party. Baker and Grayson declares: “Within a decade of independence, nearly all African states had evolved into dictatorships or

single-party regimes, and the consequences of their autocratic regimes are still felt across the African continent today.” (2) This quotation highlights the manifestation of dictatorship in Africa. It shows that nearly all African countries have turned to dictatorship countries. The disagreement between Lejoka-Brown and his party members stems from his autocratic attitude toward them. He forces them to adhere to his political plan. This proves the lack of democracy in the party. Democracy brings peace and harmony between leaders and party members or between leaders and the civilians. A democratic leader associates always his party members to his political plans. Democracy brings development in a nation when peace prevails and urges people to collaborate and work together peacefully.

Conclusion

The purpose of this study has been to show how Postcolonial leadership and governance block national progress. Laying emphasis on Fanon’s postcolonial theoretical framework and the playwrights’ dramatic techniques and language, I have highlighted that Rotimi uses farce and comic militarism to expose authoritarian political culture. Rotimi shows that women have political agency they use to challenge male leadership and vote out bad leaders. Ogbache, in contrast, uses corruption networks and judicial reckoning to dramatize institutional decay and accountability. This study highlights that autocracy and unaccountability affect development in *Our Husband Has Gone Mad Again*. In *Harvest of Corruption*, embezzlement of public funds and corruption hamper national development. This study shows that democracy, the participation of women in politics and accountability are necessary for effective national development. While the political insights derived from this study clarify the playwrights’ distinct ideologies, they should not be misconstrued as pragmatic blueprints or actionable policies for contemporary governance.

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