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**Unity of Opposites in Femi Osofisan's *Morountodun*  
and *No More the Wasted Breed***

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**ABSTRACT**

Femi Osofisan's plays have attracted diverse interpretations from scholars and critics across the world owing to his commitment to contemporary social realities. When most scholars and critics engage in critical exegeses of Osofisan's plays, they posit that he champions the cause of the underclass urging them to revolt against a decadent social order that oppresses them. While this kind of Marxist dialectic interpretation may have been suitable over the years, in the 21<sup>st</sup> century it presents a peripheral understanding of the rich potential of Osofisan's dramatic engagement. This is due in part to deconstruction which lays bare a literary text divesting it of any hitherto meanings which tend to diminish its creative and aesthetic possibilities. My interpretation of the two plays selected for this essay prescribes a new perspective different from the emblem of Marxist dialectics. The new perspective here is the Hegelian dialectics which emphasizes the unity of opposite. Various interpreted through the *Thesis*, *Antithesis* and *Synthesis* triad, the Hegelian dialectics upholds a platform where opposites continually find relevance in the

existence of their counterparts. Although we recognize Osofisan's commitment to the problems of the society with special emphasis to class stratification, I submit that his engagement with social interplay reveals a compulsory relationship between the various opposites that constitute a society. In this paper, I examine how opposites that populate the two plays share an inevitable unity along the distinctive lines of Hegelian dialectics.

## **Introduction**

Unity of Opposites is a dialectical principle which was first propounded by Lenin but developed and nourished by Heraclitus of Ephesus in (ca.353-475 BC). The principle states that the value of every phenomenon, whether idealistic or materialistic is inevitably determined by its opposite. As a dialectical category, the principle has permeated various academic disciplines from arts to social sciences and even in the pure sciences. It is usually used to describe the inevitable occurrence of opposites and their reciprocal/complementary relationship. It can be argued that the analysis of any concept or phenomenon that does not take into account the complex matrix of opposites and their unity will ultimately be partial, one sided and lacking in essence. For example, attraction cannot exist without repulsion, justice cannot exist without injustice, light cannot exist without darkness and the rich cannot exist without the poor. These are all opposites but the existence of one validates or co-substantiates the other so that one existence is rooted in the existence of its opposite number. Hegel substantiates the above view regarding the relationship between attraction and repulsion as two opposite entities:

Both repulsion and attraction are in the first place distinct from each other, the former as the reality of the ones, the latter as their posited ideality. The relation of attraction to repulsion is such that the former has the latter for presupposition. Repulsion provide

the material for attraction....attraction is inseparable from repulsion. (173)

William Blake, the famous English poet validates the unity of opposite in his poem *The Marriage of Heaven and Hell* (1790) when he asserts that “without contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence”. (272) In an article posted on the internet, Jeff Robbins argues that Blake’s idea of the unity of opposites and its actualities is embedded in religion. According to Jeff Robbins:

In Blake’s vision of religion, there is innocence and also experience,  
good and also evil, reason and also energy, and God as well as the devil.  
Religion is that which incorporates into a unity while maintaining the  
distinctiveness of each particular. Religion is a marriage between Heaven  
and Hell, a marriage like any other marriage, is not without strife.

As Robbins observes above, religion in whatever guise it is observed presents man with two opposite spiritual realities, the consistency of God and the recalcitrance of the devil, with the former representing good and the later representing bad. However, there is a sense in which we can say that both good and bad share a necessary connection without which one of the extremes will lack substance. For good to be good, there must be bad and for bad to be appreciated, there must be good so that both extremes share a relationship that is close knit and reciprocal. Particularly, Blake’s idea of religion and its distinctiveness in terms of heaven and hell can easily be attributed to the Christian religion which offers two alternatives for adherents, heaven for those who avail themselves of good works and hell for those who are immersed in evil deeds. However, the title of his famous poem, *The Marriage of Heaven and Hell* (1870) conveys an apparent inevitable relationship between heaven and hell. The use of the word “marriage” indicates that the two platforms, although opposed to each other are intertwined in a kind of

conjugal union where the existence of one gives its opposite number relevance and importance. The effort of those who are aspiring to go to heaven is intensified by their fear of going to hell with all its attendant pain and horror. Although no one deliberately decides to go to hell, men by their actions repudiate the self-denying conditions needed to go to heaven and therefore unconsciously embrace the unrestrained life and excessive indulgences which guarantee unhindered journey to hell. Furthermore, the notion of heaven and hell is illuminated by the belief that there is an unseen power with overwhelming authority that controls heaven. Every positive force is attributed to this power both terrestrial and extraterrestrial and those who adhere to the geomancy of the Christian religion refer to this power as God. This is in direct opposition to another unseen power that controls everything negative whose ultimate abode is hell fire, a place of anguish and eternal punishment. In this way, two opposites are created and a complimentary relationship is shared. The Bible, Christian religion compass, elucidates the relationship between God and devil and their attributes are outlined in the daily existence of humanity. While God needs the devil to tempt those who profess heaven in order to be assured of their diligence and commitment, the devil needs those who profess heaven in order to continually dissuade them from their chosen faith and strengthen his daily, marauding resolve among humanity.

Metaphorically, besides representing two extremes and underlining the union of opposites, heaven and hell have also come to symbolize reward and punishment, planting and harvesting, a good experience and a bad experience. This can include the totality of man's existence divided into a duality which must co-exist and which provides the lubrication for humanity's indulgences. Although Blake's idea of religion is easily understood with reference to the Christian religion, there are also other forms of religion across the world where the

understanding of heaven and hell is represented by reward and punishment. Those who practice traditional religion especially in Africa, Asia and some parts of the Caribbean do not recognize the existence of heaven and hell. Overall, the understanding of heaven and hell in relation to religion is constantly revised and appreciated from one region to another although this variance of practice does not diminish Blake's presentation of two opposites, heaven and hell.

## **BACKGROUND TO THE STUDY**

The conception of opposites and their unity is strongly rooted in the Greek mythology where playwrights such as Sophocles, Euripides and Aeschylus have all exercised their creative prerogatives. Opposites and their unity can also be located in the ancient Egyptian historical developments and the fundamental principles of Yoruba metaphysics. I am more concerned in this paper with Yoruba metaphysics because it supplies a plethora of pantheons with contrary and reciprocal suppositions, and again because Femi Osofisan, the playwright whose plays I interrogate in this essay draws his artistic idiosyncrasies from it. Muyiwa Awodiya, a major scholar of Osofisan's dramaturgy is of the view that:

a reading of Osofisan's works readily shows that he has his roots in Yoruba culture as is evident in his utilization of Yoruba concepts and materials. The Yoruba world-view as reflected in the various Yoruba myths underlies the structure of Osofisan's plays and animates the characters. (35)

This perhaps explains Osofisan's frequent rehabilitation of these pantheons, recreation of myth and revalorization of history in his artistic creations using them to address contemporary social

issues. According to Sandra Richards in *Ancient Songs Set Ablaze* (1996) “much of Osofisan’s dramaturgy is firmly grounded in Yoruba epistemology.” (vii) Commenting on the numerous contraries and contradictions within the Yoruba metaphysics which writers like Osofisan have illuminated in their works, Derek Wright observes that:

If Yoruba religious beliefs and mythology appear to be riddled with contradictions, it is partly because Yorubaland in southwest Nigeria is not a cultural unity, with doctrinal uniformity or religious orthodoxy, but a region comprising a collection of cult practices, with many local variations, loosely organized around the Ifa oracle. (7)

To a great extent, we can say that Osofisan has manipulated elements of Yoruba cosmogony as an aspect of indigenous African culture to show the inherent unities that populate our world. This can provide an inquest into other indigenous African culture like the Igbo of South East Nigeria and the Hausa/Fulani of Northern Nigeria.

In the discipline of arts and humanities, Wilhelm Frederic Hegel appears to be the leading proponent of the unity of opposite principle which he popularized through his dialectic method and which has a close affinity with the Marxist dialectics. Hegel’s unity of opposite has variously been explained through the thesis, anti-thesis and synthesis triadic method. It is this iconic explanatory method that has to a great extent popularized Hegel’s dialectic more than any of his many ideological postulations. The difference between Hegelian dialectics and Marxist dialectics is that while Marxist dialectics is confined to class dichotomy and the overthrow of a capitalist class by the underclass, the Hegelian dialectics cuts across various disciplines where it emphasizes the inevitable and reciprocal relationship between contraries of various complexions. Hegel has illustrated the principle of the unity of opposites through concepts such as Finite and

Infinite, Force and Matter, Identity and Difference, Positive and Negative, Form and Content, Chance and Necessity, Abstract and Concrete, Cause and Effect. Concerning drama, Hegel remarks that:

dramatic action...is not confined to the simple and undisturbed execution of a definite purpose, but depends throughout on conditions of collision, human passion and characters, and leads therefore to actions and reactions which in their turn call for some further resolution of conflict and disruption (88).

It is the dialogic provisions of drama and its practical interrogation with contemporary socio-political reality that have informed Osofisan's choice of the genre as his forte.

As a playwright, he draws his ideological convictions of the unity of opposites from the Yoruba metaphysics where according to Derek Wright:

Yoruba metaphysics, it has been noticed is famous for its warring complementary dualities and has a special capacity for making extremes generate their opposites with the design of containing conflict and maintaining harmony through balance and release instead of by repression.

This spirit of complementarity is forcefully expressed by the egungun in which the cultic and the festive, the sacred and satiric co-exist. (23)

This unity of opposite principle runs through Osofisan's dramaturgic construct at different levels of his artistic predilections. The relationship between Esu, the trickster god of confusion and disorder and Orunmila god of wisdom and divinity and the inevitable occurrence of their images on the Opon Ifa prognostic tray of divination where they complement each other is a perfect example of the unity of opposites. Thus, the Yoruba metaphysics conceives the universe as a spot where conflicting and contending energies are perceptually intertwined. This conjoining of opposites enhances Osofisan's take-off point in his dramatic engagements so that the unity of

opposites becomes a motif in his quest in addressing social issues. Osofisan observes that “indeed, sorrow and sufferings have always been a primordial presence in the shrine of art, like Esu and Orunmila on the Opon Ifa divination tray”. (12). According to Derek Wright again, “Orunmila and Esu are not contradictory but complementary forces, containing their opposites within themselves”. (10)

### **RECIPROCAL ALIGNMENTS IN *MOROUNTODUN***

*Morountodun* occurs as a piece of literary master class riding at the back of history and myth. The historical substratum of the play draws on the Agbekoya uprising that took place in parts of Yoruba land in the Western part of Nigeria from 1968 to 1969. As the text itself points out, “that year...ordinary farmers, in West of the country rose up and confronted the state...illiterate farmers whom we had all along thought to be docile, peace-loving, if not even stupid, suddenly took to arms and began to fight against the government”. (6) This singular historical episode provides Osofisan a suitable platform to mirror contemporary social issues and demonstrate that opposites indeed share a reciprocal relationship. Although the fictional recreation of that incident in *Morountodun* emphasizes the social lopsidedness in terms of economic distribution between the farmers and the government of the day, it does however highlight the eternal movement from peace to chaos and back again to the maintenance of a stable social structure. Among other things, the farmers were protesting against indiscriminate tax by the government, bribes by government officials, and deplorable conditions of the roads which made movement from the farm to the market extremely difficult. The farmers were not seeking the total abolition of the rich and government agencies, rather their efforts were geared towards the entronement of structures that will guarantee the continual and mutual relationship between them, realizing that



the two classes cannot do without each other. The relationship as portrayed in the historical account of that event reveals that the poor and the rich, two opposites, share a complimentary relationship, an inevitable unity. The upholding element of this relationship is the farm products which the farmers produce and require the patronage of the rich for their material profit and existence. The rich class, although seem to have an all sufficient demeanor, require the farm products produced by the farmers for their own consumption and existence. The government requires the taxes paid by the farmers to provide and maintain social amenities. The farmers require a functional road and other amenities for their own existence. In this way, the two opposite classes share a reciprocal relationship so that each class requires the existence of the other for progress and advancement and it is in this that their unity is rooted. The tension created by the conflict between the farmers and the rich class suggests that balance can never be permanent and this relationship requires conflict as its lubricating factor for upward development of the society. This event clearly portrays Osofisan's commitment to contemporary social issues and underlines the timelessness of his art. In every modern society, the poor and the rich must co-exist because the two opposite classes require each other for relevance. It is the fluid offered by this class unity that Osofisan's play attempts to recreate. Every social fabric is built on a structure of complementarities irrespective of the tensions arising from vices, imbalance and instability.

There is a sense in which we can say that history and myth arrive at a dramatic confluence where they flow into each other and serve the playwright's artistic purpose by way of demonstrating the unity of opposites. In the play proper, Osofisan brings the myth of Moremi to contemporary reality by using Titubi, the ebullient daughter of Alhaja Kubirat to disrupt the play which sought to lampoon the avaricious tendencies of the ruling class:

TITUBI: Nobody will watch any show tonight. Either we stop it all,  
or we burn the place down. But nobody is going to watch anything  
here tonight. We'll all wait for the police. (8)

Like Moremi, Titubi is initially minded and motivated by a selfless resolve to save her class from ridicule by the farmers. But in order to do this, she has to embrace her class opposite to unravel their invincibility and mystery. To understand and appreciate Titubi's resolve in her vicarious mission, the playwright casts her in the mode of the Mythical Moremi the wife of Oranmiyan, the Ooni of Ife. As the mythical account has it, the people of Ife were bruised and battered by the people of Igbo and for many years, Ife people were under the awe and hegemony of the invading and marauding Igbos. Moremi, the head wife of Oranmiyan and by her position, a member of the bourgeois decides to save her people by allowing herself to be captured by the Igbos. The conflict situation between the people of Ife and the Igbos is graphically captured by Edde Iji:

The Ifes could not withstand the Igbos because the former thought that they had incurred the anger of their gods rendering them easily susceptible to plunder by their enemies. All the Ifes' attempts to propitiate and appeal to their gods to rescue them proved futile. Fired with zeal and patriotism, Moremi undertook to do all she could to liberate her race from such political rather than religio-mystical incubi. (426)

Her reason for this deadly mission is to uncover the secret of the Igbo's invincibility and save her people. This she does successfully as she allows herself to be captured. While in the custody of the Igbos, she learns of their secret and escapes to inform her people, and through this knowledge, the people of Ife defeated the Igbos and were free from their hegemony. In this account, the unity of opposite thrust hinges on the mingling of the two opposite and warring people of Ife and Igbo. However, the mythical Moremi, having watched her people suffer so much under Igbo plundering tendencies, realizes that for her people to be free, she has to embrace their opposite number. Moremi's capture and eventually detention by the Igbos marked

the uniting point between the two opposite, warring camps. Without this unity, there apparently would have been no end to the sufferings and killings of the people of Ife. In this way, there is a sense in which two opposites must unite for progress and advancement. In recreating this mythical episode, Osofisan uses Titubi and casts her in the mode of Moremi. Titubi's initial resolve is to infiltrate the camp of the peasants and like Moremi, discover the secret of their invincibility.

However, in the hands of the playwright, Titubi is radicalized as she abandons her initial espionage mission. Like Moremi, she allows herself to be captured by the warring farmers but unlike Moremi, she jettisons her class ideals and abandons her initial ideological convictions. This character transition where Titubi moves from one class to the other allows Osofisan to present an omnipresent view of the social conditions as they affect both opposite classes.

TITUBI: That was when I began to ask questions. Questions. I saw myself  
growing up, knowing no such sufferings as these. With always so much  
to eat, even servants feed their dogs...yet here, farmers cannot eat their  
own products, for they need the money from the market. They tend the  
yams but dare not taste...(66)

While in the custody of the farmers, she realizes their plight, experiences their problems firsthand and promptly identifies with them. Instead of saving her class, she becomes a member of the protesting farmers and even becomes their nurse. Here again, as in the myth of Moremi, two opposites are inevitably united. Titubi, our contemporary Moremi, realizes that the only way to stop the farmer's revolt is to infiltrate their camp and discover the secret of their power. This synthesis of opposites therefore becomes a recurring factor in Osofisan's hands whether in the mythical account of Moremi or its recreation with Titubi in the play proper. The difference in the unity of opposite in both accounts is that while Moremi succeeds in her espionage mission, Titubi abandons her initial motives and identifies with her class opposite. This buttresses the

argument that when opposites unite, they are capable of generating multiple and diverse outcomes.

Furthermore, the two characters, Alhaja Kubirat and the police superintendent Salami, by their positions in the society belong to two different classes, the bourgeois and the proletariat. Alhaja Kubirat is the president of the influential Market Women's Association while the police superintendent Salami is a civil servant, a salary earner sworn by the call of his duty to protect the state and its functionaries. However, the two characters representing two opposite classes of contrasting qualities, like Orunmila and Esu, find a uniting and complementary point in the socio-economic spectrum of their contemporary society. While Alhaja Kubirat's merchandize and commerce furnishes the economy which is used by the government to sustain the police force, the police officer, Salami while performing his civic responsibilities protects Alhaja and her class. This socio-economic platform, like the Opon-Ifa prognostic divination tray which accommodates *Orunmila* and *Esu*, therefore presents a synthesizing dais where the two opposite classes unite and complement each other. Viewing this scenario carefully, it is clear that every social fabric is lubricated and sustained by the inevitable interaction of opposites. The conflicts that occasionally arise between them and the attendant revolts and protests by the members of the underclass are always short term and geared to periodically oil the machinery of that inevitable and reciprocal relationship. To appreciate the above scenario, one may ponder the possibility of Alhaja and her class existing without the dedicated existence of the police force. Or conversely, a police force that is not paid and maintained by the state that enjoy enormous patronage from the rich class in the form of taxes and heavy capitalist investments. In this case, Osofisan delineates opposites in terms of their mutually complementary outlay to each other, thus using opposites to achieve his dramatic purpose.

## **THE SUPERNATURAL REALM VERSUS THE PHYSICAL REALM IN *NO MORE THE WASTED BREED***

Femi Osofisan belongs to a list of playwrights who have explored the supernatural realms of existence in order to demonstrate how they affect the realms of the physical. His works convey an esoteric resonance of supernatural cum physical realignments and how both realms of existence are intertwined while straddling each other. Both realms of existence, the supernatural and the physical have provided the spine of many literary works where writers investigate how both realms influence each other. Their juxtaposition is also done in a way to demonstrate that the realities of the physical realm are first determined in the supernatural realm. In this way, the supernatural realm is considered superior to the physical realm although both require each other for relevance. The understanding of chthonic realms and their essentialities vary from region to region across the world. In this way, various critics and scholars align their interpretation and recreation of the realms of existence according to their own regional and cosmological provisions. Wole Soyinka rightly remarks that “for the Yoruba, the gods are the final measure of eternity, as humans are of earthly transience” (143). Osofisan is a Yoruba and the consciousness of the relationship between one area of existence and the other as pointed out by Soyinka is not lost on him. This is demonstrated in his plays where he appropriates gods and deities to show their inevitable relationship with the living.

Wole Soyinka, in providing an insight into the Yoruba metaphysics and how the supernatural world intersects with the physical realm argues that:

The Yoruba does not fail to distinguish between himself and the deities, between himself and the ancestors, between the unborn and his reality, or discard his awareness of the essential gulf that lies between one

area of existence and another. This gulf is what must be constantly diminished by the sacrifices, the rituals, the ceremonies of appeasement to those cosmic powers which lie guardian to the gulf. (144)

In the Yoruba world view, the gulf between the supernatural realms and physical realms of existence is constantly lubricated and maintained through sacrifices, rituals and diverse cultural practices to appease chthonic gods. This idea co-opts Awodiya's remark that "in Yoruba belief, the living, the dead, and the unborn co-exist and interact freely in a continuum." (36) The failure to periodically carry out these sacrifices always has tragic consequences for humans. This state of affairs is symbolically dramatized by Osofisan in *No More The Wasted Breed*.

The play enacts a confrontation between the supernatural realm and the physical realm and portrays the relationship between humans and gods, how the failure of humans to carry out sacrifices for Elesu goddess of the inland waters results in cataclysmic consequences. Idealistically, it does show that the opposite realms of existence can unite where they share a reciprocal and complementary relationship.

The play was originally written as a response to Wole Soyinka's *The Strong Breed*. In writing the play, Osofisan was responding to Soyinka's dramatization of death through human sacrifice and ritual as a symbolic ethos to maintain the spiritual continuum between the living and the dead. In *No More The Wasted Breed*, Osofisan, although adopts a class approach to his own dramatization of events, he also pursues his unity of opposite objectives by conflating two opposites and creating a platform for their unity. The class tension is initially raised in the play when Elusu, wife of Olokun, god of the inland waters decides to punish the people of Egure community because they did not offer sacrifice to her for twenty-five years.

ELUSU: And more! You should see their farmlands, which I have turned to

swamp. Roots of their precious crops, I held so tight in my embrace,  
till they rotted away. I am a terrible goddess of vengeance. (88)

Thus, the people's lack of annual propitiation to the goddess of the water creates hardship in the land because the fishes die, and there is a plague that is also killing young people. In response to the tragedy in the land, Biokun consults Togun, the priest of Olokun who reveals that Biokun is a carrier, one who has been chosen by the gods to die vicariously in order to save the entire community. This revelation by Togun draws an instant protest from Saluga his friend who queries why the carrier must come from the underclass and not from the rich class.

SALUGA: Yes, except that you have mesmerized him with your fairy tale.

Tell me, why is it always us who give our lives? Why is it always the poor who are called to sacrifice? Why is it always the wretched, never a wealthy man, never the son of a king, who is suddenly discovered to bear the mark of destiny at difficult moments, and pushed on to fulfil himself in suicidal tasks? Why?

This protest and query from Saluga initiates an instant confrontation between two opposite realms of existence, the gods on one hand and humans on another hand. As Elesu and Olokun, god and goddess of the sea appear, they confront Biokun and Saluga. Saluga states his case vehemently and insists that the gods have been unfair to the humans. Irked by this apparent impudence, Elesu, the goddess of the sea strikes Saluga dead. Olokun, the god of the sea asserts his supremacy and authority over his wife by banishing her into the sea and divesting her of every supernatural power. He takes this action because he is sympathetic with humans given the misery and suffering they have gone through. The point of unity occurs when Olokun raises Saluga from the dead, restores the land and frees humans from all ailments before returning to

the sea. Thus there is a juxtaposition of two opposite entities, humans and gods and it is revealed in this relationship that there is a measure of reciprocity and complementarities between the realm of the supernatural and the realm of the physical as humans and gods locate their complementary beings. There is a sense in which according to Sandra Richards, “a supernatural world intersects with the human realm at a point of individual and collective crisis”. (17)

Although, some interpretations of this encounter between humans and gods have been done from a Marxist perspective where humans query the rationale and justification of the carrier ritual which must be located and chosen among the poor where as the rich industrialists are the ones who pollute the waters, a Hegelian dialectics perspective reveals that humans and gods, like “attraction and repulsion” are inexorably intertwined for upward and forward progress of mankind. The supernatural is depicted to possess the ability to inflict misery in the life of man as Shakespeare remarks that “as flies to wanton boys are we to the gods, they kill us for their sport”. (45)

In *No More The Wasted Breed*, the gods in the play violate the tranquil existence of the living through manipulation of terrestrial and extra-terrestrial elements, through thunder and lightning, through sickness and death, through poverty and general misery, in fact, through a total dislocation of cosmic harmony all done to attract the attention of the offending humans. Elusu makes this point in the play that “human beings only learn from suffering”. (91)

The dialogue between Olokun and his wife Elusu at the beginning of the play paints a graphic picture of the misery and misfortune that confront the people. From the exchange, it is obvious that while Elusu is indifferent to the plight of humans and their misery, Olokun is well aware of these sufferings and sympathize with humans. It is Olokun’s intervention that ensures change from misery to peace and it is also his intervention that saves the people from the anger and wrath of the goddess of the sea Elusu. Most critics have argued that by investing Olokun with



such attributes like love and sympathy and by making him an agent of transformation, Osofisan betrays a patriarchal prejudice and revives the perennial gender conflict between feminine effete and male machismo. This contrasts sharply with the situation in *Morountodun* where a female, Titubi is at the forefront of the change vanguard. This could be because the events of *Morountodun* are a modern recreation of a mythical event that took place in Yorubaland, West of Nigeria. Olokun's supremacy over his wife Elusu toes the line of male dominance which can be found even in the physical realm. By creating a male dominated supernatural world, Osofisan surreptitiously validates Ngozi Udenwe's assertion that "Most Nigerian male writers have been accused of marginalizing and suppressing women in their work" (199). Although Udenwe's position embraces feminist consciousness, the inevitable union of male and female in creation, irrespective of which party is dominant, buttresses the eternal unity that exists between opposites.

## **CONCLUSION**

It is evident that majority of Osofisan's plays are thematically structured to portray the infinite struggle between opposites especially in relation to class. Although Osofisan's plays have been variously interpreted through a Marxist dialectic lens, he has on several occasions denied that Marxist or revolutionary appellation. This view echoes Muyiwa Awodiya's submission that "Osofisan shuns dogma and ideological labeling. Whenever he is asked to define his ideology, he is always evasive because according to him all the labels have been abused and misused particularly in Nigerian context where these ideologies have several misconceptions." (37) The above response by Osofisan therefore validates the interpretation of his plays from many other perspectives, the Hegelian dialectic one of them as I have done in this paper. I have demonstrated that the social fabric is inevitably constituted by opposites that cannot do without each other as

exemplified in *Morountodun*. Also one can profitably argue that extreme of opposite such as the realms of the supernatural and the realms of the physical share a reciprocal relationship where they complement each other as evident in *No More The Wasted Breed*. In this way, there exists a nexus between humans and gods which symbolically upholds the continual existence of each other.

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