



SOCIAL CRITICISM ON POLITICAL GANGSTERISM IN NIGERIA: A DRAMATIC INVESTIGATION INTO BAKARE OJO RASAKI'S *THE GODS AND THE SCAVENGERS*

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Abstract: Leadership is a critical factor that leads to the growth and development of any nation. This is because ineffective leadership leads to sociopolitical disaggregation in the social structure of man. It is in light of the above that this work investigates political gangsterism in the Nigerian nation as dramatised in Ojo Bakare's *The Gods and the Scavengers*. The play is a deliberate caricature of political gangsters whose interest is to oppress and exploit the poor masses for personal gains. This, however, runs contrary to democratic dictums of fairness, equity, and equal opportunities. To carry out diligent investigation into the above-mentioned subject matter, the work employs Emmanuel Kant's incongruity theory and Karl Marx's Marxist theory. It is the modest recommendation of this work that gangsterism and its antithetical tendencies should be discouraged in human relationships, thus allowing equal distribution of opportunities, rule of law, and fairness to thrive in a democratic setting in Nigeria.

Keywords: *Dramatist, Politics, Gangsterism, Social Criticism, and Drama/Theatre*

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Introduction

It is no doubt to state that man's uncontrolled ambition to seek political powers has been the bane of the leadership crisis in society, particularly in the Nigerian socio-political landscape. Nigeria, as a democratic nation, has witnessed a rise in good governance due to effective and patriotic leadership in the recent past. However, since the return of democracy in Nigeria in the year 1999, it has been one form of political crisis or another that impedes the rapid advancements of the country. This is primarily occasioned by greed, corruption, ethnicity, political gangsterism, and mediocrity, among other human inadequacies. It is observed that gangsterism is regarded as a deviant behaviour in our society (www.researchgate.net). This mischievous attitude constitutes a threat to the increased political developments and democratic gains in Nigeria. It is, however, on the foregoing assertion that some pundits claim, "What little vitality or democracy these institutions ever had in this country is being drained out by the rise of gangsterism in politics. The law, the courts, the press, and the administration—all are being subjected to this destruction" (www.collinsdictionary.com).

These factors, to a great extent, have contributed to underdevelopment and political instability in the Nigerian nation. Mostly affected by ineffective leadership and its attendant poor governance of excessively corrupt politicians are the masses (electorates) who voted them into office. It is therefore on the This is an open access article under the [CC BY-NC](https://creativecommons.org/licenses/by-nc/4.0/) license

foregoing situations that most playwrights in Nigeria, especially Ojo Bakre, query the uncontrolled and overambitious attitude of some political gangsters in his drama entitled *The Gods and the Scavengers* towards ascertaining the causes of such an anomaly in the political leadership in Nigeria. It is also claimed that, in the Nigerian context, political officeholders see themselves as the 'gods' and therefore superintend over the poor masses. This social inequality in the social structure of man has created an unhealthy crisis for the survival of limited opportunities, particularly in the socio-economic engagements of man. However, it is hoped that this paper will critically discuss the causes, effects, and possible solutions to political gangsterism in Nigeria, as it is encapsulated in the dramatic voyage under examination.

The Storyline of *the Gods and the Scavengers*

Set in a local government area council in Nigeria, the play begins with the introduction of the scavengers. Afterwards, the atmosphere dramatically changes to a marketplace. At this moment, Honourable Anago—the local government chairman—meets the traders and promises to carry everybody along in his administration. This prompted the traders to present their problems to him, such as bad roads and the need to expand the marketplace, among others. In his response, the chairman promises to tar bad roads and deal with criminalities in the market. As he leaves, his councillors forcefully start demanding royalties from traders that



come from their respective constituencies against the wishes of the Honourable Chairman, Anago.

Subsequently, Andy—Honourable Anago's political adviser—expresses displeasure over the relocation of the scavengers from the refuse dump, their only source of livelihood. While the conversation continues, the market women register their protest against the dubious attitude of the councillors who collect royalties and taxes from them, yet refuse to give them basic social amenities. Consequently, Anago advises the councillors to desist from their bad behaviours, as he directed them to return the money they collected or risk arrest and their property confiscated. In this situation, Andy hands his resignation letter to Anago, saying that Anago could not keep to the law he made. He therefore vows to expose Anago's secret.

A Brief Discussion of Immanuel Kant's Incongruity and Karl Marx's Marxist Theories

It is imperative to employ relevant theories in interrogating social issues such as political gangsterism and corruption, amongst others, encapsulated in Ojo Rasaki Bakare's *The Gods and the Scavengers*. The essence is to create a roadmap or guide in analysing the topic under review. No doubt, these theories constitute the bedrock of the analysis and discussion of social criticism in the above-mentioned play.

Immanuel Kant was born in 1724 in Germany and died in 1804. He was one of the exponents of incongruity theory, which targets the criticism, or rather ridicule, of follies in society. The term incongruity is simply the juxtaposition of two or more things in contrasting terms (Ohia, 2022, p. 27). Supporting the foregoing assertion, Straus (2014) reveals that "the term incongruity theory" refers to a group of philosophical accounts of humour that posits the perception of incongruity as the sense of amusement (p. 4). Furthermore, Ohia (2022, p. 27) informs that "wherever there is life, there is contradiction, and wherever there is contradiction, the comic is presented (as cited in Hoy, 2019, p. 3). The dramatic events in *The Gods and the Scavengers* present to us incongruous situations in human conduct and actions; thus, the need to explore incongruity humour theory as a parameter for social criticism and investigation of foibles and other antithetical human behaviours in society.

Having discussed the nature and characteristics of Immanuel Kant's incongruity theory, we shall delve into a brief explanation of Marxist theory in explicating the obvious contradictions and class struggle in Ojo Bakare's *The Gods and the Scavengers*. Karl Marx was born in 1818 and died in 1883. He was one of the proponents of Marxism whose target is to dislocate class inequality and capitalism in the socio-political and economic struggle of man. The concept of Marxism is anchored on social, economic, and political ideas towards tackling capitalism and its attendant oppression of the labourers. Karl Marx was of the belief that social inequality should be abolished and thus instilled equal distribution of opportunity and resources in society. In this regard, Kolley (2024) emphasises that:

The concept of Marxism is a social, economic, and political framework lambasting the capitalist system. However, the concept emphasises the class agitation that occurs between the bourgeoisie being the owners of the means of production aspects and the proletariat being the working class. The idea of Marxism further highlights

that capitalism basically leads to inequality, alienation, and exploitation (p. 1).

It is an established fact that Marxism is a strong philosophical ideal of Karl Marx and Hegel, whose preoccupation tilts towards eradicating the oppressive influence of capitalism in the industrial society. In their views, capitalism will always promote industrial crisis and class division. Therefore, "it is inevitable that capitalism should give way to socialism. As capitalism develops, Karl Marx believes the increasingly "socialised" character of the productive process will be ever more in conflict with the private ownership of the means of production. (Kolley, 2024, p. 1)

Social Criticism in *The Gods and The Scavengers*

The Gods and the Scavengers is a satire targeted at the bad attitudes of some political leaders whose aim is to acquire material wealth at the expense of the masses (electorates) and Opara Kelvin Chibenumoso (2025) in support of the above opines that "politics in Nigeria has become synonymous with a relentless struggle for power, where morality is increasingly eroded by the desperate pursuit of wealth and influence" (p.61). In the play, Bakare reveals that the relationship between the political leaders and those that voted them into office is not always cordial. It is claimed that as soon as politicians cling to power, the next line of action is to oppress and exploit the masses. This attitude contrasts sharply with their campaign promises to the electorates. Ironically, what politicians say is not always what they do. It is this incongruity that spurs Bakare to lampoon corrupt and insincere political leaders. This is evident in the play where the local government chairman, Honourable Anago, promises the masses that in his tenure, the poor will be rich in as much as they do legitimate businesses. He also emphasizes that he will flush out criminals and criminalities in his administration. Anago further reiterates that he will provide infrastructural facilities such as good roads, hospitals, and electricity, as well as expand the market space to accommodate the traders. However, these promises and assurances that Honourable Anago gave to the people were not fulfilled after all.

In contrast to his promises, Anago removed the Scavengers from the dustbin, the only and available source of livelihood, and relocated them to the desert where life becomes miserable for them. It is noted that these scavengers are among the electorates that voted Anago into office with the view of enjoying the dividends of democracy thereafter. But this contrasts with the selfish aim of Honourable Anago, who removed them from the dustbin site in order to build his filling station there.

In spite of the greedy attitude of the chairman, the councillors are not free from this unfair, ridiculous, oppressive, and exploitative treatment of the electorates that voted them into office. They forcefully collect loyalties from the traders against the wish of Anago, the local government chairman. It is noted that earlier in the play, the chairman asked the traders not to give loyalties to anybody, including himself. He further stated that the period of exploiting the masses was over, while declaring that each man would earn an honest living. It is also not charitable to state that the contracts awarded to the councillors to develop their constituencies were abandoned, and the money embezzled. Thus, the deliberate intention of the playwright is to ridicule the bad phenomenon in society.

In light of the above, the playwright reveals that some of the politicians that cling to power are not truly the choice of the

masses, because according to Opara Kelvin Chibenumoso (2025) "Political actors have devised a variety of strategies over the years to secure and maintain power, such as bribery, electoral malpractice, judicial interference, and using economic hardship to manipulate the populace" (p. 61). For instance, Honourable Anago came into power through dubious means. He was not truly elected, but rather, he was a creation of dubious divination to the unsuspecting masses. This is evident when a diviner was bribed to name Anago the people's choice; hence, he does not listen to the plights of the people. The playwright criticises the rigged, unpopular, and uncivilised method of democracy that impedes on social cohesion and rule of law in Nigeria.

Towards the Thematic Interpretation of *The Gods and The Scavengers*

Ojo Rasaki Bakare has been saddled with critical commentaries on the inconsequential attitudes of corrupt leaders and other social issues that litter contemporary Nigerian society. In *The Gods and the Scavengers*, he emphasizes the questionable attitudes of corrupt leaders (politicians) towards the growth and benefits of electorates. Amongst the themes are:

Political Corruption:

Corrupt practices amongst political and public officers have reached a controversial dimension with very serious negative effects on the socio-political, economic, and ethical organizations in contemporary Nigerian society. In the words of Opara Kelvin Chibenumoso (2025) "politicians use enormous sums of money to sway public opinion, buy loyalty, and influence election results" (p.64), which is the height of corruption because such act undermines the will of the people. Hence, political corruption, the misuse of public power or position of trust for private gains, has been an issue of public concern in many countries of the world, especially in the third world countries. However, its conceptions and impacts vary, as one cannot always mean the same thing or have the same impact or motivation. According to Inge Amundsen, "political corruption is any transaction between private and public sector actors through which collective goods are illegitimately converted into private-regarding payoffs" (quoted in Heidenheimer *et al.* 1993, p. 6). It further explains that 'political corruption is when political decision-makers use the political power they are armed with to sustain their power, status, and wealth.'

Bakare's preoccupation in *The Gods and The Scavengers* is to criticise those corrupt politicians whose stock-in-trade is geared towards embezzling and exploiting the financial resources of the masses. The play highlights the excessive activities of personnel in the local government areas, especially the council chairman and his councillors. The play reveals that Anago, the honourable chairman, removed the scavengers from the refuse dump, their only means of livelihood, only to relocate them to the desert. According to him, his purpose is to site his business at the refuse dump due to its strategic location. In light of the above, Andy, his political adviser, tells him that it is not proper to relocate the Scavengers from the refuse dump. Anago replies thus:

Take it easy... Talk like a politician. That plot of land is strategic, and my business will thrive there. I don't know what you mean by tongues are wagging. I was in the market this morning, and the women were singing my praises. If anybody has a problem with his tongue, he should visit a surgeon; as for me, I dey kakaraka (p. 20).

The reason for his action is selfish and does not portray his philosophy of carrying everybody along in the scheme of things. This is in sharp contrast with the promises he made to the market women when he visited them. He says:

Let me put it this way. The poor shall become rich in my time as long as the poor work hard. In my time, the rich will remain rich as long as they do honest business. And by the grace of my ancestors, in my time the rich who have been cheating the masses and the land will become poor. I am sure you understand the signs of the season. I will be coming here to see you from time to time... (p. 12).

Most times, politicians are not sincere and do not fulfil their electoral promises to the people. It is widely observed that immediately after they are elected and cling to power, they abandon the electorates. In the play, the councillors are not left out of this web of corruption. The royalties that the Honourable Chairman, Anago, refused to collect from the market women as gifts were forcefully taken from the women by the councillors. This is seen in the dialogue of Chief Olowokere and Iyaloja thus:

Why haven't you brought me those things that are meant for the Honourable? You swallow the king's oil and are happy; you don't even fear bekunbekun.

Iyaloja replies:

But... um... The councillor, honourable, said that he has stopped all these taking of royalty from people. Why do you want to force me to pay for what the chairman says he doesn't want again? (p. 13)

It is noted that the councillors ask the market women that come from their constituencies to give them the royalties meant for the chairman. However, the women's rejection of the councillor's request leads to the confiscation of their goods. This is made manifest in Chief Madunagu, one of the councillors that represents Ijeoma's (a trader) constituency. He says:

What can't you understand? Okay, when you bring the He-Goat that you are supposed to give the Honourable, you'll come and carry your things. (*Chief Madunagu confiscates Ijeoma's wares and exits*) (14).

Bakare uses irony as a major element to portray the double standards that the politicians engage in when they achieve power. What they tell the masses contrasts with their intentions. For instance, Honourable Anago promises to better the lives of the masses but, ironically, removes the scavengers from their only means of livelihood due to his greedy nature. Even though, he said, he will no longer accept royalties from the market women, his councillors forcefully take it from them.

Theme of Collective Struggle/Class Difference

The play highlights the theme of collective struggle and class difference. The scavengers and the market people are challenged to struggle for common goals. For the Scavengers, their target is to struggle for a better life despite any obstacle. Their song indicates this:

Why do we shy away from civil struggle? The heavens help those who help themselves. Our destiny is in our hands. This is the time to fight all our oppressors (p. VI).

The song continues:

Why do we shout at God as if He never gave us brains?
Why do we shout at the devil like we are zombies? In the scriptures, all things were put in our hands. When we do nothing, the gods do nothing. (p. V.).

Despite the senseless exploitation carried out by the councillors against the market people, they did not relent in their quests for survival. This is made manifest in the dialogue of Iyaloja, as she addresses the people thus:

Yes, that some hoodlums in the name of councillors try to perpetuate irregularities, fraud, and long throats should not make us hopeless. We have hope in our chairman... My people, my people, this is not the time to sit and mourn; this is the time to rise and act. (p. 16).

In the end, the Scavengers achieve the purpose of their struggle as they arrest the Honourable Chairman and his councillors in a bid to seek collective liberation from the hands of their oppressors. Having arrested them, they are brought before the market women, and Scavenger 3 says:

So, my people, these criminals have a common fate. They are rich and powerful. We also have a common fate; we are poor and hungry. It is a fight between the rich and the poor. Our differences are not in tongue or tribe, but in the side of the ladder one belongs to. Hungry people from all homes should come together and confront their oppressors no matter the language the oppressors speak... You have an opportunity to change your destiny today; will you join the struggle? (p. 60).

It is observed that the scavengers and the market people are classified as the lower class, while the honourable chairman and the councillors belong to the upper class. The Scavengers are oppressed by the chairman and his councillors despite the fact that they made them their "gods." Their song is rendered thus: "We are the scavengers; we are the main men. Our land is sold to gods that we made with our votes." It also says, "We make them our gods, and they loot our treasury" (p. 2).

Theme of Conspiracy:

The choice of Anago as the leader and chairman of the people was deceitful. The people were deceived into believing that he is the right choice for the masses, not knowing that his friends and other people that matter in politics connived with a fake goddess to impose Anago as their leader. Andy reveals that:

For his sake, we visited the land and Kande, hired a trickster whom we costumed to appear like a goddess, and we deceived the people to go to the shrine where we were hiding this trickster who spoke in a guttural voice that Anago is the choice of the gods... We made the fake goddess speak to the people that Anago is the choice of the gods (p. 49).

Andy continues:

I have not denied the existence of the gods, but we do a lot, and we shout "the gods." My people ... Anago was manufactured by the connivance of the ruling class... Even if the gods chose Anago, it is either that the gods are criminals themselves or by now they are thoroughly ashamed of them (pp. 49-50).

Reviewing Character and Characterisation in *The Gods and The Scavengers*

In a bid to actualise his intention, Ojo Bakare creates characters that portray his ideas, feelings, and philosophy. Characterisation in this concept is the creative ability to assign roles and mannerisms to characters in the play. In the play, the characters to be discussed are Chief Anago, Chiefs Olowokere, Madunagu, Abasi, and Mallam Maiagwa (all are councillors), Chief Andy, and the Scavengers. Others are Yemoja and the market women, including Iyaloja, Nwankwo, Akerele, Yakassai, Papa Onome, MmaEka, Ijeoma, Hadiza, Madubuike, Mazilkpa, Mallams Sani, Shehu, Baba, and Mama Ajayi.

Anago:

He is a local government chairman who is elected into office through dubious means. He is a materialist and opportunist who ensures that he uses any available business site to build his filling station. This singular act made him forcefully relocate the Scavengers from the refuse dump where they find life comfortable. When Andy frowns at his action, he says:

Take it easy... Talk like a politician. That plot of land is strategic, and my business will thrive there. I don't know what you mean by tongues are wagging. I was in the market this morning, and the women are singing my praises (p. 20).

The play reveals that Chief Honourable Anago represents those fake and unmerited politicians that cling to power by dubious means, which in turn affects the society negatively as put by Opara Kelvin Chibenumoso (2025) "Nigerian politicians are mostly to blame for society's moral and ethical deterioration. They establish a precedent that influences both public behavior and governance by normalizing deceit, corruption, and political manipulation" (p. 65). Andy reveals that Anago came to power by crooked means. In fact, he further reveals thus, "I was part of those who believed in Anago and insisted he must be our leader" (p. 49). Honourable Anago is a split personality (hypocrite). He seems to the market people as a leader who believes in the rule of law, justice, and equal opportunities but rather behaves in the contrary. Again, he is a man who does not take advice even from his political advisers. Andy tells him that:

Didn't I advise you not to relocate the Scavengers? I told you that your decision to clear the refuse dump and relocate those pauperised fellows who feed from the dump just because you want to use the land to build a personal filling station would be unpopular. Now you've done it, and tongues are wagging. You have thrown spanners into your career, brother (p. 20).

When the Honourable councillors visit Anago, he uses that opportunity to try a criminal case levelled against one of his night watchmen. At the end of the trial, the Night Watchman is found guilty because he accepted a bribe offered him by Zaki against the policy of Anago. As the councillors plead with Anago to pardon the Night Watchman, he refuses and stresses that:

No way! No way! Gentlemen, I told you dishonesty will have no way in this dispensation. Insincerity, greed, love of wealth, love of power, and desire to amass wealth at all costs ruined this land during the days of my fathers. I am here to stamp these vices out, no matter what it takes.

Zaki takes the man into the underground cell. There, he shall spend the rest of his life (p. 23).

It is this incongruous attitude that Bakare criticises in a bid to achieve sanity in the unwholesome activities of some corrupt leaders. The situation in the play reveals that Anago is an ironic character in the sense that he behaves contrary to his promises and philosophy. The playwright's intention in this context is to criticise the disturbing political gangsterism in the Nigerian nation.

Chiefs Olowokere, Madunagu, Abasi, and Mallam Maiangwa

These are corrupt councillors working in the administration of Honourable Anago. These crops of politicians contribute to the downfall of the Honourable Chairman. They are self-centred, materialists, greedy, and above all, violent. In the play, it is clear that Honourable Anago, in an attempt to make the market people happy, refuses the royalties brought to him. He also gave money to the councillors to build roads, markets, and other projects. When Honourable Anago leaves the market, the councillors forcefully request those royalties the chairman refused to take. This is revealed in the dialogue below:

Chief Olowokere: Why haven't you brought me those things that are meant for the Honourable...? Anyway, let me tell you. If you don't bring those things before tomorrow morning, you are no longer one of the residents in my constituency (p. 14).

Chief Madunagu also asks Ijeoma to bring her royalty meant for the Honourable Chairman.

Chief Madunagu: When did you last send your royalty to the Honourable, and why are you making the chairman think I am the one at fault? (p. 14)

This harassment and forceful seizure of their goods provoke the market people to inform Anago that despite paying their taxes accordingly, they are being denied basic amenities in the market. Iyaloja, the market leader, says:

We are here to register our displeasure concerning the way your councillors come to the market to raid us on a daily basis... You already told us you have stopped the collection of royalties by councillors. But these are your councillors. Still come to the market to forcefully take royalties from us. Secondly, you blame us for evading payment of taxes and revenues. But the truth is we pay our taxes and revenues to the councillors who head our constituencies... (p. 24).

This report made the chairman query the councillors on their attitudes to the people as Chief Olowokere secretly tells Mallam Maiangwa that "... for me, I have already spent my own share of the money" (p. 29). While Mallam agrees that "I don't even know what I did with my own money, but I know that the money is gone" (p. 29).

It is therefore this financial impropriety that spurs Bakare to lampoon the follies of these corrupt councillors. Towards the end of the play, the Scavengers arrest the Honourable chairman, Anago, and his councillors and parade them before the market people. By this action, the playwright has succeeded in deriding the negative attitudes of corrupt politicians that go contrary to the norms, values, and moral standards in the society.

Andy

He is Honourable Anago's special adviser. He often offers useful advice to Anago on how to better his administration. Even when Anago decides to relocate the Scavengers, Andy advised him not to do so. He ensures that the honourable chairman carries everybody along in the scheme of things. Andy is an intelligent, vibrant, and upright politician who does not indulge in corrupt practices. He helps to unfold the circumstances that brought Anago into power. He further reveals that Anago is made the council chairman by dubious means as he calls Anago a "shrewd politician.". When Honourable Anago refuses to listen to Andy's advice, he gives him his resignation letter and consequently supports the Scavengers to violently revolt against the Chairman and his councillors. Andy in this context is seen as the authorial voice.

Iyaloja, Nwankwo, Akerele, Yakassai, Papa Onome, MmaEka, Ijeoma, Hadiza, Madubuike, MaziIkpa, Mallams Sani and Shehu, Baba and Mama Ajaiyi are the market people. They give their royalties to the chairman, but Honourable Anago refuses this offer, saying that he does not request those gifts any longer. Ironically, the corrupt councillors ensure that they forcefully collect the royalties from the traders. When the traders visit Honourable Anago, Iyaloja says:

Yes, that some hoodlums in the name of councillors try to perpetuate irregularities, fraud, and long throats should not make us hopeless. We have hope in our chairman... My people, this is not the time to sit and mourn; this is the time to rise and act (p. 16).

The situation of the play reveals that the market people constitute a great number of the electorates that voted the politicians into power, yet they are being exploited and marginalised. It is this irrational behaviour that Bakare criticises in society. His cardinal aim is to put these crops of political gangsters who milk the masses dry under close check in a bid to better the society.

Yemoja

She is a water goddess whom Anago consults in her shrine. She has the magical power to manipulate situations. It is observed that any time Anago is in doubt of any situation or rather wants to seek powers, he consults Yemoja. To buttress this claim, Anago laments thus:

Yemoja! Yemoja! Yemoja!

Mother of all. You sent a child on an errand and did not abandon him... I call you at the dead of the night. Strange men make strange moves against me. My counsellors heap up sentiments against me. What should I do? Speak! Your child listens (p. 41).

Having heard his request, Yemoja assures him that:

The best of men, all soaked in filth. The best of men cast their stones if never your beaks sucked where your wings scattered no grain. Anago, you are the chosen one. Your past you have paid for, your present we shall perfect, and your future you shall determine (p. 42).

Conclusion:

Globally, it has been adjudged that democracy is the best form of government that allows freedom of speech, rule of law, and equitable distribution of socio-political rights in society as against the military and autocratic systems of government. This, therefore, foregrounds the agitation for democratically elected

leaders whose interests are geared towards delivering the dividends of democracy to the people. However, inordinate ambitions of some corrupt political leaders have eroded the much-expected coherent, peaceful political landscape in the society, particularly in the Nigerian nation. This group of political rascals has constituted themselves notorious gangsters that would always thwart the principles of democracy, which entail the rule of law and respect for constituted authority, among other guides. It is on the above premise that Ojo Rasaki Bakare questions the unethical behaviours of some crop of misguided and misfit political leaders in his dramatic voyage entitled *The Gods and the Scavengers*. In his investigation, he criticises the disturbing political gangsterism that has impeded the democratic advancements in the Nigerian nation. This is evidently captured in the uncontrolled nature and manner of some corrupt local government chairmen and their councillors in most Nigerian council administrations in recent times. This anomaly necessitates the need for this research towards unravelling the causes of political gangsterism and possibly providing lasting solutions to it.

Recommendations:

Having critically examined issues bothering on social criticism on political gangsterism in Nigeria, with a detailed concentration on Bakare Ojo Rasaki's *The Gods and the Scavengers*, the paper puts forward the following recommendations thus:

- ❖ It is the modest recommendation of this paper that issues bothering on the imposition of political leaders on the electorates should be discouraged in order to avoid quackery and political rascality in the society. It is noted that the imposition or selection of unqualified leaders into public offices in Nigeria, in particular, has created a leadership crisis and its attendant underdevelopment. When this is eradicated, no doubt, there will be improvements in the social structure of man.
- ❖ The paper further recommends that political thuggery and its attendant violence should be curbed in order to achieve social decorum and peaceful co-existence in society.
- ❖ It is the opinion of this paper that less privileged individuals (poor masses) should be allowed to earn a living through their legitimate businesses. This is a sequel to the inordinate ambition of some materialistic leaders who would always deny the masses of their rights and privileges in their day-to-day socio-economic engagements. The deliberate reversal of this obnoxious behaviour will lead to social equality and peace in the society.
- ❖ Deliberate judicial policies should be put in place to checkmate political gangsters whose stock-in-trade is to bully, intimidate, and harass the electorates who voted them into power. The crude and incessant activities of political gangsters should be monitored closely, and offenders should be sanctioned.
- ❖ The paper recommends the abolition of selecting political leaders through divination or prophecies. This is because irregular, inconsistent, and fake divinations and prophecies have caused disaffection in the socio-political engagements in the society. These inadequacies constitute social disaggregation and moral debasement amongst the people.

- ❖ It is in the best interest of this paper to recommend the use of traditional oath-taking in inaugurating public office holders. It is observed that people fear and respect traditional spirituality more than the conventional use of the Bible and Quran amongst other ceremonial elements in ushering political leaders into public offices. The issuance of the traditional oaths will go a long way in checkmating their conscience and activities as they discharge their responsibilities.

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