

How the Teaching of Literature (Drama) Can Effectively Change the Psyche of African Leaders

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Abstract

Two plays by Africa's Nobel Peace Prize Winner in literature, Wole Soyinka, has intrinsically exposed the malaise of African leaders. In *A Play of Giants* and *The Beatification of Area Boy*, Soyinka has painstakingly dramatized in solid plots stinking madness in leadership and corruption orchestrated by the different security apparatus of the state. These plays are stage-managed to expose the lack of public faith by African leaders, most unfortunately, through uncanny "ignorance and personality traits." If Kamini had known that public trust is a thing to cherish, he would not have been so despotic as to bring down Bugara Foreign Embassy to its rubbles in New York among other despicable ambitions as dramatized. However, it was rife that, one day, the African continent would experience change. Wole Soyinka is truly the prophet that Africa needs. In his lifetime, Africa's most populous nation, Nigeria has experienced civil uprising, change through the ballot box the same way Kamini, Hero of Heroes was swept away by popular uprising in Bugara though through a coup d'état. Goodluck Ebele Jonathan, Nigeria's immediate past president accepts defeat in a democratic election to show the world that the days of "Kamini" are no more on the African continent. This paper attempts to expose, once again, the psychic of African leaders, most of who meant doom for Africa and to propagate that Africa has a glorious morning now that her leaders change their perception to leadership as shown in the Nigerian example. Most glaring too, those who resist change are the architects of decay and though people fight change, it is the only thing that has brought "progress and positive change" to the entire world.

Introduction

Africa naturally has been seen purely through the prism of war, disease, poverty, starvation and above all, corruption. Many writers of fiction and non-fiction have for decades preoccupied their themes by presenting untoward notions about the continent of Africa; and these have negatively impacted on her development. Chimamanda Adichie, one of the young but impactful novelists of African descent, summed up Africa's predicament in what she phrased as "The Danger of the Single Story." The danger in the "single story" simply theorises the vulnerability involved when one is persistently fed with a one-sided story. Without the providence of hearing from all the sides, one is usually forced to believe or assimilate what he has heard over time as the gospel truth. For Adichie, Africa is a victim of this danger because nobody talks about her except in a bad light - stories of disease, war, neo-colonialism, deprivation, corruption etc. In her philosophy, the "single-story" has not helped Africa move forward; it has not ended conflict in the continent, nor has it educated her teeming population. Instead, it has deflected international development efforts in Africa. It is therefore time for African leaders, opinion holders, writers of fiction and non-fiction to have a serious rethink on the damage they have done to the continent of Africa by poor projection and poor leadership traditions respectively. According to her, she is particular about creative writers, those who market fiction and non-fiction, because as a growing child who grew up in the U.S but born to a middle-class family in South-east Nigeria, all the story books she read had only "blue-eyed" white characters. Until she came across the novels of Chinua Achebe and Camara Laye, she never knew round characters could be created with her black "chocolate" pigmentation. The opinion was almost settling in her IQ that characters with "black skin" could only be created for roles such as slaves, brutes, devils, demons, and the like. Again the same opinion has been transferred to the field of politics in Africa. Africa is the bulk room of neo-colonialism. Nobody remembers her except in stories of disease, AIDs, war, deprivation, malpractice and nullification of free and fair elections. Adichie stoutly maintains that opposed to the sentiments expressed in the "single story", the world needs to hear the other side of the story. "Stories matter. Many stories matter. Stories have been used to dispossess and malign but...stories can break the dignity of a people and stories can also repair that broken dignity." The example of erstwhile President Goodluck Ebele Jonathan of Nigeria, in conducting free and fair elections and ensuring smooth hand-over from civilian to civilian administration, even to the opposition party, the All Progressive Party (APC), the first of its kind since 1960 shows that truly, Africa has a glorious morning. The stories that were used to malign her should also be used to rebuild her dignity. Nigeria has the largest economy in Africa. Therefore, positive hopes are beaming on the negative perceptions the world had on Africa.

Collaborating Adichie, Marieme Jamme, co-founder of *Africa Gathering* in Nairobi noted: "Too often, we generalize...Nobody is pretending that Africa's many serious problems should be played down or ignored, but the rest of the world... needs to hear the good stories as well." According to her, "Looking to 2011 and beyond, the prospects look bright...Africa also needs credit for the exciting advances being made in terms of progressive leadership, social entrepreneurial innovations and technology, health and arts." Research has revealed that in the last decade; Africans, particularly those in leadership positions across the continent, have embraced and are becoming ambassadors of positive change in progressive leadership.

Definition of Terms

Effective Teaching: This simply means to give clear and definite information to a class of people to produce a successful result. To ensure effective teaching, the teacher must be good and scientific with deep knowledge of the subject. Teachers inspire in their students love for learning. Therefore, they should never accept that some students are destined to do poorly. According to Shayne O' Neill, the teacher should "believe that every student is capable of achieving success." For this reason, he should find all ways to make each student successful as well as create positive relationships such as, encouraging student responsibility, monitoring their progress and using a range of pedagogies among others to ensure effective teaching and learning.

Change: Concisely, "change" means to make something or somebody different. Secondly, it also means from "one state into another" as well as "exchange or replacement."

Positive Change: Marcella Bremer, a change consultant and author defines positive change as "deliberately choosing the positive perspective on things." Charles Kettering, illustrating the power of change, came up with an axiom that has helped to define positive change -"The world hates change, yet the only thing that has brought progress is positive change."

Literature: Literature is drawn from Latin "*literatura*" meaning "writing formed from letters." One of the simplest and the earliest definitions of literature is "the organization of words to give pleasure." *Oxford Advanced Learner's Dictionary* defines literature simply as "pieces of writing that are valued as works of art, especially novels, plays and poems in contrast to technical books and newspapers, magazines" etc. Allwell Onukaogu and Ezechi Onyerionwu see Literature as "a product of the inspired imagination which provides aesthetic satisfaction... involving writing and reading as means of encoding and decoding a message" (Onukaogu et al, 2009). The major function of literature is to mirror change in society. It is one of the oldest human inventions still in use today. Literature, therefore, is any writing with language features that serves as the gate way to the literary world. Literature is generally said to be imaginary in nature; thus, its major association with fiction. When it pursues real events, it is non-fiction.

Psychic: This is a derivative of the noun "psyche." It simply means the human spirit, soul or the human mind as the centre of thought and behavior. For instance, a man's way of doing things and his thought profile are influenced generally by his psychology.

The Place of Literature Politics

Simon Umukoro, a professor of theatre states categorically, "Literature addresses itself to life and it responds to a specific set of political conditions" (Umukoro, 1994). Ngugi wa Thiong'o posits that "literature and politics are reflected in one another" (Ogungbesan, 1979). Dan Jacobson, a South African novelist quoted by Ogungbesan is particular: "It seems obvious that the position of the writer in Africa is going to be one in which politics will be a constant factor (ibid)." For Chinua Achebe, politics is not only a suitable subject for the African writer, "It is a *sine qua non*." He states:

It is clear to me that an African writer who tries to avoid the big social and political issues of the contemporary Africa will end up being completely irrelevant like that absurd man in the proverb who leaves his house burning to pursue a rat fleeing from the flames" (Achebe,1975).

For Soyinka, the artist is “the voice of vision in his own time” (Umukoro,1994). Soyinka, who was quoted by Ogungbesan, says a writer “should be committed to the restoration of the permanent values – justice, freedom, human dignity in his society”(Ogungbesan, 1979) His prison notes, *The Man Died* and other titles such as *Season of Anomy*, *The Trial of Brother Jero*, *Kongi’s Harvest* and *The Interpreters* all reenact political archetypes. Our star texts, *A Play Giants* and *The Beatification of Area Boy* are political in their appeals. Naturally, Soyinka maintains that creative writers serve as the conscience of their societies and are political revolutionaries.(Umukoro, 1994)

The two play-texts have primarily opened up drama as the genre of literature which we adopt to express the socio-political conditions and the conveyor of change on the African continent which we now celebrate in Nigeria and some other African nations.

A Play of Giants and the Beautification Area Boys

These comic plays draw highly from the rich resources of making standard comedy by means of language, plot, characterization, paralinguistic devices, allusions, humor and other features. They all add up to dramatize typical power drunk despots and armed robbers in official uniforms in the name of security operatives.

In its prologue, *A Play of Giants* provides some insights to aid interpretation that makes it clear that "No serious effort is made here to hide the identities of the real life actors who have served as models in this play. In the story, each of these identities is named. This therefore confirms the literary axiom, "No event, no story."

Ordinarily, if anyone reads "*A Play of Giants*" without background knowledge of the late Life-President (Ex) Field Marshal El-Haji Dr. Idi Amin Dada of Uganda, it would appear somewhat unrealistic, and giving the feel as if we are in the theatre of the absurd. For instance, in real life, it is difficult to imagine that a head of state would sentence some people to death because he dreamt of them plotting to overthrow him. This is stinking madness and far removed from good leadership.

In A Play of Giants, Gunema dreams that he sees late El Colonel Aranja plotting to topple him and he wakes up the following morning to arrest and try him. Aranja is found guilty and then publically executed by a firing squad. It happened during Idi Amin Dada’s regime in practically the same circumstances as dramatized in this text. Dada's decision to expel 35,000 Asians out of Uganda within the period of a few months also came to him in a dream. Patrick Keatley confirms, "He expounded the dream the next day to troops at a military post... and the policy came into effect before nightfall." Kamini’s psyche was motivated completely of hysteria. Even with a full-blown coup in Bugara, he daydreams – “How can anybody topple Kamini when he Life-President Kamini is alive and kicking”(Soyinka, 1984). He is ruthless with the Secretary-General of the United Nation, something unheard of in diplomatic ethics.

Kamini: ...Unless you do as I say, I begin to lobby one rocket every five minutes to United Nations building. As for you two super-powers, you send urgent message to your governments, you tell them to undo their coup; send International Force to Bugara to crush rebellion, otherwise you don’t get out of here alive. Nobody get out of here alive. I have wired everywhere with bomb. You know I always travel with my suicide squad and they have taken over the embassy. You Mr. civil servant, you

will write to World Bank to bring Bugara loan here, in cash. Then write the General Assembly to pass motion condemning the coup. Get support of China- China too hate super-power game like me. I want United Nations recognize Kamini as Life president for Life. How can anybody topple Kamini when he Life President Kamini alive and kicking. You send message to General Assembly or else I bring down that building to complete rubble (Soyinka, 1984).

Also, to foreground the recklessness and brutality of most African leaders, one of Africa's finest leaders and Tanzanian President, Julius Nyerere quoted by Keatley describes Dada as "a murderer, a liar and a savage." There are instances to confirm these from the play- text.

Idi Amin Dada, characterized in the play by Kamini, actually operated a killer squad with Kondos without respect for human life. He was himself, a cannibal. Tuboum, one of the characters and heads of state in the play justifies this. Contact with the kondos meant death for anybody who opposed; therefore, they were forced to operate underground.

Tuboum: "...Nobody see it and returns to tell the tale. Yet the tale is there, terrifying...They appear. They complete their task, they vanish-back to their camp at Lake Gwanza...They train in secret, far from the prying eyes of the common herd. Their secrecy is their power, like the hair of Samson; the eyes of any stranger at the mysteries of their self-preparation is a corrosion of that power. They kill such strangers, and they eat them (Soyinka, 1984).

Kasco: Eat them!

Tuboum: Eat them -white, black or yellow (ibid).

Indeed Idi Amin's murderous stance is stated clearly in the introduction to the play:

Byron Kadadwa to whom this play is dedicated is representative of the many thousands... brutally cut short by Idi Amin. He led his theatre troupe to the Festival of Black and African Arts (FESTAC) in Nigeria, 1977. Shortly after his return to Kampala, he was arrested... and later found murdered. His successor, Dan Kintu met a similar fate, together with playwright John Male (ibid).

Idi Amin was described simply as a "cold-blooded killer". "Butcher" (ibid). Two hysterical issues to consider among Africa leaders are as unknotted in the exposition of the play in *Part One*. They do not believe in the transience of power. They believe they are "gifted naturally" in leadership and they should therefore, exist in the "rare space" of power till death. Even though Soyinka describes them as "social misfits," they are not propelled by "lust for responsibility" but "lust for power". They are not in power to serve.

Another odd mannerism of most past African leaders is that they usually embark on white elephant projects. For instance, Kamini's sole ambition to install his statue at the UN secretariat in New York is a bold example of the worthless projects of this type of African leaders. After spending so much time and energy, he was dismayed that the ambition remained an unrealizable dream. The super-powers see him a "cretin". "They say while my people are starving to death in Bugara, I am trying to impose my statue on the United Nations. Over their dead body, they say" (ibid).

Life-President Barra Tuboum, another malicious murderer in the play is on a project to eliminate foreign influences on his people. The best approach which he deems fit is by change of all foreign names including those already in the cemeteries. Most would agree that this is a colossal misuse of public funds and waste of human hours "I have begun a vigorous campaign to eliminate all foreign influences from our people... all names on our cemeteries will be changed (ibid).

Also, for Kamini to cajole himself that he is as being as powerful as Patrice Lumbumba, one of the best leaders Africa has produced, he breaks into uncontrollable lies because it is in him. "Even our lives are very similar. I too, I kill my first lion at seven years old, with a spear" (ibid). His brother President Kasco retorts; "But my brother, you said you did this at seven year!" The end stop sign deviates from a question marker to exclamation; to show surprise and disbelief.

Equally, he lied to the Secretary-General over the wounds inflicted on the sculptor by members of his Task Force Special.

Secretary General: What on earth happened to him?

Kamini: Oh him? I know he look like something from Chamber of Horrors. (*Convulses with laughter*). He fall off ladder I think. Not serious accident. We take good care of him. Well Mr. Secretary-General, I expect you to settle everything at the United Nations (Soyinka, 1984).

In another scenario, most African leaders always jump at World Bank loans without considering the economic implications for the country. Fortunately, some of them have sound technocrats like the Chairman of Bugara Central Bank but the irony is that often times, they are misunderstood as in the case between Kamini and his Central Bank Chairman. Because of his desperation, Kamini does not mind to sell "Bugara body and soul" if only he gets the "two hundred million dollars" against the advice of his chief banker.

In *The Beatification of Area Boy*, the concept of the 'Area boy' otherwise known as "hustler" is in most commercial cities of the world. In Nigeria, particularly Lagos, it is a popular code. Lagos, paradoxically named, Centre of Excellence was Nigeria's former capital before it was moved to Abuja decades ago. It is still currently the nation's hub. In addition, "beatification of the dead" is a major doctrine of the Roman Catholics where a dead person is declared holy and looked upon to protect anyone who petitions him or her to God.

The play x-rays the Nigerian security system collapse. The security apparatus is a major accomplice in the failure of leadership in Nigeria. Chinua Achebe states categorically that *The Trouble with Nigeria* "is simply and squarely a failure of leadership" (Achebe, 1984). According to him, "There is nothing basically wrong with the Nigerian land, or climate... The Nigerian problem is the unwillingness or inability of its leaders to rise to the responsibility, to the

challenge of personal example which is the hallmark of true leadership.” Fortunately, *A Play of Giants* and Achebe’s *The Trouble with Nigeria* share the same temporal and spatial settings. The two texts have similar settings- Nigeria. Though Soyinka sets *A Play of Giants* in Bugara, Umokoro makes it explicitly clear that “Bugara is a faithful reflection of the condition in Nigeria” (Umokoro, 1994). By temporal semblance, the two texts were first published in 1984, when Nigeria and many other African countries suffocated from poor democratic leadership and military incursion into politics through unnecessary coups and counter-coup d’états. Literarily, they treat the same theme of poor leadership tradition on the continent of Africa with focus on Nigeria.

Achebe is as prophetic as Soyinka when he stated in *The Trouble with Nigeria* that “Nigeria is not beyond change.” According to him, “Nigeria can change today if she discovers leaders who have the will, the ability and the vision” (Achebe, 1984). As is palpable, Nigerians were waiting for visionary leaders like Former President Jonathan who, months before the 2015 General elections, had pledged that nobody’s ambition is worth the blood of any Nigerian. He kept to it despite mounting pressures and congratulated his opponent and later, successor once it became clear that he was leading with a wide margin in the announcement of the presidential results.

Anzaa Msonter, a reviewer of *The Trouble with Nigeria* noted that years after Achebe published his political novel; Nigerians seem not to have found such leaders. Instead, he opined that a group of “democratic” leaders with no ability to position Nigeria on the path of growth had a field day. Furthermore, he maintains that they came with the sole purpose to squander the “national cake”, which none of them cares to bake. Msonter quotes Achebe as saying; “Nigeria is not lacking in those ‘enlighten citizens’” but adds a caveat that it is the duty of the enlightened citizens “to lead the way to their discovery and to create an atmosphere conducive to their emergence” (ibid). Here again, Achebe makes a bold declaration on the failure of leadership in Nigeria.

I think the reason is that some of the enlightened citizens consider politics too “dirty” for them while the majority who subscribe to the if-you-can’t-beat-them-join-them philosophy have unfortunately been transformed into “stakeholders”, “party elders” or any other thing that secures them a place in the voracious chain of sharing oil money and making Nigeria poorer. (Achebe,1984).

‘Area Boyism’ as earlier stated is synonymous with hustling: people who do anything, including abominable things, to keep “body and soul” together. For example, Boyko in the exposition of the play undertakes so many chores to assist MAMAPUT and TRADER at the same time (Soyinka, 2009) with reserved time to rehearse his flute with SANDA. In doing all these, “integrity” is not on his mind. At any opportunity, he can set the cat among the pigeons.

Therefore in Nigeria, to beatify the area boy is to beatify corruption and declare it legal. Corruption is pervasive in Nigeria and Africa as a continent. It has entered deep into the nucleus of the Nigerian psyche including the judicial system supposedly the last hope of the common man. The judicial system in Africa is plagued by so much corruption that the only legal argument is money. The Military Officer states this more clearly below as he castigates the Judge who interferes with military operation in the play.

Military Officer: Typical of their judicial hypocrisy. Goes where he's not known to get thoroughly soused. Maybe that's where he holds his clandestine courts- you know, where the real judgments are dispensed. They're all so corrupt they even hold parallel courts. You know, where the only legal argument is naira (Soyinka, 2009).

Soyinka's omniscience to study the security situation in Nigeria and come forth to beatify the area boy is a rare feat in research. This is because the area boys are true to themselves, work towards one goal and remain faithful and loyal to their superiors, in this case Sanda. This is seen between Boyko and Sanda. The area boys are honest to the extent that they protect those who cooperate with them. If you want to behave or act like the "Big-Man Shopper" and the "Foreigner" they show you that they are fully 'in-charge' irrespective of status and clout. They have so perfected their strategy that the police have no option but to put up with them and the military pays them "protection money." For instance, they disarmed a 50-strong crack regiment of the Nigerian Army and rescued their colleague as well as rough- handled a major, the ADC to the military governor. For being this ruthless and fearless, they deserved to be beatified.

According to Trader and Sanda, the protection racket or area boy, exists in all countries of the world including Europe and America.

Trader: Wetin dis man dey talk about? You no get protection racket for your country? Abi no to your Europe dem place, and America dey come perfect protection and Mafia and wetin else? De Nigerians wey dem kill for America dis last year alone, e pass twelve, all because they refuse pay protection money. Some na simple taxi driver, one wey dem report for paper only last week, 'e just dey push ice-cream bicycle. Den shoot am to death because 'e refuse to pay (ibid).

The above statement is a ploy to legalise corruption. In Nigeria, no one trusts any of the security agencies, the Nigeria Police, the Prisons and Customs officers being the epitome of corruption. Once you co-operate with the area boys, they give you full protection which compared to the police and other security agencies in Nigeria cannot be expected. The only language the police hear in Nigeria and remain steadfastly sincere is the "naira language" even if it is from the "sepulcher." The military has also fallen to the same trap with their peculiar brutality, extortion and unnecessary coup d'états though these are issues of the past in modern Africa except in a few isolated spots. The following dialogue distills the fact.

Sanda: The Army, sir? ...They themselves find it convenient – sometimes - to pay protection money. After all, they understand what it's all about - that's why they keep seizing power. They're past masters of extortion- oh... (ibid).

Paralinguistic Affective Devices

These are literary tools and techniques used in stylistics to explore meaning in literature. There are many and they include figures of speech, allusions, artistic vision, malapropism, humor, etc. For this paper, we shall try to apply these devices to analyze *The Beatification of Area Boy*.

For instance, allusion is a technique used in a work of literature to make reference to a person, place or thing to enrich creativity. A good allusion is applied in the text to connect with the oil boom era; a very important period in the historical development of Nigeria. The oil boom, which was supposed to be a blessing, eventually became a "doom." Soyinka uses this allusion to further expose the ineptitude of the military that plundered Nigeria's wealth in addition to poor leadership. The Trader hints of the poor handling of the oil boom, which led to the "doom."

... den oil boom come. Government dash everybody salary increase, salary advance, salary arrears, motor car advance, motor car incentive, motorcycle advance, all kind vehicle allowance, any kind incentive (ibid).

TRADER: Why not? Wetin you wan' make common Minister make 'e say when in own Head of State done announce to the world dat-de problem we get for de nation no be money, but how to spend' am. Abi na my memory dey lie? (ibid).

Another primary instrument of comedy is humor. It is used to reduce tension that mounts in the audience or readers of a piece of literary text. It entertains.

A curious scene in the market stalls around the Tinubu square, where the cyclist stuns the characters with his "contraption" is humorous. Everybody is excited over the re-appearance of the bicycle twenty-five years after the oil boom in Lagos. Trader, Barber, Oga Sanda, the Newsvendor all want to have a ride. They are even looking for a cameraman to make headline news.

Trader: "I fit touch am? You no go vex? I just wan'touch am small"(ibid).

Another slice of humor is in the scene of the "missing genitals" intervened by the police and the area boys. Missing genitals was the problem of Nigeria within the 1990s. Ritual killing was the business of the day. For instance, corpses of pregnant women without breasts, pubic hairs and other private parts were common sights on the streets. Therefore, complaints of "missing genitals" were equally ubiquitous – at bus stops, police stations, palaces of traditional fathers, hospitals, courts, etc. Oga Sanda who runs a clandestine court in the play instructs Trader in one of the cases: "Get one of the girls. Pick one with...er...you know. I'm going to luck this one in a room with her and we'll see if the right stimulus doesn't give us result" (ibid). Trader replies in what is no less humorous. "I think I sabbe the very one wey fit defeat any kind juju attack. If she get customer, I go wait make in finish"(ibid). There is also malapropism in the utterance, "I'm going to luck (lock) this one in a room with her..."

Conclusion

It is true that literature mirrors society to instill change. From the discontentment of the "single story," to the promise that the world needs to "hear something good about Africa" as well as the assurance that "Africa is experiencing a glorious morning", the reality has set on us. Nigeria, the

Giant of Africa, is experiencing steady democratic changes since 1999 but especially, the recent 2015 free and fair general elections and smooth hand-over to an opposition party is historic. Nigeria's President, Muhammadu Buhari, Jonathan's successor declares: "We have proven to the world that we are a people who have embraced democracy."

As part of his hand-over speech, former President Jonathan maintained.

I promised the country a free and fair election. I have kept my word. I have also expanded the space for Nigerians to participate in the democratic process. That is one legacy I will like to see endure... Nobody's ambition is worth the blood of any Nigerian. The unity, stability and progress of our dear country is more important than anything else. (Premium Times 2015, March 31)

From research, the outcome of the 2015 Nigerian General Elections has reverberated positive signals across the continent of Africa. From South-Africa, where the ANC has held power for 21 years to countries like Angola, Equatorial Guinea, Ethiopia, Rwanda, Sudan, Zimbabwe, where ordinary lip service is paid to opposition politics; change is imminent.

Adekeye Adebayo, the Executive Director, Centre for Conflict Resolution in South Africa said;

It is really an incredible achievement...it is an example to the rest of the continent because Nigeria has the biggest economy and the biggest population. It sends a message that corruption and insecurity are things that can be punished at the ballot box (The Guardian 2015, April 01 print)

Emeka Anyaoku, former Secretary-General of the Commonwealth of Nations applauded Jonathan for demonstrating "Uncommon grace and nobility... He's done our country proud and I believe has set a worthy example to fellow African countries"(ibid).

Jeffrey Smith, Africa Programmed Officer at Robert F. Kennedy Center for Justice and Human Rights said "A Buhari victory is highly significant and a potential watershed moment, not only for Nigerians but for the entire region"(ibid). According to him, this is the eighth time in the history of sub-Sahara Africa that a "Challenger" has unseated the incumbent by means of elections. It started in Senegal in 2000 but between 2010 and date, seven others have followed.

On its own, the Commonwealth commended Nigeria's elections saying that "It met the will of the Nigerian people." Kamallesh Sharma its Secretary – General explained that the organization based its commendation on the report of its Observer Group which was led by Dr. Bakili Muluzi, former President of Malawi. According to the report, "These elections mark an important step forward for democracy in Africa and Africa's most populous country and a key member of the Commonwealth."(National Daily 2015, Sep., 28-Oct. 4 print)

Barack Obama, U.S President also maintained that by the 2015 General Elections in Nigeria and the results; Nigeria has "shown the world the strength" of their commitment to democratic ideals. Tony Blair, former British Prime Minister in addition to applauding Nigeria for "extraordinary sign of strength and resilience" noted, "It gives all of us who care about Nigeria and Africa great optimism and confidence in its future." (The Guardian 2015, April 01 print)

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