

HORRORS OF WAR: A COMPARATIVE STUDY OF EBEOGU'S MADMAJOR AND CLERK'S *THE CASUALTIES*

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Abstract

In all ages, literature has always mirrored society and African literature arises from the mirror of African community and African historical experiences. If one, therefore, agrees that literary creativity derives its impetus from the existence of conceptual system in the society, a trend that conditions the literary mode to which a writer submits, one will quickly realize why literary writers constantly resurrect in their literary creations, perpetual upheavals and tensions in the past which our visual and emotional memories still retain. Suffice it to say that such tensions and upheavals often found outlets through brutality, political turbulence and war which threaten peace, social stability and man's coexistence. Consequently, this paper, which intentionally draws from the genres of poetry and drama, revolves around a critical examination of how the creative artists in these genres, the poet and the dramatist use literature to criticize and condemn wars, tensions and socio-political problems in Nigeria, in particular and the world in general, thereby calling for social change and reform. Through critical analysis, the paper further portrays how political upheavals put in place by the Nigerian/Biafran civil war destroyed lives, properties and other socio-economic installations in the country. A significant revelation of this study is the indictment of the political elites who make merchandize of wars by corruptly enriching themselves through international negotiations rather than advocating for a cease fire.

Keywords: Civil war, Casualties, African literature, Political tensions, Human carnage.

Introduction

The Nigerian civil war, fought between July 1967 and January 1970, brought untold suffering and hardship to the Biafran soldiers and civil population. Fought about fifth one years ago, the destructive effects of the war which lasted for about three years still echo as its traumatic experiences still live with every Igbo to date. The war saw Igboland shelled and bombed as human carnage which littered every nook and cranny became serious eye sores. As the war spread to cities and towns, the civilians were evacuated to the villages. In fact, it is an understatement to say that in an attempt to ensure speedy exits, children were either abandoned or lost completely during hasty

movements. Movement of property and other personal belongings were unthinkable.

Nevertheless, the question which still remains unanswered is: was it the military coup of 1966 led by Chukwuma Kaduna Nzeogwu or Lt. Col. Ojukwu's refusal to recognize Lt. Col. Yakubu Gowon, the then Army Chief of Staff, as Supreme Commander that caused the war that claimed about two million Easterners or not? As far as this discourse is concerned, the answer seems to be in the negative. This assertion is made on the understanding that there has been in existence, tribal animosity against the Igbo even before the attainment

of independence in 1960, owing to what the Hausa called Igbo domination. According to St. George, there has been “a whispering campaign against the Ibos (sic)”. For instance, “in 1954, the Sardauna of Sokoto was reported in *The Daily Times* to have said, “When the British leave, we shall sweep the Ibos(sic) into the sea” (4). George equally commends the “Biafran nation in their brave stand against annihilation” (5).

Indeed, tribal animosity and ethnic distrust, though not the immediate cause of the civil war, are its precursors, for these played significant roles in precipitating the rise for ethnic cleansing and massacre of the people of Eastern origin, especially the Igbo. The real cause of the war is the Chukwuma Kaduna Nzeogwu’s led military coup of January 15, 1966 in which the Prime Minister, Alhaji Tafawa Belewa and Sardauna of Sokoto, Sir Ahmadu Bello, the Northern Premier, all of Northern origin were killed, among others. The executors of the coup d’etat were celebrated in their courage to overthrow a corrupt civilian government. Owing to the fact that no notable Igbo politician was killed in the exercise, it was subsequently tagged “Igbo coup”. In the light of this, an organized plan to attack and eliminate the Easterners in what is today known as “pogrom” was vigorously pursued. Achebe reports it thus:

There seemed to be a lust for revenge which meant an excuse for Nigerians to take out their resentment on the Igbos (sic) who led the nation in virtually every sector – politics, education, commerce and the arts (66 - 67).

Consequently, the counter coup of July, 1966 was not only to keep the Igbo in check, but to effectively redress this situation.

Commenting on the genocide and massacre of the Igbo in 1966 that

culminated in the horrifying war of defense, St. George discloses thus:

It was said that the massacre of the Eastern civilian and other ranks of the Eastern origin in the army which followed at the end of July was the inevitable and spontaneous reaction of the North to this undercover attempt at Ibo (sic) domination of the whole country (13).

Corroborating the foregoing, H.G. Hanbury also avers that the Hausa were determined to annihilate the Igbo from the face of the earth. He therefore, asserts that “...the Hausas (sic) who had apparently been determined to fight to the last... (reserved) themselves for the final massacre, which would exterminate the Ibos (sic) forever” (46). The result of this was the insensitive blood-bath which claimed over two million lives of the Easterners.

Review of Scholarship

Over the years, wars have aroused literary consciousness all over the world. This is particularly so as a result of its devastating and destructive effects on human lives, visions, and property, which create an atmosphere of helplessness and hopelessness. In Nigeria, wars or civil conflicts have continued to result in overwhelming outpour of literary output as a way of raising consciousness on the negative impact of war on humanity. Apparently, the Nigerian-Biafran civil war has aroused some literary consciousness which tend to retell and relive the war experiences in various literary creativities. The civil war literature emerged in two different forms, fictional and non-fictional writings which cut across the three literary genres: prose, drama and poetry. Prose narrative seems to have benefited much more than drama and poetry, for a plethora of the civil war literary creativities are of the prose genre.

Perhaps, the earliest fictionalized account of the war experience is Mezi's *Behind the Rising Sun* (1971). Others are Chinua Achebe's *Girls at War* (1972), Cyprian Ekwensi's *Survive the Peace* (1976), Kalu Uka's *Colonel Ben Brim* (1978). A recent fictional narrative on the civil war experience is Chimamanda Adichie's *Half of a Yellow Sun* (2006). While the fictional cannons revolutionized the Nigerian-Biafran civil war to the appreciation of the teeming readers, the non-fictional civil war writings which aimed at documenting and interpreting the civil war history from the perspectives of biographies, autobiographies, journals, memoirs, claims and counter claims seemed to open fresh wounds as their publications usually spark off serious controversies. Among such non-fictional war literature are Elechi Amadi's *Sunset on Biafra* (1973), Eddie Iroh's *Forty-eight Guns for the General* (1976). Fola Oyewole's *Reluctant Rebel* (1977), Eddie Iroh's *Toad of War* (1979), Olusegun Obasanjo's *My Command: An Account of the Nigerian Civil War 1967 – 1970* (1980), Achuzie's *Requiem Biafra* (1980), Alexander A. Maduebo's *The Nigerian Revolution and the Biafran War* (1980), Gbulie's *Nigeria's Five Majors: Coup D'etat of 15th January 1966 First Inside Account* (1981) Adewale Ademoyega's *Why We Strck: The Story of the First Nigerian Coup* (1981), A.M. Mainasara's *The Five Majors: Why We Struck* (1982), Benard Okogwu's *No Place to Hide* (1985), Rose Adaure's *Withstand the Storm: War Memoris of a Housewife* (1986), Obasanjo's *Nzeogwu: An Intimate Portrait of Major Chukwuma Kaduna Nzeogwu* (1982), Jeremiah Essien's *In the Shadow of Death* (1989), Chukwuemeka Odumegwu Ojukwu's *Because I was Involved* (1989), Emefiena Ezeani's *In Biafra Africa Died* (2011), among others.

Naturally, the genres of drama and poetry also benefited from the emerging civil war literature like the genre of prose. We, therefore, have such plays arising from the civil war as James Ene Henshaw's *Enough is Enough* (1976), Elechi Amadi's *The Road to Ibadan* (1977), Afam Ebeogu's *Madmajor* (1979), Chris Nwamuo's *The Prisoner* (1985), Catherine Acholonu's *Into the Heart of Biafra* (1985), etc. Poetry also has its own harvest of experiences and war cries and successfully relived the physical and emotional traumas of the war in poetic pages. A number of literary artists immortalized the Nigeria – Biafran war in heart – rending poems. One can easily exemplify these with such Achebe's poems (from his collection, *Beware Soul Brothers and Other Poems*) as "The First Shot" and "Air Raid", Saro-Wiwa's poem (from *Songs in Time of War*) as "Near the Front", "Voices", "Corpses Have Crown", "Epitaph of Biafra", "Were You There", "Ogale- An Evacuated Town", "The Escape", etc. From Pol Ndu's *Songs for Seers*, we have "Evacuation", "Troy" and "Biafra Revisited" and others. Mam-man Vasta's edited *Voices From the Trench*, a collection of war poetry written by himself and other affected soldiers as, P.O. Atuu, Olu Akinyode and others contain such poems as "Extracts from there was War", "Advances to contact", "Soldiers story", "Sacrificial Lambs", and from Domcat Bali's *War Cries* such poems as "The Observer Team", Organization of Freedom Fighters", among others are notable. (See Nwachukwu – Agbada, 2011). Finally, in Clark's *The Casualties*, we have such war poems as "The Casualties", which is one of the concerns of this paper. Others are "July Wake," "Dirge", "Benin Sacrifice", etc which vividly depict the war experiences and losses.

Synopsis of *Madmajor* and *The Casualties*

Ebeogu's *Madmajor* is written in an attempt to recreate a historical atmosphere and experiences of the Biafrans during the Nigerian/Biafran civil war of 1967 – 1970 that claimed over two million lives of Biafrans. The play graphically portrays, in varying degrees, the traumatic experiences and harrowing conditions that the Biafrans passed through during the war. *Madmajor* captures the true nature of war situation both in dialogue and scenery. Indeed, Ebeogu's *Madmajor* depicts a vivid portraiture of various dimensions of real war theatre.

Invariably, the immediacy of the sudden scampering of the civilian population from one village to the other as towns are bombarded, shelled and captured by the marauding Nigerian soldiers are not only revealing but evident in the play. The occasional discussion of war situation by *Madmajor* and Corporal Gilbert who map out new strategies on how to ambush and overrun the invading Nigerian soldiers, which eventually end in fiasco and terrible devastation, makes the play appear as lively as possible. Furthermore, one witnesses in the play; *Madmajor* and his men regrettably but bitterly discussing their lack of arms and ammunition enough to defend Biafran land or take a frontal attack in a manner reminiscent of a real war situation. Therefore, *Madmajor* is concerned with a graphic depiction of the invasion and occupation of Biafra/Igbo land during the civil war.

Similarly, J.P. Clark's *The Casualties* presents a careful and vivid description of the effects of the civil war on man, social and economic institutions in the society. Addressed to Chinua Achebe, Clark's *The Casualties* is a critical backward glance at the causes and effects of war. To Clark, therefore, war is an ill-wind that blows no one any good. Both the supposed winners and losers/vanquished somehow

suffer degrees of losses, including the "emissaries of rift, the wandering minstrels" (84) who foolishly believe that they are benefiting from the ravages of war. These two war literature indirectly criticize and condemn all manners of war in the society.

Comparative Study of *Madmajor* and *The Casualties*

Ebeogu's *Madmajor* and Clark's *The Casualties* which form the thematic preoccupation of this discourse are dramatic and poetic representations of the Nigeria/Biafran civil war experiences. While *Madmajor* is a dramatic piece, *The Casualties* is a collection of poems. Both literary artifacts are pungent graphic exposition of the evils of war. These artistic "works graphically portray various degrees of human carnage and destructive effects of war, thereby, indirectly criticizing and condemning war in all ramifications because of its adverse effects on man and the social environment. The underlying message in these civil war creative writings touch on a universal problem underpinning war as a phenomenon which threatens peace, stability and man's existence. Portraying the devastating and horrifying effects of war, these works clearly criticize and condemn all manners of war and conflicts. We can further appreciate the message in these works when we realize how wars and conflicts in the twenty-first century have terribly affected world peace, political and economic developments in any country so affected.

Invariably, it becomes imperative to recall that civil unrest and wars have ravaged such African nations as Liberia, Togo, Congo, Somalia, Sudan, Algeria, Libya, Egypt, etc, and the Asian wars such as those of Kuwait, Syria, Yemen and Afghanistan and Kosovo in Europe and other parts of the world which have not

known peace. Literature has vividly followed the incidents of war and conflict, and through documentary exposition warned against its horrors through satire, lampoon and allegories.

The above backdrop in part accounts for why creative writers constantly write about war in their artistic creativities. Put in its proper perspective, Akpuda cites Yuri Bondarev, et al who, in a conversation in relation to war literature, pose a question thus: “Why do we write about the war even today? (127). Responding to this question, Bondarev declares:

I write about it not only because war is the most painful ordeal for humanity, but also because it is exceedingly important to me to see my character in the most difficult situation where most valves are tested (qtd in Akpuda, 127).

Bondarev’s response not only explains the reasons for war literature, but also unravels the telling effects of war on man and established economic institutions. One of the important issues raised in this response is the ability to watch a character react and equally respond to most difficult and challenging situations and the memory of the traumatic and destructive effects of war which continues to reverberate. In any case, the stage enactment and the audio visual aspects of the social responsibility of a dramatist are, perhaps, what differentiates the dramatist from the poet or the novelist.

However, in as much as they respond to, analyze, evaluate and criticize social experiences, injustices and harrowing conditions in their social environments, they perform similar functions. Nevertheless, in the performance of these functions, the playwright seems to stand out much more than his other two counterparts. At least, this

is what Nwahunanya points out in the following lines:

The main difference is the medium through which they operate: the playwright has the added advantage that after writing his analysis of and response to society as a text, he has the opportunity to reutilize his message through stage enactment. Like a preacher on a pulpit, he is able to confront his society (the audience) with its own contradictions (181).

This is, indeed, what differentiates *Madmajor* from *The Casualties* even though both are thematically concerned with the Nigerian-Biafran civil war and its devastating and destructive effects. For instance, the key actors in *Madmajor*, the dramatis personae act as physical individuals as they perform their roles on live stage. Specifying this apparent distinction between drama and poetry on the one hand and drama and novel on the other, Griffith emphasizes that “drama is different from fiction and most poetry in one essential way: it is meant to be performed” (173). Stressing this fact, he further cites Bernard Beckerman’s view in *Dynamics of Drama* where he avers that “a play is a mere skeleton, performance fleshes out the bones” (73). Perhaps, this further accounts for why Ebeogu who personally produced and directed the play at its debut in 1987 corroborates this position when he asserts that “our play attempts to recreate a historical atmosphere [and]... we are glad, for our fictive imagination is anchored in a world of reality, from which no man can ever escape” (vii).

Consequently, this seeming verisimilitude is what comparatively differentiates drama from poetry. Thematically, *Madmajor* is a dramatization

of Biafra's attempt at secession from the then government of Nigeria and resistance of the authority of the government. Actually, the lead character, "*Madmajor*", is not really mad. The name appears to represent what one will call a trait of character for which he is known. True to this, the rank of Major is the most daring, fearless, bold, and courageous enough to undertake any venture. *Madmajor* exudes extra-ordinary bravado in the play to the point of preferring to commit suicide rather than dying in the hands of his enemies, an action, comparable to that of World War II German dictator, Adolf Hitler who took his own life. This is in consonance with the philosophy of ancient warfare when it is believed that a true hero is one who is not captured and killed by his enemies. This rank attracts Ebeogu's special attention that he emphatically declares thus:

"*Madmajor*" as title for the play was probably the result of a brainwave, borne out of the writer's instinctive respect for the Majors in Nigeria military. Remember the impatient, revolutionary-minded, five majors of January 15, 1966? Remember that many of the most daring, calculating officers of Biafra were of the rank of major? We suspect that the rank of major must be the most interesting in the Nigerian military set-up (vi).

Madmajor is determined to defend himself and the Biafran land at all cost. He has no choice. Found in similar circumstance, who would not do likewise? For instance, *Madmajor* lost his parents during the massive extermination of the 1960 in Northern Nigeria. He informs Mrs. Ndichie "You know, of course, that I lost my parents in the pogrom" (82). Therefore, both his name and action do not come by choice. Thus, during systematic

interrogation, he reminds corporal Gilbert of the reason for their action.

I thought that I should rehearse the situation with you once again, using a different approach. There is no doubt at all that you understand why we are fighting... you are fighting because a group of people are bent on dehumanizing you; on denying those basic attributes you possess which make you a human being. And you must resist that attempt to be dehumanized (22).

Ebeogu's *Madmajor* vividly captures war situations, both at the warfront and within the civilian environment. For instance, both *Madmajor* and Corporal Gilbert belong to suicide Battalion, a fearless squad that always undertakes a frontal attack. The onus of protecting the land and defending everyone rests with this squad. Even in times of heavy bombardment and offensive, this squad is expected not to retreat or surrender. This accounts for why a corporal refuses to obey a major's order to retreat because Corporal Gilbert understands the meaning of "Suicide Squad" literally. Thus, despite the fact that the enemy squad attacks, "advancing with Ferret and other armoured cars" (53), the squad "fights spiritedly, refusing to retreat in spite of heavy fire" (53). Instead, the corporal retorts, "no sir! No retreat. This na suicide assignment... how we go retreat? Abi you wan make the enemy reach the airport, or you no sabi say na we be the only people wey fit stop them" (54). There is no doubt that the corporal understands that a suicide squad should never retreat. He believes in the major's earlier word which reminds them that "it is operation life and death" (52). According to Chuka, a Red Cross Worker, the same thing applies to such slogans as "Special Branch, Strike Force, Marine Commando and the rest" (57).

Generally, officers of these units are expected to be gallant and brave.

Unlike *The Casualties* which simply narrates the war experiences, *Madmajor* captures the actions, serious and shocking mood of a real war situation. For instance, in scene five, we notice the usual running and scampering for safety as the war spreads, engulfing the entire Biafran lands. A typical example is Mrs Ndichie and her family who seek assistance from “Madmajor. She narrates before the soldier, the shocking and ugly experiences they have been facing since the beginning of the war:

So, we are stranded. We were in Ani when the town was evacuated. This is the third time we are moving from a settlement, and if you include our escape from the capital city and our home in the village, then it would be the fifth. We have nothing; we know nobody... we need food and shelter (84).

As the war rages and becomes hotter, the Biafran army begins to lose personnel, strength and armament. Madmajor himself even begins to acknowledge the helplessness and hopelessness of their situation. He reports:

I have the responsibility of stopping the enemy at this sector of the war. I have been assured I cannot have reinforcement from force Headquarters, neither of men nor weapons. I am expected to depend entirely on what I capture from the enemy (89).

Indeed, the foregoing observation is the nature of the war, especially after the blockage of the routes of supply of armaments and food. Madmajor further reports thus:

It is suicidal. That is what this brigade is all about. We are not only expected to stop the advance of an enemy contingent stronger than the whole of our army both in armament and number; we are also to use their own arms to defeat them. (90)

This gloomy situation is further compounded by Corporal Gilbert’s revelation below:

Sir, I just dey wonder how we fit do am. We no get up to two hundred soldiers. [He is the highest ranking officer]. The other hundred na recruits wey never sabi proper how to shoot gun, not to say how to fight for front... I no think say we got enough ammunition wey fit withstand the enemy. (76)

In the light of this ugly turn of event, it is no wonder that the Nigerian forces find it very easy to overrun the Biafran army. Before this time, however, 2nd Dibia reports: “The blood which has been shed flows like water. And blood is not water” (3). In the heat and trauma of the war, affection, passion and personal emotions are totally lost. The only thing that now appeals to Madmajor is action. According to him, “I have... been killing people with love and avoiding to be killed... Do you not realize that it is brute strength, raw courage and daredevilry that make me retain my sanity?” (85, 91). Hence, he not only informs Mrs. Ndichie of their personal denial, as soldiers, “we hardly retain knowledge of our former selves in the present circumstances” (81), he also confesses before his former lover, Amaka that, “I cannot afford the luxury of past emotions... I have deaden myself against emotions of nostalgia” (83). As Amaka presses to awaken his dead emotions, he pushes her off and emphatically tells her: “I exert tremendous

control over my emotions... in an assignment like ours, individual love assumes a secondary importance. They are important only as hidden treasures" (86).

In spite of these revelations of the denial of personal satisfaction and pleasure in an attempt to concentrate fully on the war, Madmajor is still confronted with defeatist thoughts on account of lack of military equipment. Therefore, the defeat of the secessionist led by Madmajor should not be a surprise, especially with the disarming report of total vanquish of the people's Army. The report reveals: "A last spirited effort by the secessionist Suicide Brigade to stop the advance of the Liberation Forces ended in disaster for the secessionists" (103) as soldiers of the Liberation Forces converge and take over the secessionist "enclave from all sectors" (103).

Having been overwhelmed by negative turn of events, Madmajor practically commits suicide by shooting "himself through the mouth" (108). Madmajor's suicide marks the end of the war reported to be "one of the bloodiest wars in [this] part of African continent". (104), having claimed over two million lives. As Achebe puts it:

The head count at the end of the war was perhaps three million dead which was approximately 20 percent of the entire population. This high proportion was mostly children. The cost in human lives made it one of the bloodiest civil wars in human history. (127)

Like Ebeogu's *Madmajor*, Clark's *The Casualties* depicts the horrors and devastating effects of the Nigerian-Biafran war. The poet-speaker carefully enumerates and classifies in various degrees, the victims of war. The first category are the dead who may have been gradually forgotten because

of their lack of presence in the physical world of the living. As the poet-speaker opines, the casualties include not only the "wounded" who suffer the bitter agony of slow death referred to as "burial by instalment" (84) but also those not physically affected by the war but suffer from various degrees of psycho-emotional traumas. These also include those who have lost close relations or property and those imprisoned for one political reason or another. Though they may seem not to have known it, those who wantonly instigated the war; that is, those "who started a fire and cannot put it out" (84), perhaps, for personal gains, are also casualties.

Furthermore, the "emissaries of rift" and the "wandering minstrels who beating on the drums of the human heart, draw the world into a dance with rites it does not know", are also casualties. Their propaganda which is referred to as "beating on the drums of human heart" (84), no doubt helped to prolong the war, resulting in the destruction of human lives and property. There are the educated class who should have employed their wealth of knowledge and experiences to end the war through positive negotiations. Instead, they simply canvassed for arms and foreign supports for the execution of the war and massacre of the people.

This group of casualties are comparable to those who hide under the guise of working for the war to do shady businesses and perpetrate further evils. This set of people is exemplified by Ike and Chuka in *Madmajor* who move around with the pass and claim to be in "active service", working for "Research and Production" (RAP) and the "Red Cross". These individuals accuse one another of complicity in fraudulent acts. While Chuka accuses Ike of "smuggling food across the no-man's land [border], and making good gain", Ike accuses Chuka that they "embezzle funds

and steal relief materials meant for refugees” (*Madmajor*, 26-27). True to this accusation, the Red Cross Superintendent, Chixy Uchei, reveals that there is “glaring fact that much of the relief materials meant for dekwashiorkorization and nutritive resuscitation have found their ways into the open market” (68).

Regrettably, while this set of people engage themselves in these fraudulent activities and embezzlement of relief materials meant for the famished and kwashiorkor-stricken children, the affected die in silence. It will be proper to stress this matter by citing fully a case of a kwashiorkor ridden child brought in a basket to the centre of relief distribution for his own ration. The dying lad in the basket is one of the victims of malnutrition caused by the war:

The body in the basket moves slightly, revealing that it still has some life... [the bearer lifts] the famished figure of a boy from the basket to the view of all. Oh, he is living it is true, but he is dead. A dead living being. [A] Look at him proper indicates the prominent ribs. These are skeletons in a grave, the flesh cleaned tidy by termites ... the boy, standing weakly on his feet, and supported by the man, suddenly gives a moan and slumps. The man allows him to fall. The Red Cross superintendent runs to the prostrate figure on the floor, and feels his pulse. He straightens and signs. (*Madmajor* 71-73).

Such practical occurrences not only depict the extent of suffering and the number of deaths of Biafrans during the war, but also the indirect roles of those in “active service” such as those of Chuka and Ike in heightening the death of their own people.

It is, therefore, in this understanding that the poet-speaker concludes that “we are all casualties”, including “the case celebrated for kwashiorkor” (85). For instance, during wars, everyone suffers in one way or another. Taxes are increased, personal belongings are either destroyed or confiscated by force. People are totally displaced and made homeless. The poet-speaker summarizes this situation thus: “the war began, the stay-at-home unsettled by rumours, the looters for office and wares...” (85)

Implication of the Study

One of the importance or implications of this study is that it vividly unravels the reverberating effects of war on man and society. For instance, a war situation is like an ill-wind that blows no one any good. Generally, both the poor and the rich, educated or illiterate, guilty or the innocent are affected in one way or another. The authors under study bring to the fore that some group of people are using the war situation for merchandize to corruptly enrich themselves at the expense of precious lives and property of their fellow citizens. A case in point vividly illustrated in both works, using “Chuka” and “Ike”, on the one hand, and “the emissaries of rift” on the other, is the situation whereby some powers that be in the war-torn countries enter into sharp business transactions of exporting and importing arms and ammunitions as well as other military hardwares in order to enrich themselves rather than negotiating for a cease fire. In other words, for these groups of elites, the war can continue irrespective of the continued human carnage so long as it affords them the opportunity to enrich themselves financially.

In contemporary time, this insight analogically typifies what has been happening in Nigeria since the inception of

the Boko Haram onslaught and even the activities of the so called bandits and kidnappers. For instance, several panels set to investigate the expenditure of funds allocated for the purchase of arms and other military hardwares to fight insurgency in the North-East have continuously revealed a gross misappropriation and diversion of the funds mapped out for this purpose. The consequence, unfortunately, is that Boko Haram insurgency and the emerging activities of the bandits and kidnappers are not only on the increase in the North Eastern part of the country but have also terribly extended to the South East, in spite of the huge allocation of funds annually to check their dastardly activities.

Conclusion

One who carefully follows the trend of this discourse will understand that both

Ebeogu and Clark use *Madmajor* and *The Casualties* not only to systematically reflect the horrors, devastating and destructive effects of war, but also to criticize and condemn all manners of war. For instance, there are evidences of the ravages of war along with its wreckage in any countries of the world that experienced any form of violent conflicts or civil unrest. This is true because all wars have at their wake, lack of means of living and sustenance of life. Wars often engender famine and starvation and slow down economic, social and political developments. Furthermore, the two works indict the political elites who use war situation to corruptly enrich themselves without minding the devastating consequences of their actions on people's lives and property.

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