



FIRST FACULTY OF ARTS VALEDICTORY LECTURE

TOPIC:

THE CRYSTAL BALL(ISING) OF A SCHOLAR-DRAMATIST IN THE ACADEMIA: THE HUMANITIES FOR NATIONAL RECONSTRUCTION

Valedictory Lecturer:

Professor Olu Obafemi, NNOM, FNAL

Department of English, Faculty of Arts,

University of Ilorin, Ilorin, Nigeria

- ◆ ***Venue:*** Faculty of Arts Lecture Hall
- ◆ ***Date:*** Saturday, 3rd April, 2021
- ◆ ***Time:*** 10:00am

Chairman of the day: PROF. DURO ONI,
Department of Creative Arts, University of Lagos

Editor: A. A. ADEOYE

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EDITORIAL COMMENT

Through this intellectual outing, the Faculty of Arts Valedictory Lecture Series is borne. The main theme and tendency behind Valedictory Lecture in the University is for the presenter to discuss his or her achievements, tribulations, challenges, set backs, and ultimately to admonish colleagues and the society on how we can all benefit from his or her trajectories. Whereas the inaugural lecture has the details of a scholar's major contributions to scholarship, the valedictory lecture is a summary of these intersections.

The Faculty of Arts, University of Ilorin is lucky to have our celebrated trailblazer, Prof. Olu Obafemi to be the first to key into this innovation. Consequently, today's Valedictory Lecture is about the sojourn of a progressive academic who is restlessly rebellious against noted vices propagated by the State and their agents, radically non-compromising and essentially prodigious.

Prof. Olu Obafemi's "The Crystal Ball(ising) of a Scholar-Dramatist in the Academia: The Humanities for National Reconstruction" is a newly reconstructed bridge from the evergreen scholar who has indeed focused, this time around, on the Ball of scholarship through the noticeable wane in Humanities, the state of the Nigerian affairs and the imperative for national reconstruction. This Valedictory Lecture examines the essence of rewriting history which is akin to reliving reality in which aesthetics and theoretical formats are utilized to re-invent and deconstruct the historical wheel. For the Nigerian State, Obafemi paints the picture of Nihilism and he makes references to some of his plays as likely counter-discursive weapons on the Nigerian parlous State. In the concluding part of this critically resourceful Lecture, some recommendations for the survival of our Humanities and the social order in Nigeria that we have been clamouring for are made. My brief summation here is just a teaser; please read this fresh menu and all for the survival of our Humanity.

A. A. Adeoye
Editor