

Abstract

The research attempts to explore the Ideological control; one of the streaks of Marxism in the selected plays of Wole Soyinka. There is a constant evolution in modern drama awareness and use as far as Nigerian society and culture are concerned. Wole Soyinka's enduring reactions to the dramatic works have been evolved from the political perception. The thesis provides a Marxist perspective whose aesthetic outlook observes haves and have nots of the society to study Wole Soyinka in a new 'millennium'. In order to have a modern consciousness of Nigerian theatre, the economic factor needs to put into notice to trace out Marx' struggle for the equal distribution of wealth. The Marxist slant adjoins the dramatic literature to showcase politics and society for human occupation. Wole Soyinka's work like *The Interpreters*, *A Dance of the Forests*, *The Swamp Dwellers*, *The Strong Breed*, *The Bacchae of Euripides* show the rapid modernization of Africa along with the evangelization of the population. This shows a tension between the traditionalists and the modernists. The supremacy of aristocratic class and the very urge to curtail it; is seen as a socialist romance in African society. The discrimination of women is portrayed in such a unique manner that they can be bought, sold or accumulated just like a property. This study sees this in-depth conflict in terms of ideological control; the hegemony of a particular class that destines the fate of working people.