

Invisibility in Visibility: The Child-Trickster in *Frank Donga versus Baby Landlord* Comedy Skits on YouTube

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Abstract

The advent of social media in digital technology has proved to be a blessing in disguise for many entrepreneurs as it de-emphasised the physical location of markets for dissemination of goods and services, thus exponentially boosting their profit margins. Another set of entrepreneurs who have used social media space to earn substantial incomes are creative minds who have carved niches for themselves by churning out creative contents of various forms of art such as music, short films, prank videos, interviews, comedy skits and the like. These entrepreneurs have been able to get major social media giants like YouTube, Facebook, Twitter, and Instagram to pay them for the engagements their contents attract regularly. Like the Mark-Angel comedy skits on social media, Frank Donga runs a series of comedy skits on YouTube, many episodes of which he features an invisible smart child-like character known as Baby Landlord. This paper examines factors responsible for Baby Landlord's ingenuity and his ascription of power, especially from a Marxist and Foucauldian perspective, using a sample of three episodes of *Frank Donga versus Baby Landlord* comedy skits on YouTube. The research therefore identifies proper education, language of power, and material wealth as precursors of power in societies and this power is also unconsciously bequeathed to children as seen in the invisible character of Baby Landlord in the videos.

Keywords: *Social Media, Children, Comedy Skits, Invisibility, Marxism.*

Introduction

The era of digital technology has brought about accelerated communication and globalisation chiefly through the Internet and social media. This technological evolution has also brought about the transfer of wealth from the material to the digital. The twentieth century opened a new market for virtual transactions of goods and services, communication, rapid transmission of information, and exchange, and a blending of cultures across the globe.

Social media, in particular, has succeeded in creating virtual communities similar to the

real world with its attendant novel ways of human behaviour and civilization, creating a crop of people now known as digital natives (Janschitz & Penker 127). For this group of people, data is life, and as such, many creatives have resorted to creating content on social media, either for the fun of it or as a means of income generation. With the increase in global population and access to mobile devices, there has been an upsurge in the demand for educative and entertaining content on social media especially on applications like Facebook, Twitter, WhatsApp, YouTube, TikTok, LinkedIn, and Instagram. In the shared economy of social media, content creators earn a lot of money by attracting a

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multitude of followers and engagement. Most of the content creators who use these platforms have the unique advantage of exhibiting their contents on a global platform, reaching millions of people online thus effectively influencing multitudes in surreptitiously dynamic popular cultures across the globe.

Generally, video contents trend more easily and are more likely to go viral than audio or written content, even though videos consume more data for downloading or streaming. This is accounted for by its audio-visual appeal, where several channels of communication are employed simultaneously (Mardhatilah et al 2023:94). Popular content creators like Adeola Fayehun (*Keeping it Real*), Rudolph Okonwo (*Dr. Damages Show*), Mark-Angel and company (*Mark-Angel Comedy Show*), Lasisi Elenu, Maryam Apaokagi (Taooma), Frank Donga, Sabinus, Mr. Macaroni, etc. have been able to make lucrative careers out of content creation on social media. They are also termed celebrities in their own rights, almost in the same measure as celebrity musicians, actors, or comedians who are known in the mainstream media, especially in Nigeria. Most of these content creators mirror the reality of physical and virtual media by satirizing actual events or situations. As a result, humor becomes their primary tool for creating content. To buttress this point, Gorham and Christophel, cited in Ogba (2021), state that, “it has also been hypothesized that humor, as an arousal agent, might be directly related to increased attention and thus to increased retention or learning” (Ogba 2021:95). This also means that content creators could be seen as agents of positive change owing to their capacity to produce ‘edutainment’ materials on the internet through the craft. For example, Martin Ogba’s article, “Humour as a Sensitisation in Nigerian Comedy Skits

about COVID-19” discusses the impact of social media skits by popular comedians in creating awareness about Covid-19, thus tremendously helping to stem the tide of the disease in Nigeria, which goes beyond the reach of regular media and government institutions.

The techniques of video content creators vary from recorded videos to recorded and edited videos, to a mish-mash of photos, to music videos, to solo performances of different personas in the mould of Athol Fugard’s *Sizwe Bansi is Dead*, to a group act in the semblance of regular films and many other techniques. What is common among all video content on social media, however, is the audio-visual appeal they render, although, admittedly, there are several unappealing videos as well. The point here is that videos attract the simultaneous attention of multiple senses.

Whereas some video content creators promote obscenity, promiscuity, drug abuse, cyber fraud, and other youthful vices, a number of them still undertake the society-reform responsibility by tailoring their crafts to highlight societal ills as they expose those problems satirically to invoke the desired change. Nigerian writer, Chinua Achebe, in an article “The Novelist as a Teacher,” said “Art is and has always been in the service of man” (Achebe 29). In this regard, Frank Donga, a Nollywood actor, comedian, and content creator on YouTube, ought to be taken seriously as a social justice crusader who uses satire as his major technique. Frank Donga may not be a very popular and rich social media comedian, but his content speaks to the discerning. Frank Donga is a pseudonym that he acquired after his role in his first and most popular Nollywood film, *Idahosa Trials*. His real name is Kunle Idowu. Kunle Idowu had a degree in agricultural science from Olabisi Obalajo University before he ventured

into acting and, subsequently, content creation on YouTube and Instagram. He has acted in at least 21 Nigerian films and was nominated for four major film awards, including the Africa Magic Viewers' Choice Awards for his role in *The Interview* (2015) as well as the Africa Movie Academy Awards for Best Actor in a Leading Role (2018) for his performance in *Hakkunde*. Frank Donga also has a variety of content on social media under different titles, of which *Frank Donga versus Baby Landlord* is one.

The *Frank Donga versus Baby Landlord* episodes are very brief and humorous, but for an audience with discerning eyes, there are lessons about class relations that need to be properly examined. Also, his style of presenting an invisible, child-like witty and smart character makes it all the more worthy of literary discourse. It is in this regard that the researcher deems it necessary to engage Marxism and Michel Foucault's concept of panopticism in the espousal of Frank Donga's comedy skits using a sample of three episodes: *Frank Donga versus Baby Landlord: Prepaid Wahala*; *Frank Donga versus Baby Landlord: Don't Kill Vultures*; and *Frank Donga versus Baby Landlord: Porsche and Peugeot*.

Theoretical Framework

Marxism is a popular utilitarian literary theory. Also known as sociological criticism, Marxism is rooted in the philosophy of the nineteenth-century German sociologist, Karl Heinrich Marx (1818 - 1883) along with that of the social critic, Friedrich Engels (Onoge 471). Generally, Marxism details a plan for changing the world from a place of bigotry, discrimination, and conflict due to class struggle in which wealth and opportunity are accessible to all people (Bressler 162). The underlying notion for all Marxists is that life or material factors determine

consciousness and that life is not determined by consciousness. As such, Marxists assert the primacy of economic production and distribution as being responsible for the evolution of human consciousness and the determination of power. Therefore, there will always be a class conflict between the haves and the have-nots, i.e., the bourgeoisie and the proletariat.

Notable proponents of Marxism, especially as it relates to literature, include Georg Lukács, Antonio Gramsci, Vladimir Lenin, Louis Althusser, Terry Eagleton, Fredric Jameson, Ngugi wa Thiong'o, Ayi Kwei Armah, and Amilcar Cabral. Most of them adhere to the notion of "false consciousness" and "dialectic materialism" in the sense that whatever identity or power one derives is a function of economic production and not human institutions; additionally, the economic means of production within a society (known as the 'base') determine and control all human institutions and ideologies (referred to as the 'superstructure') (Bressler 163; Onoge 471; and Thiong'o 476). Armah, however, notes that the idea of Marxism is more about revolution and communism which predates Karl Marx himself. To Armah, Marxism is a "Western variant of the communist theory" (498). Nonetheless, he also adheres to the egalitarian principles and prospects that nearly all Marxists aspire to achieve.

In this discourse, special attention is given to Georg Lukács' brand of Marxism; popularly known as the reflection theory or sometimes vulgar Marxism. This approach to Marxist literary criticism maintains that a text directly reflects a society's consciousness (Abrams 149; Bressler 164). This line of thought emphasizes the one-way relationship between the base and the superstructure and by extension the direct

relationship between the two major classes in society.

Michel Foucault's idea of Panopticism is encapsulated in his book, *Discipline and Punish: The Birth of the Prison* (1975). Panopticism was coined from the word, panopticon, which is a type of prison where all the cells are visible from the center, particularly if someone in a cell can't know if they are being watched. In his words, Foucault vividly describes the idea from the building thus, ". . . in a peripheric ring, one is totally seen, without ever seeing; in the central tower one sees everything without ever being seen" (Foucault 1995:202). In this scenario, the one who sees from the central tower is ascribed more power and the one who is seen becomes more or less a subject or a pawn. This somewhat correlates with the binaries of the Strong/Weak, Oppressor/Oppressed, High/Low, Powerful/Powerless, or even the Rich/Poor. Foucault's panopticism however de-emphasizes might or coercion of the disadvantaged and further suggests that panopticism is a functional mechanism of power that is light, subtle, and more effective. The concept of the Big Brother Naija/Africa reality TV show, borrowed from George Orwell's *Nineteen Eighty-Four*, proves a fitting analogy for Foucault's panopticism. Here, the big brother is unseen but he sees and hears all the inmates, and by his authority he gets them to do whatever he pleases.

We might pause to ask: what is the relationship between Marxism and/or panopticism and the comedy skits of *Frank Donga versus Baby Landlord*? First, it must be admitted that entertaining content on social media involves a high level of creativity or artistry considering the stiff competition that occurs within social media space. To this end, the art of video content creation ought to be considered a form of

labour. It is in this regard that Chidi Amuta, in concurrence with Marx, contends that an artistic production is a form of labor and that the work of art is an embodiment of cognitions and values which could be deployed in the service of freedom (Amuta 505). One can argue that social media giants like Facebook, Instagram, and WhatsApp (owned by Mark Zuckerberg), YouTube (a subsidiary of Google, owned by Larry Page, Sergey Brin and Sundar Pinchai), and Twitter (formerly owned by Jack Dorsey, now owned by Elon Musk) represent the bourgeoisie while the vast majority of content creators, technical experts, and marketers of goods and services on the app represent the proletariat. From another angle, all active users of social media unconsciously leave digital footprints on the internet which could be harnessed by the programmers at the backend to tell who had been where on the cyberspace for how long and what the person did (Honor 2023:n.p). That is aside from the fact that there are silent users of the net who do not engage but panoptically monitor all activities on the internet. For instance, in 2013 Edward Snowden alleged a widespread U.S Government surveillance of emails and social media accounts of its citizens and others (Hampton et al 2014:1). Sometimes, social media users are sanctioned for inappropriate behaviour or violation of rules for engagement. A case in point is the suspension of former U.S President Donald Trump by Twitter in 2021 for violation of the "company's policy against glorification of violence" (Fung 2021: n.p). This closely resembles Foucault's idea of panopticism.

The main thrust of engaging Marxism is specifically on its espousal of *Frank Donga versus Baby Landlord's* comedy skits, in which the landlord-tenant relations in Nigeria are reflective of the bourgeoisie-proletariat ideation. Here, the Landlord – in

this case Baby Landlord - falls under the class of the wealthy - and the tenant (Frank Donga) falls within the class of the poor. The mild friction that occurs between them is of interest to this paper. Similarly, the invisible nature of Baby Landlord and the visibility of Frank Donga in all the skits lends credence to the vulnerability of he who is seen in terms of what Foucault declares, “is a trap. . . (he who is visible) is seen, but does not see; he is the object of information, never a subject in communication” (200). Frank Donga is readily viewed at the periphery of a panopticon; he is not just trapped, he is closely monitored as we shall see in the analysis that ensues.

Invisibility in Visibility: the Rationale behind the Reasonable Child

What Frank Donga brings to the table is a fresh and unique way of performing a single-character drama by standing alone in a room and conversing with an invisible child whom he calls Baby Landlord. Performing alone before the camera on social media is quite commonplace but conversing with an invisible character who no one sees yet all the qualities the character possesses are captured in the invisible character’s speech is actually what makes *Frank Donga versus Baby Landlord’s* comedy skits to stand out.

In nearly all the skits, Frank Donga is dressed in a grey shirt with a necktie half done. He has a bald head and his unshaven beard reveals the frustration of an unemployed or underpaid person. The skits are shot showing Frank Donga talking out of his large barricaded window. There are occasional interjections by an unseen audience at the background each time a point is made in his conversation with Baby Landlord. The invisible Baby Landlord, the son of Frank Donga’s Landlord, is never seen but he is clearly heard and understood

as a smart, witty, and reasonable child. The name “Baby Landlord” appears to have been sarcastically coined by Frank Donga in order to signify the child’s affluence and influence. From his American English accent, cogent questions, admonitions and submissions to Frank Donga, a discerning audience will understand that the boy, who is under ten years old, is good-mannered, well-educated, and generally more reasonable than Frank Donga, who exhibits his ignorance and sometimes foolishness. The interaction between these opposites — visible versus invisible, poor versus rich, ignorant versus learned—is reminiscent of the unending paradox of the proletariat versus the bourgeoisie in Marxist parlance, or the seen versus the unseen in Foucauldian parlance. While Marxists aver that the possession of material wealth or economic factors of production is responsible for the power dichotomy in societies, Foucault differs by stating that power dichotomies are accounted for by fictitious relations between various classes of people. In essence, what holds the visible under control is the myth that he is always closely monitored by an all-seeing authority. Regrettably, it is the bourgeois who always hold the ace in the absence of a revolution. As such, in every interaction between Frank Donga and Baby Landlord, Frank always ends up losing something or feeling stupid. This is possible because, even as a child, Baby Landlord already has a head start in life owing to his sound education, mastery of the English language, and material wealth which we believe will be bequeathed to him by his father. Invariably, Baby Landlord is launching his life on the springboard of privilege. We might then infer that if Baby Landlord so desires, he might be a landlord himself before he reaches Frank Donga’s present age, and this can only mean that the gap between the haves and the have-nots will only get wider

especially in a country like Nigeria. In our current dispensation, wealth comes to the educated and wise, not to the ignorant or half-baked literates.

a. *Frank Donga versus Baby Landlord: Prepaid Wahala*

In this video, Frank Donga asks Baby Landlord if there's 'light' (electricity) in the Landlord's house, to which Baby Landlord replies in the negative. Frank brings out some cash; he begins to count and Baby Landlord asks:

"You've got your money; is that your rent?"

Frank Donga: (*provoked*) Abeg, abeg, don't bring house rent matter o! Eye is red, mouth is dry, everywhere hot, abeg. You see this money you are looking at eh, man live only once. My plan for this weekend is peppersoup and cold malt. Nothing can touch this money.

In a short while, representatives from their electricity distribution company appear with a bill. It should be noted that only their voices were heard. Frank is asked to pay ₦16,800 for the one-room apartment he lives in and he complains that the amount is too high as he has no air conditioner, refrigerator, or any other high-voltage-consuming appliance. He also complains that his neighbour in another compound was charged ₦400,000 in a year for "just one and a half rooms." The electricity suppliers blame him for not having a prepaid meter; else his tariff would have been less than what it is now. But Frank explains the difficulty or near impossibility of obtaining the prepaid meter. After the heated exchange, the staff of the electricity distribution company decide to disconnect his line. Frank becomes a bit sober, and seeks Baby Landlord's help:

Frank Donga: Baby Landlord, come, come and give them something so that they will not disturb us again (*he tries to give the boy some money*).

Baby Landlord: What? Isn't that a bribe?

Frank Donga: It's not bribe now . . .

Baby Landlord: That's so wrong.

Frank Donga: It's called settlement. You don't know; you are a small boy. Give them.

Baby Landlord: Fine. Add some more money.

Frank Donga: (*adds the money quickly*) Go and give them now.

Baby Landlord: (*receives the money*) Okay now. This is part of your rent. Bye . . . (*flees*).

Frank Donga: (*looks up to the sky in a manner that says he is done for*).

The Tariff Wahala skit demonstrates the exploitation of electricity distribution companies that hoard prepaid meters and charge the masses exorbitantly for electricity that is mostly not available. There was no electric power when the company staff came and yet they came with an outrageous bill. This underscores the economic oppression that the common people in Nigeria face. From another perspective, Frank's possession of some money was not enough to pay his rent; otherwise, Baby Landlord wouldn't have asked for it. Baby Landlord may be morally sound, considering how he counselled Frank against bribing the company staff, but that does not prevent him from squeezing out money from Frank as part payment for Baby Landlord's father's rent.

b. *Frank Donga versus Baby Landlord: Don't Kill Vultures*

In this skit, a lizard eats Frank's egusi (melon seed), and he laments as Baby Landlord comes to the scene. Baby

Landlord greets courteously, but Frank responds angrily. Frank continues to rant but Baby Landlord urges him to take it easy. Baby Landlord claims that the lizard was probably hungry. Frank dashes into the room and returns to the window with hunting equipment.

Frank Donga: (To Baby Landlord) Oya, bring me that stone. Shebi they are plenty on this fence now. One by one I will target them. Oya, give me a stone.

Baby Landlord: What! What are you doing with a slingshot?

Frank Donga: It's a catapult, catapult, catapult, you can't see the catapult . . .

Frank gets a stone and aims at the lizard but the lizard escapes. Frank says the agama lizard's head looks like that of a vulture. He adds that vultures are ugly and should be killed but Baby Landlord educates him:

Baby Landlord: Don't you know vultures are important to the ecosystem?

Frank Donga: Vulture do what?

Baby Landlord: They eat dead animals and help keep the ecosystem healthy and clean.

Frank Donga: You have come again abi? So the vulture is now LAWMA¹, cleaning up and down, abi?

Baby Landlord: Killing vultures is bad.

Baby Landlord goes on to inform him that with the disappearance of vultures, dead animals will pile up, paving the way for a pandemic. The word "pandemic" scares Frank. He immediately agrees not to kill vultures again. Having tasted the

frustration that comes with total lockdowns, Frank remarks, "I don't use to joke with pandemic. God forbid bad thing; I will leave the vulture alone." Nonetheless, Frank aims his slingshot at another lizard while Baby Landlord tries to dissuade him from killing it but Frank obstinately fires a shot at the lizard and he misses his target. Worse is that the stone smashes the window of a car outside the compound and the car's security alarm turns on. Scared, Frank attempts to give Baby Landlord the catapult but the boy declines just in time when a man's voice roars, demanding who broke his glass. Baby Landlord screams that it is Uncle Frank. Frank goes into hiding.

Once again, Frank's ignorance and foolishness, a representation of the proles, are revealed through his engagement with Baby Landlord and his uncalculated action. Using Lukács' logic, the peasant stupidity is reflected in the persona of Frank Donga, Frank also mirrors the common Nigerian who pays very little attention to the flora and fauna of his environment yet claims to love his life. The poor pollute their environment arbitrarily cutting down trees for firewood and killing animals for bushmeat² with little regard for environmental hazards. In Central Africa, for example, it is reported that over 1 million metric tonnes of bushmeat² is eaten each year – the equivalent of almost 4 million cattle (Wilkie & Eves 2-4). But at the sound of "pandemic," Frank immediately resolves to stop killing vultures for fear of his life and fear of lockdowns. Conversely, the haves live with the consciousness of their environment which helps in promoting their health and well-being. Additionally, Baby Landlord's education enables him to coexist harmoniously with other living things on

¹ **LAWMA:** *An acronym for Lagos Waste Management Agency. A parastatal of the government of Lagos State responsible for managing waste generated in Lagos.*

² Meat from wild life species hunted down for consumption

the planet knowing that his life depends on their existence.

c. Frank Donga versus Baby Landlord: Porsche and Peugeot.

A car blares its horn and Frank, from the window, complains about someone leaving the gate open. He then sights a car coming through the gate:

Frank Donga: Omo, na better motor o!

Baby Landlord: What car? (*drags the final 'r' in car*)

Bushmeat: Meat from wildlife species in Africa that are hunted for human consumption. Bushmeat is generally meat from game.

Frank Donga: That's eh! Is that not poch? That's poch motor. You don't know poch motor? Don't worry, you are too young. You don't know life. . . It's the cousin of Benz.

Baby Landlord: Oh! A Porsche (*porh-shay*)

Frank Donga: You say?

Baby Landlord: It's called a Porche (*porh-shay*), not a porch.

Defeated, Frank tells Baby Landlord to shut up, not wanting to learn the proper pronunciation of the car brand. Baby Landlord corrects that "a porch is where you sit in front of your house." But Frank accepts no correction.

Frank Donga: Show yourself as you go school now. Before dem born you old motor dey. We know that one even before dem born your fore-father.

Baby Landlord: Huh? My father?

Frank Donga: (*proudly*) Go home, go and ask.

Baby Landlord: Ok, I'll go and ask my dad.

Frank Donga: Come back here. Uh, na wa for you oh! So you want to go and ask your father now before dem born him?

Kuku come and carry my load and pursue me outside now. They can't play with you. Ordinary small argument, you carry petrol and matches. Violence FC!

Frank goes on to explain that he didn't mean it the way the Baby Landlord understood it. Again, he makes another blunder, pronouncing Peugeot as Pijo. Confused, the boy asks what Pijo is.

Frank Donga: Pijo, Pijo, you don't know Pijo? Ah! Let me find the English name (*raises his eyes in a manner of thinking*). The English name, that's eh, Pijot (*laughs triumphantly*).

Baby Landlord: Oh! Errm (*says wistfully*). Peugeot (*Puu-zho*). Peugeot is a French automotive manufacturer

Frank Donga: Keep Quiet: How do you know how to call it? Did they born you that time?

Baby Landlord: Uh, I think I watched it on a documentary or something.

Frank Donga: Wahala for who no get telly, who no dey watch documentary.

Frank finally agrees that the boy is correct but then asks him for the English name of "Molue³ 1985 model". Baby Landlord cleverly reminds Frank that he is just a boy and he is not supposed to know everything. Frank feels stupid for setting up an unreasonable test.

It is instructive to note that Baby Landlord and Frank's conversation was more about language than cars. It just happens that there was some mutual understanding between them but they were speaking two different languages; the language of the rich versus the language of the poor. Baby Landlord spoke American English while

³ **Molue:** An old lorry-like bus, which is used to transport people around Lagos. It used to be a popular means of transport for the masses.

Frank Donga spoke a mixture of pidgin and Nigerianese⁴. Ngugi wa Thiong'o has always believed that there is power in a language.

However, he argues that decolonization must also include a discarding of Western languages. Ironically, in Nigeria today, one who speaks impeccable English is often granted privilege or attention, which often translates to access to wealth and power. Language is indeed the main ingredient of culture, and Thiong'o (476) further affirms that, "the class of power, for instance, controls not only the productive forces in the community but cultural development as well." Effectively, on the tongue resides a kind of power that comes with knowledge and this is why Baby Landlord was able to mildly lord himself over Frank Donga. Furthermore, Baby Landlord's access to television and other agents of civilization gives him an edge over Frank, who doesn't have them. Frank quite resembles a prisoner behind bars as he always stands behind the barricade in his window. This is indicative of the socioeconomic barrier that exists between the rich and the poor in Nigeria. Frank's contact with his Landlord only occurs through Baby Landlord. This is an indication of the gap between the rich and the poor materially and intellectually, and an indication that this gap will most probably keep getting wider in a capitalist Nigerian society.

Conclusion

Video content on the internet, especially social media, has proven to be a veritable tool for social awareness and information dissemination. Although some artists

exploit the media space to negatively influence the youths, which constitute the majority of their audience, some artists deliberately channel their art towards satirizing the imbalances and ills in society. Among them is Kunle Idowu also known as Frank Donga. With the use of Marxist lenses on *Frank Donga versus Baby Landlord* comedy skits, one is able to decipher an underlying statement about the unending friction between the haves and the have-nots in Nigeria. Equally beneficial in interpreting *Frank Donga versus Baby Landlord* comedy skits is Michel Foucault's explication of invisibility and visibility in the distribution of power using the metaphor of a panopticon. Here, Frank Donga is entrapped by poverty and dullness, which render him visible and thus powerless, whereas Baby Landlord enjoys the obliviousness of his form while retaining power and control over every aspect of his engagement with Frank Donga. The comedy skits indeed reflect the present happenings in society. To add substance to the aforesaid, Foucault (1995:199) submits that,

Generally speaking, all the authorities exercising individual control function according to a double mode; that of binary division and branding (mad/sane; dangerous/harmless; normal/abnormal); and that of coercive assignment of differential distribution (who he is; where he must be; how he is to be characterized; how he is to be recognized; how a constant surveillance is to be exercised over him in an individual way etc.

Accordingly, the art makes a subtle call for a change in the status quo of things. The unseen character of Baby Landlord is further entrenched by the hegemonic values of the bourgeoisie in Nigeria's current dispensation. They are proper education,

⁴ **Nigerianese:** A typical way of speaking English in Nigeria, usually with helpful doses of local words or pidgin, which is readily understood by Nigerians e.g How far with you now?

language of power, and material wealth. It is the author's belief that once the proletariats strive to acquire the first two, the latter will appear as an icing on the cake.

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