



# **A Study of Selected Plays of Wole Soyinka**

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### **ABSTRACT**

*Akiwande Oluwole Soyinka (born 13 July 1934) is a Nigerian writer, poet, playwright and a novelist besides being a political activist. He won the Nobel Prize in Literature in 1986, the first African to be so honored. In 1994, he was designated United Nations Educational Scientific and Cultural Organization (UNESCO) Goodwill Ambassador for the promotion of African culture, human rights, freedom of expression, media and communication.*

*The work and achievement of Wole Soyinka is larger than any Nigerian writers including J. P. Clark. His work shows a marked contrast in terms of themes and techniques. Some of his plays are social and political satires while some are metaphysical. Most of his plays have a native Yomba flavor but some plays demonstrate his transposition of classical plays into Nigerian context. His art transcends chronological and geographical barriers; that is why the regional identifies itself with the universal in Soyinka's vision.*

*This article aims to discuss various themes and techniques and voice of suppressed African people employed in his plays. It is simple and shows how the themes are universal and how the techniques bring out the themes in the plays.*

### **INTRODUCTION**

For the most people, change is something that is achieved through agreement. Most people can basically say that they all are living in freedom and with some kind of liberty. Then,

imagine that suddenly an outsider comes in to the home and starts imposing rules and making changes that all have to obey, or risk severe punishment for disobeying. After a period of time, the family cannot handle it anymore, decides to finally tell the unwanted guest to get out of

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the house. When he is gone they realize that he has destroyed a lot and try to go back to their original rules but don't know where to start. The world and family has changed so much that returning to the past way of thinking will not work anymore (Scattergood, 3)

Something similar to this situation happened in Africa during colonization. The colonial powers like the Dutch, the British, the French, and Belgians came to Africa and established new governments that claimed to be democratic and out in place new rules (Scattergood, 3). Many African countries were lead by kings, as well as nobles that represented different parts of the country and which balanced the power of kings. The colonists felt that there was a need to reorganize African government by introducing democratic governments where colonists could control the governments. Before colonization, Africans lived in a monarchical government where people were represented by the nobles, not a true democracy but people had a say in the government “viable political

institutions with checks and balances to prevent the abuse of power existed in Africa before the colonialists set foot on the continent” (Ayttey, 63). The African government was more than able to rule effectively. (Scattergood, 3)

Many African presidents seem to use the idea that democracy was unfamiliar to Africa. “Democracy is not for Africa. There was only one African chief and here in Zaire we must make unity” (Ayttey, 65). Mobutu was the Second President of Congo who used this justification to his dictatorship (Scattergood, 4). Colonialism led to corruption across Africa. This corruption led to poverty. This trend is particularly clear in the example Nigeria.

### **Soyinka: Biography**

In 1986, Wole Soyinka became the first African writer to win the Nobel Prize for literature. In its citation for the award, the Swedish Academy for Literature, which selects the winner of the Noble award, called attention to Soyinka's broad cultural perspective, the poetic overtones of his

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work, and his concern with the drama of existence (Gikandi, 7). In reflecting on the work of the playwright over a period of twenty years, the Swedish Academy recognized *Death and the King's Horseman* as the synthesis of Soyinka's primary concerns as a writer. In this play, the Swedish Academy noted, "the relationship between the unborn, the living, and the dead, to which Soyinka reverts several times in his works, is fashioned here with strong effect" (Gikandi, 7).

The awarding of the Nobel Prize was, however, just the culmination of a long journey that began when Soyinka started writing plays as an undergraduate at the University of Leeds in the north of England and as a play reader at the famous Royal Court Theater in London in the late 1950s (Gikandi, 7). Soyinka became a writer in an important period in the history and literary culture of Africa. He began writing in the very last years of colonial rule in Nigeria, and his major plays were published during crucial moments in the politics of decolonization in Africa (Gikandi, 7). At this time, his works came to be

recognized as powerful reactions to the complicated drama of African politics, especially in the painful period of transition from colonialism to national independence, and quite often, his pronouncements on the culture and politics became the moral barometers by which the claims and limits of the postcolonial political order were judged. By the time he won the Nobel Prize, Soyinka had published almost thirty books of drama, poetry, fiction, memoir, and autobiography. During this time, he came to be recognized as a towering giant of African letters, the continent's leading playwright, and one of its most influential cultural voices (Gikandi, 7).

### **Soyinka as controversial playwright**

But as a playwright and cultural commentator, Soyinka has been as controversial as he has been distinguished, as complex as he has been influential. He is controversial because, as readers of *Death and the King's Horseman* will recognize, his major works have been written both within and against the dominant

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traditions of modern and African drama (Gikandi, 8). For this reason, Soyinka has built his literary career on a remarkable mastery of Western and African cultures and his willingness to challenge these traditions. Although he is proud of his African heritage and has been one of the staunchest defenders of African cultural interests, Soyinka has resisted identification with one singular tradition; in both their content and form, his works reflect the multiplicity of sources and references that are very much part of his background and education. In spite of this, Soyinka's works are solidly located in the cosmic systems of the Yoruba people of western Nigeria and the Republic of Benin (Gikandi, 8). Of all modern African writers, Soyinka is the one whose works derive their power from the essential forces of an African culture; it is impossible to conceive of his work outside Yoruba religious beliefs and system of thought. At the same time, however, Soyinka is the most cosmopolitan and avant-garde of African playwrights. Some of the major literary influences in his plays have derived from the works of such experimental modern

playwrights as Samuel Beckett, Bertolt Brecht, and Eugene O'Neill (Gikandi, 8). The philosophy that undergirds his writing is derived as much from the legends of Ogun, the Yoruba God of war and creativity, as from the works of Friedrich Nietzsche, the modern philosopher of anti traditions and rebellion. It is this confluence of forces, influences, and traditions that has made Soyinka a major and controversial figure in African and modern literature (Gikandi, 8).

### **Soyinka as realistic playwright**

Soyinka's literary works are considered difficult due to the complex range of references in which Yoruba rituals are merged with the idiom of modern drama. It is a difficulty that sometimes is explained in terms and an abstract, poetic language. But perhaps one of the reasons why Soyinka is considered to be difficult, not to mention elitist, has to do with his refusal to concede to two of the doctrines central to African literature of the 1950s and 1960 (Gikandi, 8). The first is the belief that the writer needs to be committed to the

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rehabilitation of the cultural image of the African - that is, the liberation of the colonial images and representations. Second, Soyinka was an early and vocal critic of the dominant belief that the function of the new literature emerging in Africa during the last years of colonial rule was to educate its readers about their cultures and societies. Soyinka has no patience for those who argue that works of art are most effective when they are clear, direct and didactic. His major plays have been concerned with what he calls 'the self apprehension of African subjects' (Gikandi, 8). He has insisted that he is committed to eliciting an African sense of self from history, mythology, and literature. But he has been equally adamant in his beliefs that true self-apprehension can be acquired neither through the language of cultural liberation and the assertion of pride in one's identity nor through contrast to the cultural system of others. Soyinka would prefer the question of African realities and identities to be apprehended and represented outside the orbit of external factors, including the colonial experience itself. It is precisely

because of his quest for modes of representation that are inherent in African cultures and worlds that Soyinka has developed a reputation as the most vocal critic of established ideologies of identity such as the African image (Gikandi, 8).

### **Soyinka's growth as a writer**

After completing his high-school education at Government College in 1953, Soyinka proceeded to another, equally prestigious, institution University Collage, Ibadan which was then an affiliate of the University of London (Gadomski, 1) (Gikandi, 12). Although he spent only two years, 1953-54 at Ibadan, the collage was crucial for Soyinka's budding career as a writer. Literature was at the center of the arts and humanities curriculum and covered an impressive range of writers, from Shakespeare to Yeats and Joyce. Beyond literary studies, students at Ibadan were active in writing clubs and dramatic societies. It was here that Soyinka began to write plays, short stories, and poems, and act in student productions. Mostly important, in the

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early 1950s, Ibadan had brought together a group of students who were to change the face of African writing in the age of decolonization, including many who were to play a major role in the making of modern literary culture and criticism: Chinua Achebe, J. P. Clark, Christopher Okigbo, Elechi Amadi, Flora Nwapa, V. C. Ike, John Munonye, Michael Echeruo, and Abiola Irele. All of these students had arrived at Ibadan after graduating from elite regional high schools (Gikandi, 12).

When Soyinka arrived at the institution in 1952, curriculum and general culture at University College, Ibadan was designed to continue the high –school English Education that the elite had received. But times were changing. In the 1950s, it had become apparent that Nigeria was, like other African countries, on its way to becoming independent from Britain, and the future of its educated classes would not be in the Anglophone culture promoted or promised by the government schools. Soyinka and other members of his generation were being forced to rethink their relationship to

both the African histories and institutions that their education had assimilated (Gikandi, 12). In the year 1953-1954, his second and the last at University College in Ibadan before moving to Leeds in England, he worked as an editor for “The Eagle”, a non frequent periodical of humorous character. On the second page of this journal, he wrote commentaries about academic life, often criticizing stingingly his colleagues’ students, and many times courteously defends affronted and insulted female colleagues (Gadomski, 2). Then he wrote his first publication, a short radio broadcast for Nigerian Broadcasting Service National Program called "Keffi's Birthday Threat", which is being broadcast in July 1954 by Nigerian Radio Times (Gadomski, 2).

Although Soyinka left Ibadan in 1954 to study the University of Leeds in northern England, his literary works from this period proved to be a continuation of a generational project started at Ibadan. As he would insist in many of his early writings, literature – especially drama - was the medium

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through which he would apprehend the complexity of his culture outside the institutions of colonialism. In Britain, then, apart from studying for his B.A. honors degree in English, Soyinka began what was to become a lifetime relationship with drama and the stage, writing his first two plays and serving as a play reader at the influential and experimental Royal Court Theater in London before returning to Nigeria in 1960, the year of that country's independence (Gikandi, 13).

After graduating, Soyinka moved to England, where he began studies in English Literature, under the supervision of his mentor Wilson Knight. He became acquainted then with a number of young, gifted British writers. Before defending his M.A., young Soyinka successfully engages in literary fiction (Gadomski, 2). After that, he stayed in Leeds with an intention of earning a doctorate. Influenced by his promoter, Soyinka decided to merge European theatrical traditions with those of Yoruba people. In 1958 emerges his first major play entitled *The Swamp Dwellers*. One year later he wrote *The Lion and the*

*Jewel* comedy which arouses an interest in several members of London Royal Court Theatre (Gadomski, 2) (Wikipedia, 3). Encouraged Soyinka left his doctoral studies and moves to London, where he worked as play reader for Royal Court Theatre (Wikipedia, 2) (Gadomski, 2). At the same time, both his plays were displayed in Ibadan (Gadomski2).

In 1960, awarded with Rockefeller Research Fellowship, Soyinka returned to Nigeria. In March, he produces in Ibadan his new satire *The Trials of Brother Jero*, which establishes his fame as Nigeria's foremost dramatist (Gadomski, 2). His play *A Dance of the Forest* won a contest for official play for Nigerian Independence Day and on 1st October 1960 had its premiere in Lagos as Nigeria celebrated its sovereignty. (Wikipedia, 3) (Gadomski, 2) (Gikandi, 13). The play satirizes the fledgling nation by showing that the present is no more a golden age than was the past. Soyinka establishes an amateur ensemble acting company Nineteen-Sixty Masks. With the money gained from Rockefeller Foundation

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for Research on African Theater, he bought a Land Rover and started traveling across the country as research fellow of Department of English Language of University in Ibadan. In one of the essays published at this time, he criticized Leopold Senghor's *Negritude* as a nostalgic and indiscriminate glorification of the black African past that ignores the potential benefits of modernization. "A tiger does not shout its tigritude" he declares "it acts". In December 1962, his essay "Towards a True Theater" is published. In 1962 he began working for Department of English Language of University in Ife. Soyinka discussed with "negrophiles" and on several occasions opposed the government censorship. At the end of 1963 emerged his first feature-length movie *Culture in Transition* (Gadomski, 3). In April 1964, his famous novel *The Interpreters* was brought out in London. In December, together with other scientists and men of theater, he founds Drama Association of Nigeria. This same year he resigned his legacy at the University, as a form of protest against the obligation of political, pro-governmental behavior imposed by the

University's authorities. Few months' after that, he got arrested for the first time, accused of underlying tapes during reproduction of recorded speech of the winner of Nigerian elections, but he gets released after a few months lockup, as a result of protests of international community of writers (Gadomski, 3). This same year, he also wrote two more dramatic pieces: "Before the Blackout" and the comedy *Kongi's Harvest*, and a radio play for London BBC called *The Detainee*. At the end of that same year, Wole Soyinka got promoted headmaster and senior lecturer in Department of English Language at the Lagos University. In his political speeches at that time, he criticized on several occasions the cult of personality, government corruption, and the African dictatorships. April 1965 brought a revival of his play *Kongi's Harvest* on International Festival of Negro Art in Dakar, where another of his plays "The Road" is awarded the Grand Prix. In June, Soyinka produced his play *The Lion and the Jewel* for Hampstead Theatre Club in London. Year 1967 is the year of severe

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political tensions in Nigeria (Gadomski, 3).

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### THE LION AND THE JEWEL

Wole Soyinka is educated at the Universities of Ibadan in Ibadan and Leeds in England. He has held several teaching positions. In 1986, he won the Noble Prize for Literature. He has been actively associated in the theatre both as an actor and producer, and formed his own company, *the 1960 Masks*.

*The Lion and the Jewel* was first performed at the Ibadan Arts Theatre in 1959 (Enotes, 1). The play was first published in 1962, by Oxford University Press, London. The play is a comedy love and marriage with the background of two conflicting

cultures, the African tradition and the western culture. The play presents not only the real picture of African people and their traditions, but also shows that the capitalism is superior than true love relationship. The play is set in a remote-fictional Yoruba village named Ilujinle, a village in Nigeria. The name of the village literary means 'distant land'.

### The story of the play

The title of the play, *The Lion and the Jewel* is based on the two major character named Sidi and Baroka. Sidi is a slim and very attractive woman with plain hair. She is known as the village belle – an outstanding beauty symbolizes African culture. She is an egotistical village girl who is wooed by both a head of the village, Baroka and the school teacher, Lakunle. She in fact is the jewel of Ilujinle and also refers as the jewel in the title of the play. The title of the play suggests that Baroka, the Bale, means, traditional head of his village, is a major character in the play. He is about 62 years and has already sixty three children. 'The

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Lion' is Baroka's nick name. He is a very rich person in the village so he is considered as the Lion. Thus, the title of the play is based on two major character named Baroka and Sidi.

Set in Ilujinle, a Yoruba Village in Nigeria, the play tells a story of the progressive, but arrogant teacher, Lakunle and the aging village chief, Baroka, the symbol of tradition. The object of their attention is a simple village girl, Sidi. Lakunle falls in love with Sidi. He wants to get married with her. So, according to African customs and tradition, Sidi demands for the bridge price. If he wants to marry with her, he has to fulfil all her wishes and give her bride price. But Lakunle is not ready to pay bride price as he has objection about this custom and tradition of African culture as he is follower of the European tradition and he is totally opposite of African tradition.

Sidi is the jewel, whose beauty has been captured by a photographer and published in the Logo's magazine. As a result, she sees herself as superior to everyone in the village, including bale Baroka. After publishing her

picture in magazine, she is not sure about her marriage with Lakunle. On the other hand, Baroka has risen in following tradition. He takes new wives frequently and has concubines in good member. He is a man who enjoys pain and takes pleasure in his physical strength. His interest in Sidi is stirred when she becomes a local celebrity as a consequence of her photo appearing in a Logos Magazine. Sadiku is the head wife of Baroka, whose duty is to woo any woman the bale wants for him. Baroka tells Sadiku to invite Sidi for dinner one evening and also express his love for her. On his behalf, this woman does. And replied that Baroka is too old and not fit enough to be her husband. Eventually, Sadiku informs her about impotent of Baroka. Then finally, she agrees to meet Baroka. In this way, she has been trapped by Baroka. He succeeded to seducing Sidi. Afterwards, she gets married with him. At last, Lion wins in getting his jewel – traditional and the existing power relationship prevail.

The play is divided symbolically into three episodes or parts: *Morning, Noon and Night.*

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In the first episode of the play, the playwright presents the meeting of Sidi and Lakunle, Lakunle's marriage proposal and her demands for bride price, and then arrival of the photograph to capture her image. It seems the rising day of her. So Soyinka seems to present the beginning of her days and also beginning of this play so the first episode seems to consider as "*Morning*"

In the Second episode, Sidi's image published in Logo's magazine so she becomes famous and Sadiku comes with Baroka's the proposal of marriage and dinner in the palace. Lakunle's rejection about to pay bride price which seems convinces her to visit the Baroka's palace. This episode also seems to have the middle part of the play and also mid – day of Side so it seems to called as "*Noon*"

In the last episode, Sidi visited Baroka's palace. He succeeded to seduce Sidi and she is trapped by Baroka. He married with Sidi, without paying bride price. Sidi is a strictly follower of African tradition and she married with Baroka without any bride

price so her marriage seems to have totally opposite of her tradition. Its seems fall of Sidi and the end of the play so it seems to consider as "*Night*"

### THE STRONG BREED

*The Strong Breed* is published in 1963 by Oxford University Press, London and was first performed in 1964 (Gilbert, 49). The way to focuses of the need of societies to sacrifice one of their own to bring about purgation and rejuvenation of the community, however, the value placed on such sacrifice is characteristically complex and open. (Gilbert, 49).

*The Strong Breed* is written on the background of Yoruba culture of Africa and also presents all about the rituals and beliefs prevailing in the African society. Wole Soyinka is perhaps the most misunderstood, exceedingly controversial figure in the Nigerian public and literary life. (Anjuritings, 1) The play seems to be centred on the tradition of 'Egungun' a Yoruba festival tradition (Gazzali, 1) in which a scapegoat of the village carries out the evil of the community and is exiled from the civilization.

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Sunma, who is deeply in love with Eman, was very possessive about her love. The behavioural patterns of these two characters are extremely different. Eman and Sunma are the chief characters of the play and other major characters are Ifada, Jaguna, and Girl. Here, Eman seems to be portrayed as Jesus Christ because he is both a teacher and a healer and sacrifices his life to an insensitive village (Arangilarun, 2).

### The story of the play

*The Strong Breed*, the play is about the protagonist Eman, the “Strong Breed”, seems to be Eman’s family name and also the title of the play. He is a member of the strong breed, a group of carriers whose job involves annually dumping a boat symbolically loaded with all the evil of the year into the sea. However, Eman refuses to follow his father’s footsteps. He had left his village for twelve years in search of a new destiny but had to return. He takes up teaching in another part of the country where they have a different carrier tradition: they don’t have designated carriers as in his

village, but use a stranger or someone who is deformed. He prevents them from sacrificing the mute boy who plays about his house and instead offers himself as a carrier. He is killed, but the sacrifice of the village schoolteacher does not offer the sense of wholesomeness the community expects after such event (Msiska, 71). So it is a tragedy that ends with an individual sacrifice for the sake of the communal benefit (Sudhakar, 60).

The narrative of *The Strong Breed* seems to begin in an atmosphere of tension and foreboding (Gilbert, 49). The play opens with the scene of a mud house occupied by Sunma, a young girl and Eman, a young man who has come to the village of Sunma from some other place. The conversation which finds in the opening of this play seems to suggest that it is a last day of the passing year and the next day would be the first day of the New Year. The town is preparing for the celebration of the New Year. Sunma seems to urge Eman, who is a stranger to her village, and has come to the town as a dispenser, and is being hurried away by Sunma (Sudhakar,

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60). She requests to Eman to leave village before the New Year's festival begins at night, because she probably knows that it is strangers who are normally used as carriers to cleanse the village from its sins. Sunma, as a young girl would like to pass the first day of her new year in a city by dancing, enjoy some pleasure of city. She wants to pass her first day of the New Year far away from the village which may offer a change to her from her routine life. Her reason reveals only gradually to both Eman and the audience, is that the village has an annual purification rite in which the sins and guilt of the villagers heaped on a 'carrier' or scapegoat – a stranger – so that community may regain spiritual health for following year (Gilbert, 49). The setting of the play is an unnamed community where two strangers exist along with the natives. The first stranger Eman, the school teacher and second is Ifada. As a custom demands, a stranger is used for this purpose and Ifada is the apparent choice (Odebode, 1776).

### DEATH AND THE KING'S HORSEMAN

*Death and the King's Horseman* considered by many to be among the best of Wole Soyinka's plays. In awarding Soyinka the Noble Prize for Literature in 1986, the Swedish Academy drew special attention to *Death and the King's Horseman* and *Dance of the Forest (1960)* as evidences of his talent for combining Yoruba and European culture in to a unique kind of poetic drama (Enotes, 2).

*Death and the King's Horseman* is set in the colonial era in 1946, written by Nigerian Wole Soyinka when he was a fellow at Cambridge, England in the early 1970s (Ojaide, 115). The play was first published in Great Britain by Methuen Press in 1975 (Gilbertova, 69). *Death and the King's Horseman* is probably seen as a good introduction to African thought and tradition. While it is frequently read, however, the play is seldom performed outside of Africa (Enotes, 2). Soyinka himself has directed important American productions, in Chicago in 1976 and also at Lincoln Centre, New York in 1987 (Enotes, 2). Although written in 1973, the play had

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only once before been staged in Britain, in a production by Chris Kamlongera in July 1983 for the Drama Department of the University of Hull (Rohmer, 57). And so far as the press were concerned, the Royal Exchange Theatre Production, directed by Phyllida Loloyd is perhaps regarded as the British premiere (Rohmer, 57). On 22 November, 1990, the Royal Exchange Theatre in Manchester was the scene for the second British production of Wole Soyinka's *Death and the King's Horseman* (Rohmer, 57).

*Death and the King's Horseman* does not seem to be a typical work written in Africa, 1970, which generally deals with socio-political protest against government corruption. It is more like works of the late 1950s and early 1960s, which express cultural conflict between the African and European worlds (Ojaide, 115).

According to the playwright's prefatory note, the play's primary plot is based on historical events that actually happened in Oyo, 'ancient Yoruba city of Nigeria, in 1946'. A royal horseman named Elesin was

prevented from committing ritual suicide by British colonial power in 1946. Soyinka probably alters the historical facts, placing the responsibility for Elesin's failure squarely on Elesin's shoulder so that he might focus on the theme of duty rather than of colonialism. It is set in the colonial era, when Oyo was still part of the British Western Nigerian Practice whereby, on the death of the King of Oyo, the commander of the King's stable - in the play, the Oloria Elesin - has to commit suicide in order to accompany the dead King to the world of the dead (George, 71). In the year, 1946, the lives of Elesin, his son and the colonial District Officer intertwined with the disastrous result are set out in the play. The change Soyinka seems to have made one probably in matters of characterisation. The action has also been set back two or three years while the war was still on, for minor reasons of dramaturgy (Soyinka, 3).

### **THE TRIALS OF BROTHER JERO**

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The Trials of Brother Jeroboam were first published in 1964. Its original performance was organized by Farris-Belgrave Production and held at the Greenwich Theatre in New York City in 1967. Today it is known as one of Soyinka's most popular plays.

The play mocks the effects of the quick spread of Christianity across Africa. Soyinka takes issue with a common figure of the time, the phony preacher who proselytizes by deceiving his followers. Many of these preachers did not have churches of their own churches of their own and so preached in public spaces, as does Brother Jeroboam. The play is divided in to five scenes, and exposes the conditions in blind faith and following, while also drawing attention through satire to many of the social and political imbalances of Nigeria in the early 1960s.

### **The story of the play**

*The Trials of Brother Jeroboam* follows a day in the life of Jeroboam, a self-named prophet who is eager to present this turn of events to an audience to proudly illustrate his wise and cunning nature. The play opens with Brother Jeroboam offering a monologue on his

beginnings: He tells the audience that he was born a prophet and reveals his view of prophet hood as a "trade." Jeroboam was able to acquire his current beach-side realty in the name of his former master, the old prophet, by leading a campaign against the other prophets and followings also claiming the land. He then drove the Old Prophet off his own land, however, and midway into his monologue the Old Prophet enters to curse Jeroboam, wishing his downfall via women. Jeroboam presents this day as one in which the Old Prophet's wish is almost fulfilled.

Chume is a messenger in the government, and Amope, his ill-tempered wife. Amope is determined to receive money that Brother Jeroboam owes her for a velvet cape that he purchased from her, unbeknownst to Chume, who is his, most faithful penitent. Amope camps outside his door and after a brief confrontation Jeroboam sneaks out to the beach, where he tells his followers he lives. Chume arrives at the beach and meets Jeroboam in Scene 3, eager to list his grievances about his wife. Jeroboam has told Chume that he must not beat his wife, despite repeated requests from Chume. As the rest of the congregation gathers, a fight between a Drummer Boy and a woman temporarily distracts Jeroboam,

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who leaves to attempt to mitigate the fight while Chume temporarily takes over his sermon, empowered. When Jeroboam returns, exhausted, he discovers that Chume's wife is in fact Amope and grants him permission to beat her, hoping it will take care of his problems as well.

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