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**Formation of Yoruba Cultural Identity in Soyinka's *Death and The King's Horseman*
and *The Strong Breed***

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Letter of Approval

This thesis entitled "Formation of Yoruba Cultural Identity in *Death and The King's Horseman* and *The Strong Breed*" submitted to the Central Department of English, Tribhuvan University by Mr. Rupesh Kumar Jha, has been approved by the undersigned members of the Research Committee.

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Abstract

This thesis studies how Yoruba cultural identity has been formed in Soyinka's Death and the King's Horseman and The Strong Breed. The study reveals Soyinka's representation of the contemporary religious condition with the people of Nigeria that relates with Yoruba culture. Soyinka shows the culture which consists the identity of Yoruba religious. The religious' turbulence is prominent factor in Nigeria which is also known to be the part of Africa in Death and the King's Horseman. Elesin returns for retaining the culture for the place of his father where he is ready for sacrifice. Similarly, in The Strong Breed, Eman is exiled from other culture and after returning from other culture, he goes for carrier to give sacrifice before that he is being exiled in his own culture by saying that native people cannot give bread. Soyinka represents cultural identity with the help of both dramas. On one hand, characters are preserving their native land and showing the glorification of culture on the other hand, it is also about the obsession of sacrifice that points through the activities of Eman and Elesin. For the sake of culture both come from other culture to give the sacrifice. Meanwhile, Elesin was in England when his father named Olunde was fighting with westerners for sacrifice and in The Strong Breed, the protagonist named Eman was exiled from her own culture and the community selected Ifada for Breed but Eman fight with the people of that community.

Key words: cultural identity, post-colonialism, history, rituals

This thesis deals with the theme of glorification about culture where the people of Yoruba culture represent their own identity by retaining their own native land from colonizer in both dramas *Death and the King's Horseman* and *The Strong Breed*. The research explicates through the perspective of encounter with colonizer for the sake of retaining the native land. *Death and the King's Horseman* is about the ritual festival endorsed by Nigerian people is being intruded by western people. The festival is for name and fame even one sacrifice for preserving the culture that is an example of glorification. A play based on the natives of Yoruba, *Death and the King's Horseman* marks the journey of Elesin Oba who is tended to sacrifices his life and follow the dead king after death. Filled with ritualistic nuances and strong emphasis on the conflicts between colonizers and colonized, the play portrays Elesin's conviction to perform the ritual and ultimate failure in sticking to his worlds. After the failure of his father's sacrifice for Yoruba culture, the son Elesin comes from England by switching his study and for filling the vows of his father but Elesin's sacrifice is being interfered by John pickling westerners police office that is an epitome of cultural identity and also proliferates that how culture consists with the identity of individual. For the sake of culture, Olunde is ready for sacrifice that is an example of glorification. The interference of his father towards ritual festival is being interrupted by westerners is an example of colonizer that has been studied though the lens of post colonialism.

Similarly, in *The Strong Breed*, there is the tradition in their community to choose a stranger. Despite the elder's reluctance, Eman, one of Breeds has been exiled from his own community. Ifada who is from other community chooses for breeding, Eman explains to Jaguna and Orge that no community should force a carrier

unwillingly. If he is unwilling, the guilt will not be carried away. Eman, then offers himself as willing sacrifices in Ifada's place. Eman denied towards his own culture and reacted towards Ifadas for not participating in breed depicts which the theme of cultural identity whereas it also hovers through the concept of post-colonial theory developed by Gyatri Spivak, Edward Said and Frantz Fanon.

The play *Death and the King's Horseman* was published in 1875. It is a play based on a real event in 1940s Nigeria. A somber and threnody theme runs through this play. It demonstrates how men' lives are bound up in the cultural bubble in which they were conceived and brought forth, this cuts across races, tribe, ethnicity and epoch. The big theme in this post-colonialist Nigerian drama is the cultural arrogance of western white, which has affected the Nigerian Yoruba culture.

It is a clash between European and African cultural clash over the impending ritual suicide of the chief. In the play *Death and the King Horseman* represents the sacred tradition about Yoruba culture. Death, here, is a part of the sacred tradition. The king of horse, the prominent ancestor, the horseman a hereditary title - his task to accompany the King to the final resting ground one month (one moon) after death. The major character's name is Olundo who is the son of Elesin. Iyaloya is taken as mother of market. Simon Pikling, a district officer is the worker of westerners and the name of his wife is Jane Pikling. Joseph is the houseboy to Pikling and the next character's name is Olunde who is the son of Elesin. These all characters are minors. The role of praise singer in unsering Elesin into death. The play is based on the theme of cultural identity that shows from the work of Elesin who is also known as retraction for western.

Since its publication *King's Horseman* has received many critical reviews.

Birbal Singh approvingly concludes that in this play "Soyinka presents a story in which efficacy of self sacrifice is convincingly demonstrated" (210-211). Olunde's death by ritual suicide is interpreted as a powerful metaphor for all sacrifice. Durosimi follows a similar line of interpretation citing without reservation the praise, singer's view that Elesin's sacrifice is necessary "to maintain the integrity of civilization of crucial point in history" (115).

The text hovers through the ideas of self-sacrifice when Olunde's sacrifice is demonstrated as a celebration rather than a matter of sorrow. It is also powerful metaphor for all sacrifice because the sacrifice for Olunde is taken as symbolic for all African people. According to Durosimi Jane, "He sacrifices for Elesin is necessary for the sake of integration and to maintain civilization at the crucial point of history that is why the concept of Birbal Singh is totally matchable to the ideas of Durosimi" (118).

Africans are bound mystically to their land. The land is sacred, dedicated to the ancestors and gods. Everybody is aware that it is the earth that receives one at the end of land. Land sustains the corporate existence of Africans, and families quarrel over a piece of land sometimes with casualties.

Ngyugi has made the relationship between people and their land is the major focus in many of his works especially. He cites, "Not child and petals of blood, land is so important "(25). Any man who had land was considered rich. If a man had plenty of money, many motor cars, but no land, he could never be counted as rich. A man who went with tattered clothes but at least an acre of red earth was better off than the man with money (50). It is in this light that many African writers concern with the impact of land on characters and society can be better understood. Land ownership

means wealth stability, honour and dignity. The Gikuyu loss of land in colonial times was highly resented. Ngotho and Kaman among other work as shamba boys on land which had previously belonged to their families. Land gives impetus to the Mau Mau insurrection against British colonialism.

The text *King Horse and Death Man* also wants to depict the scenario of land through identity. In one sense, land means mother and African mother was colonized by Westerns. In other sense, connotative meaning of mother is God and God symbolizes about the creator having religion. Simultaneously, Olunde and Elesin are ready to sacrifice for the sake of religion.

To some extent the direction followed by this influential group of critics is dictated by Soyinka's own explicit abomination in the author's note. Here the playwright warns would be produced against a "Sadly facile clash of cultures" (73). He exhorts the producer to attempt and visualizes:

The far more difficult and risky task of eliciting the play threnodic essence's going on to insist that colonial factor is an incident a catalytic incident merely. The confrontation in the play is largely metaphysical contained in a human vehicle. Which is Elesin and the universe of the Yoruba mind - the world of the living the dead and the unborn. (7)

The play *King Horse and Death Man* also wants to proliferate about class of cultural that pinpoints through the activities of Olunde at the time of sacrifice where Pikling interfere activities of Olunde that also shows about the clash of culture. Olunde belongs to African country and the character name Pikling is also the officer of western. It shows that there is struggle between colonized and colonizer.

In narrowly defined version of cultural studies, the typical questions have been raised about the production or organization of meaning as a cultural process. It is important and interesting because they are medium with in which powerful social relationships are played out and possibilities for social betterment are opened up or closed downy: "A typical way of posing power questions has been in terms of identity specially where identity is seen as problematic issue and individual collective identities area understood as being always created under social pressures" (Hall and Gay 38).

Almost twenty percent of Yoruba people still practice the traditional religions of their ancestor and according to Yoruba creation myth, the deities (gods) originally lived in the sky God, gave to arishala Esu is the divine messenger and Ifa is the God of devotion. Yoruba is the name of culture that is being carried by African people in terms of religions. Both of these texts depict the theme of Yoruba culture and foregrounded as identity for preserving the culture and glorifying the identity. They are always ready to give sacrifice for the sake of communal benefit character are done by Olundo and Eman.

Since its publication *The Strong Breed* has received many critical reviews. Chris Dunton in his journal *The Royal African Society Yefiyo* offers two distinct perspectives on Soyinka's works. He sees Soyinka as representing the sublime, revolutionary aspect of the masculine national great man. Syndrome in the postcolonial world to the oppressive, reactionary version of that syndrome:

Soyinka's work in respect of Nigeria's history since the 1950s emphasizes the extent of Soyinka's artistic and political risk taking. Here, Jeyifo addresses the complexity of Soyinka's thematic materials

and of his language (at one point a cheeky quotation from Samuel Johnson is brought to bear on this matter. (167)

The text demonstrates about Nigerian culture with political aspects foregrounds with the issue of glorification by attaching the identity in the perspective of coloniality where Eman is playing revolutionary role to preserve the culture.

Jefiyo concerns towards Soyinka's relative to the other forms and genres of literary expression. It is fascinating combination and synthesis of individual talent and sensibility of formal institutional training and practical theatre experience subliminally absorbed in cultural tradition. Jefiyo is especially concerned with the way in which much of Soyinka's drama draws on ritual and yet sets this in collision with anti-ritual and ironic devices (23).

The Strong Breed is also about ritual festivals which evokes through Breed that means Breed itself refers the meaning of ritual for the sake of purification towards society and when we go through the perspective of anti-ritual, then it raises the issue of resistance that has already been done by anticulturalist for creating the cultural identity.

E.M. Birbal Singh traces Soyinka's developing "Faith in self-Sacrifice" (210) throughout his career. In *The Strong Breed*, *The Road and Madman* and *Specialist*, the coherence of the play wright's thinking "is temporarily disfigured by encroaching pessimism" (25).

As given above, self-sacrifice is known to be vital for glorification of culture and glittering for identity. On one hand, Ifada is recognized to be an idiot but the peoples of community choose Ifada for Breeds. On the other hand Eman is exiled from his own community for self-sacrifice that is why self-sacrifice becomes a tool

for glorifying the culture and preserving the identity. .

Pikling reminds Amusa: He talks to Amusa. He interacts:

PIKLINGS - Nonsense, he's a moslem comes on Amusa, you don't believe in all this nonsense do you ? I thought you were a good Moslem

AMUSA - Mista pirinkin, Ibeq you sir, what you think you do with that dress ? It belongs to dead cult not for human being.

PIKLINGS - On Amusa, what a letdown, you are I swear by you at the club you know thank God for Amusa he doesn't believe in any Mumbo Jambo and now look at you.

AMUSA- Mista pirinkin, I beg you take it off. Is not good for man like you to touch that cloth. (1061)

Interaction starts between Pikling, who is British officer and the work of Amusa is servant and she is from Muslim community who works as a servant for westerns. In the first line, he expresses in derogatory way. It means the views of westerns are negative rather than positive it proliferates from the line "I thought you were a good moslem" (Nyugi,1063).

He is smelling repulsive test from Muslim as commodification and also gives negative impression towards her custom. He wants to show and gives the lesson of civilization that westerns are more advance than African and Asian.

These lines totally matabable with the compliment of Fanon towards post-colonialism. Fanon looked at the cost to the individual that line in a world where due to the colour of his or her skin he or she rendered peculiar and object of derision, an aberration. In the chapter, "The Fact of Blackness" he remembers how he felt of

Blackness". He remembers how he felt when in France white strangers pointed out his blackness, his difference with derogatory phrase such as dirty nigger or look a Negro ! he was completely dislocated, unable to be abroad with the other Whiteman, who unmercifully imprisoned me. I took myself far off from my own presence, far induced and made myself an object. What else could it be for me but an amputation an excision that spattered my whole body with black blood ? But I did not want his revision, this schematization. All "I wanted to come and young in to a world that was ours to help to build it together" (*Death and King's Horseman*, 112-13).

In this scenario, Fanon defines 'Identify' as in negative terms by those in a position of power. He is forced to see himself not as a subjection his own wants and needs as indicated at the quotation but an object, a peculiar of the mercy of a group that identifies him as inferior less than fully human. Fanon feels abbreviated, violated imprisoned by a way of seeing him that denies him the right to define his own identity is something that France make for him and in so doing they commit a violence that splits his very sense of self. The power of description, of naming, is not to be underestimated. *Black Skin, White Masks* explains the consequences of identity formation for the colonized subject who is forced in to the internalization of the self as an (other). For Fanon, the end of post colonialism meant not just change but psychological too. Colonialism is destroyed only one way of thinking about identity is successfully challenged.

In *Death and the King's Horseman*, Elesin is ready to sacrifice his culture. It is the example of identity and that is the symptom of consciousness that can only eradicate the colonialism and gives good encounter towards colonizers according to Fanon where as in the *Strong Breed*, Eman gives sacrifice for purification of culture

that is an example of consciousness. Thus, by comparing with both of these texts, Fanon compliments is match able that colonialism can be destroyed only one by thinking about identity is successfully challenged.

Edward Said has different perspective than Fanon. Said also looks at the decisive relationship between the colonizer and the colonized, but from different angle. He, like Fanon, explores the extent to which colonialism created a way of seeing the world, an order of things that was to be learned as true and proper, but Said paid attention more to the colonizers than colonized. He says in order to challenge the colonial order of things; some of us may need to re-examine our received assumptions of what we have been taught as 'natural' or 'true' (21). No one knows when Elesin and Iyaloj a are in touch. It rains to stay nearby walls to recognize them. What earlier Elesin knows about nigger was absolutely fakes; she realizes herself. S e interacts with Iyaloja in post colonial era. She speaks:

Elesin: I refuse to take offence.

Iyahoya: You wish to travel light well: the earth is yours But be sure
the seed you leave in it attracts no curse.

Elesin: You really mistake my person Iyaloya.

Iyaloya: I said nothing now we must go prepare your bridal chamber.
Then these same hands will lay your shrouds but let the
finger of my bride sea my eyelids with earth and wash
my body. (1060)

These lines depict the version of colonized people like Elesin and Iyaloya who represents as a mother of market. Elesin does not want to accept offence, he is ready to give sacrifice or his own mother land where as Iyaloya is trying to persuade him.

The persuasion of Iyaloya is no more valuable for Elesin rather he said I said nothing now we must go prepare, your bridal chamber. Then same hands will lay your shrouds but at the finger, of my bride seal my eyelids with earth and wash my body. How emotive line that when I will die seal my eye with the earth. It is the scenario of identity that has represented by Elesin for the sake of glorification towards land.

In *Strong Breed*, there is a line which reveals in the perspective of colonized people between Eman, who is the protagonist and his father an old man. Eman and old man regulates their speaking to identify their cultural identity. They ask each other through rhetorical question to know value of Yoruba community. In this regard, the dramatist reflects:

Eman: I am unfitted for your work father. I wish to say no more but I am totally unfitted for your call.

OLD MAN: It is only time you need son. Stay longer you will answer the urge of the blood. (25)

After a claustrophobic beginning, the play follows Eman's shadowy haunted flight from those who seek to consummate his self sacrifice. As he flees he stumbles across memories and version of his which strike strange angles and perspective strange angles and perspectives across the apparently simple linear progression of life. His youthful self and the self that needs to be of one with the strong breed of his father. The compliment of his father towards her is about blood relation that father is demanding with her son. It evokes an idea about the identity that relates with culture one Eman was exiled from his culture that recognized in the name of colonialism.

Gayatri Spivak has aroused the voice in the favour of suppressed people. As a writer of Asian origin, Gyatri Spivak has pointed out to the danger of conventional

nations of translation with the particular regarding to the translation of third world literature.

All these three critics advocate in favour of colonized people and how being suppressed people raise the voice against colonizers. Hence post-colonialism is the way to glorify the identity and culture of repressed group, class or origin.

One of the most popular critics Raymond Williams states that culture as a whole way of life or 'particular way of life that can be easily understood from both texts when we utilize the method. Here, the specific practices of a particular class or group are being examined, especially of the moments of emergence or self production the appearance of 'new political identities around gender or race in emancipator social movement of the 1960 powerfully rein forced this cultural model, promoting much research in social history, literary studies and cultural studies and also shaping curricular developments in several subject (28).

Culture as a way of life can also be understood in national terms, so that this framework can be read as a kind of left-wing cultural nationalism. In his formative early work, William did not really questions these nationalist associations and their ethnic exclusion. His project charged with the rewriting of Englishness in terms of neglected and subordinated tradition of radicalism popular turbulence and democratic protest by communist and socialist historians Schwartz, 1982. It was only in the 1980s as part of larger revision of this model that the way of life definition was fully critiqued in cultural studies as a construction of identity underpinned by radicalized conceptions of the nation (28).

Williams reckoned that culture as a way of life means culture reveals with the identity of individual. In *Death and The King's Horse Man*. Elesin Olundo, they try to

show identity relates with culture. For the sake of culture they are ready to die.

Women and Elesin the major characters are looking the round and flat meaning of human being. The African and the European should include and underscore the original root of culture. The women present their earlier culture to note about life's meaning. Women and Elesin communicate and attract each other to notify everything.

Women: And we know you'll leave it so.

Elesin: I was born to keep it so. I hive

Is never known to wander An anthi

Does not desert it roots.

We cannot see

The still great womb of the world

No man beholds his mother womb. (1056)

Elesin is telling that he was born for the sakes of house. The meaning of hive means a structure made for bees to live in that's why the connotative meaning refers house and he never wants to distort the earth because earth is mother and no one can born without earth. Earth is only one place who can burn every creature Elesin tries to highlight his own land rather than anything else so it is also a glorification culture is away to creates certain identity.

Similarly, in *The Strong Breed*. There is interaction between father and daughter in terms of to go in carrier. The both characters are talking to each other. They are introducing past activities to know the future. We can see that their way of expression visualize the identification of their community. Soniyanka puts:

Old Man: Coma nearer we will never meet again, son not on this side
of the flesh. What I do not know is whether you will return

to take my place.

Eman: I will never come back.

Old Man: Do you know what are you saying ? Our is a strong breed,
my son. It is only a strong breed that can take this boat to the
river year after year and wax stranger on it. I hoped. You
would follow me. (1186)

The dialogue happened at the certain time of carrier when his daughter, Ema is departing for carrier for the sake of purification and to get rid from the sin towards the society. Father tells that comes nearer. Not for physical and sensual world but do not know whether you return or not because you are going for carrier. After that daughter replied her father by assuring that I will never come back then father is telling that you will meet with me or not.

Likewise, in *Death and the King's Horseman* is also proliferates about the identity. We can tell the truth. Pikling, the major character, want to modify the policy. He listens everyone's voice in the contemporary period in different modes of duty. The narrator of this play visualizes the scenario.

Jane: What is it ?

Piklings: Amusa report listen. I have to report that it comes to my
information that one prominent chief namely the (Elesin. Oba)
is to commit death tonight as a result of native custom.
Because this is the criminal offence. I wait further instruction
at charge office sergeant Amusa. (1062)

It is interaction between Jane and Pikling Jane, who recognized to be a wife of Pikling and Amusa is giving report that Elesin Oba, who belongs from native, custom is going

to give, sacrifice for ritual festivals and it is crime. After that Jane told that we should wait for further information that will be delivered by sergent Amusa. The question is that Elesin (Oba) is going to give sacrifice for his culture and it can be taken in the perspective of glorification. Although the sacrifice for Elesin Oba is personal but it represents the whole yourbian society. Not only this, it also represents ritual that is endorsed by Nigerian people. On the other hand, the interruption that will be done by Simon Pikling including other westerners is foregranted as colonization. Elesin Oba sacrifice is for preserving the cultural identity. It also depicts the theme culture as a way of life.

Similarly, it is also about the question of identity that shows through the interaction between Eman and priest. Eman interacts with priest as:

Eman: It was gone twelve years but she waited. She whom I thought had too much of the laughing child in her. Twelve years I was a pilgrim, seeking the vain shrine, of secret strength. And all the time, strange knowledge, this silent strength of my child woman.

Priest: We all saw it. It was a lesson to us; we did not know that such goodness could be found among us.

Eman: Then why, why the wasted years if she had to perish giving birth to my child ? (They are both silent.). I do not really know for what great meaning I searched when I returned, I could not be certain I had found it. Until I reached my home and I found her a full grown woman, still a child of heart. (1191)

These lines depict about the love between mother and child. Eman tells that she was outsider for twelve years but it was totally secrete strength for her. No one knows about it. Love between Eman with her child also shows about the identity that is far from general identity. After that priest tells that everyone saw it and it was a lesson to us we did not know that such goodness could be found among us. It is about the glorification seems through the interaction of Eman.

The dialogue happened between Pikling and Olunde where Pikling and Olunde where Pikling interacts to be officers with Olunde about not to sacrifice for your own culture.

Pikling: I'll take the prisoner down myself. Two policemen will stay with him throughout the night. Inside the cell.

Olunde: Please, Mr. Pikling, I hate to be stuffy old son, but we have a crisis on your hands. It has to do with your father's affair if you must know. And it happens also at a time when we have. His Highness here, I am responsible for security so you'll simply have to do as I say. I hope that's understood.

Olunde: What's going on? All this can't be just because. We failed to stop my father killing himself (1084).

It is the interaction which shows about how westerner is being interrupted by Easterners Pikling orders his police to go and arrest the African. African means Olunde. Olunde tells that please, stop for my son but Pikling denies by telling that I denied stuffy son. It also presents about the identity which reflects with culture. Culture, as a way of life that without culture any individual can not survive and it is also about the colonization where the Westerners is imposing on Easterners that

depicts through the version of Pikling towards' Olunde. Olunde tells that you are interrupting my father sacrifice toward culture but you cannot stop my sacrifice. It depicts the scenario of glorification.

Similarly in *Strong Breed* interaction happened between Sunma and Eman by taking the subject of blood relation that shows about the identity.

Sunma: I am not trying to share your life. I know you too well by now. But at least we have worked together since you come. Is there nothing at as, I deserve to know.

Eman: Let me continue a stranger especially to you. Those who have much to give fulfill themselves only in total strangers.

Sunma: That is unnatural.

Eman: Not for me. I know I find consummation only when I have spent myself for a total stranger.

Sunma: It seems unnatural to me but then I am a woman. I have a woman's longing and weakness. And the ties of blood are very strong in me.

Eman: You think I have cut looses from all these ties of blood.

Sunma: Sometimes you are so in human.

Eman: I don't know what the means. But I am very much my father son. (1183)

Through the dialogue between Eman and Sunma shows about blood relation and land that is more prominent than any other things Eman is a stranger who is considering about the land of Sunma before that Sunma asks question with Eman that you are stranger and Eman tells that those who have much to give fulfill themselves only in

total stranger for them I want to be live as stranger. After that Sunma tells that it is unnatural. At first Sunma evokes Eman that you are stranger but when Eman accepts it then Sunma tells that it is unnatural. It that's why it is also about the question of cultural identity that proves to be a outsiders. At last Eman herself wants to be recognized as I am very much my father son father son relates with the heredity and heredity transfers from father to child. It is also about the identity that asserts from the speech of Eman.

Similarly, the dialogue interacts between praise singer and Elesin at the question of identity praise singer asserts with Elesin that

Praise: Singer. Elesin - one why do your eyes roll like a bush-rat who sees his fate like his father's spirit, mirrored in the eye of a snake ? And all these, questions you are standing on the same earth you've always stood upon. This voice you near is mine Oluhuniyo, not that of an acolyte in haven.

Elesin: How can that be ? In all my life as Horseman of the king, the juicies fruit on every tree was mine. I sow I touched, I wood, rarely was the answer no.

The honour of my place, the veneration I

Received in the eye of man or woman.

Prospered my suit and played havoc with my sleeping hours.

And they tell me my eyes were a hawk.

In perpetual hunger split on 'iriko' tree.

In two, hide a woman's beauty in its heartwood.

And seas it up again - Elesin, jour neying by,

Would make his camp besides that tree of all the shades in the forest.

(1057)

Praise singer asserts with Elesin oba that why do your eyes roll like a bush that rat.

The contextual meaning bush-rat is who sees his fate like his father's sprit, mirrored in the eyes of snake. Fate like his father's sprit connotes about the ancestor of African society and it is also about the civilization of African society that glorified all the over the world. Praise singer claims that these all things being with us. It also demonstrates that identity is key factor for any individuals. Elesin tells that Fruit, wood these all things I toughed that's why it belongs me rather than any other individual. The meaning of perpetual hunger means. African society becomes victimizes by the poverty. At past, they survived by eating leaf and they live in forest and forest become a shelter for Africa people.

Similarly in Strong Breed dialogue happens between Sunma and Eman for going outside. The dialogue starts from Eman with Sunma as :

Eman: All right, we will go out together.

Sunma: Go out ? I want us to stay here.

Eman: When there is so much going on outside ?

Sunma: Someday you will wish that you want away when I tried to make you.

Eman: Are we going back that ?

Sunma: No, I promise you I will not recall it again. But you must know that it was also for your sakes that I tried to get us away.

Eman: For me ? How ?

Sunma: By yourself you can do nothing here. Have you not noticed how tightly we shut out strangers ? Even if you lived here for a lifetime, you would remain a stranger.

Eman: Perhaps that is what I like. There is peace in being a stranger.

(1182)

It is about the stranger where Eman is spending her life as a stranger in the land of Sunma and Sunma tells with Eman that stranger is not allow to leave for long time. You didn't see that not noticed how tightly we shut out strangers ? It is also about identity that shows through the devoid of land.

In *Strong Breed*, these lines also depicts about the cultural identity that shows interaction from father and son. *The Story Breed* visualized silence or voiceless setting. A man can be stronger when he takes the boat in sea. The strength of child ends up knowing that the child with the burden survives in the post-colonial era. So, Eman and old man exchange their view:

Eman: I am unfitted for your work, father I wish to say no more.

But I am totally unfitted for your call.

Old Man: It is only time you need, son stay longer and you will answer the urge of your blood.

Eman: That I stayed at all was because of oman. I did not except to find her waiting. I would have taken her away, but hard as you claim to be it would have killed you. And I was a tired man. I needed peace. I stayed. Now nothing holds me here.

Old Man: Other men would rot and die doing this task year after year It is a strong like no other anything you do in life must be less

than this, son.

Eman: That is not true, father.

Old Man: I tell you it is true your own blood will betray you son,
because you cannot hold it back. If you make it do less than
this, it will rush to your head and burst it open. I say what I
know my son. (1187)

These lines also dig out the meaning of cultural identity and also about the glorification of culture. In the first and second line, there is dialogue between father and daughter. At past she was exiled from her own society when she told about breed at that time society could not give her permission for breed. After that, father asserts that it is only time to show your blood. If not so then you are on blood urge means the word own shows about possession towards land. It also represents about the glorification of culture that depicts through identity. In other words "Our blood is strong like no other" (1186). It means he wants to compare his blood with other people blood that how our blood is honest for our culture. It is not like than other people blood. The blood is compare with culture. It also points about the cultural identity and also shows that culture consists with the identity of individual. Similarly, in the last line your own blood betray you son means if you do not give sacrifice for your culture then your land will curse you. Father is telling her daughter.

These all shows about the glorification of culture that has been seen through the above lines that is included here and culture, always relates with the identity of individual. African characters glorify after freedom their nation. They communicate about life, liberty and identify based on different elements Olunde finds a high rank identity to input in the lifestyle of Africa. Most of events reflect the objectives of freedom in Afrin plays. Olunde and Jane interact:

Similarly, some other lines that shows about the glorification of culture.

Olunde: No I am not shocked Mrs. Pikelings your forget that I have now spent four years among your people. I discovered that you have no respect for what you do not understand.

Jane: On so you've return red with a chip on your shoulder. That's I take it then that you did not find your stay in England altogether edifying.

Olunde: I don't say that I found your people quite admirable in many ways their conduct and courage in this war. (1078)

The interaction between Olunde and Jane shows about the scenario of cultural identity and it also prolifate about the glorification of culture Olunde who is from Africa asserting his views toward western people that I have spent four years with you and you have no respect that you do not understand. It means that Olunde is glorifying his culture with westerner people that by telling you only know about western culture and more knowledge than this. If you do not wave knowledge then returned towards England. These all lines pinpoint about the cultural identity they consists with individual where Olunde is from Africa but he is threatening western people, same as the case reveals with strong breed some of the line.

Old Man: Don't you know it was the same with you ? And me ? No woman survives the bearing of the strong ones sun; it is not the mouth of the boaster that says he belongs to the strong bread. It is the tongue that is red with pain and black with sorrow away my son and for these twelve year. I know the love of an old man for his daughter and the pain of man

helplessly awaiting his loss.

Eman: I wish I had stayed away. I wish I never come back to meet her.

Old Man: I had to be but you know now what slowly ate away with my strength. I awaited your returned with loves and fear.

Forgive me then if I say that your grief is light. It will pass his grief may have decline you now from home. But you return. (1187)

It depicts the scenario of cultural identity that we can easily investigate from line "Twelve years you were away my son and for twelve years. I know the love of an old man for his daughters. It is showing about affection that his father expresses with his daughter that I survived twelve years without you and at that time how much pain. I felt in the absence of you. His father is asserting at the time of carrier replied his father that bring along does not mean that I am alone. The affection of father towards daughter shows about cultural identity and the glorification of culture that shows through the speech of old man towards his daughter.

Similarly, other prominent lines also evokes about cultural identity that shows from the interaction between Elesin and Pikling

Elesin: You did not save my life, district officer you destroyed it.

Piklings: Now come on.

Elesin: And not merely my life but the lives of many. If I wished you well, I would pray that you do not stay long enough on our land to see the disaster you have brought upon us.

Piklings: Well, I did my duty as I saw it. I have no regrets.

Elesin: No the regrets of life always come later. (1085)

Sacrifice four Elesin is for ritual festival but the district officer is intervening the sacrifice and Elesin is asserting that you are not only stopping the life of me but also several Yoruba people and my land sees the disaster. If you stop my sacrifice after that you should take all responsibilities after the consequences. Officer is telling that I do not know about it and I have no lamentation, it is my duty that's why I have no regrets about it. On one hand, sacrifice, and fight with Pikling by Elesin is telling that "you do not stay long enough on our land to see the disaster. You have brought upon us depicts the theme of glorification that if you stop the sacrifice than our land to see the disaster overland represents the identify and our connotes the meaning of individual that's why we can say cultural identity always reveals with identity of people.

It is concluded that culture as a way of life connects with individual. In *Death and the King's Horseman* and the *Strong Breed* it proliferates about the glorification of culture that is Yoruba culture. The sacrifice of Elesin instead of father place for retaining the culture pinpoints about the glorification. Elesin is ready to doomed is an epitome of glorification and shows the continuing process of ritual. Any ritual connects with the identity of individual that shows from the Elesin sacrifice. The interference of Pikling towards the African culture is for granted as colonization and reaction towards police officer pinpoint about consciousness that is mingled in the version of fanon relates with post colonialism. In this way, it is about the glorification of culture with the effect of post-colonialism.

Likewise, in *The Strong Breed* after being exiled from own culture while of protesting with Ifada not for Breed depicts about the glorification of culture shows

from the devoid towards land by Eman after returning from other culture. Breed is for the sake of purification of society and also for the departure of Sinner. For the sake of society, Eman returned and ready for carrier is also about cultural identity. Research also explicate about the obsession of sacrifice that can be found through the activities of Elesin and Eman. It is not necessary to sacrifice for the culture because Elesin and Eman are outside but society compelled them four sacrifices that's why it is called obsession.

Anyway, both of these texts explicate about the glorification of culture that culture consists with the identity of individual and also evokes about the obsession that I found from this research. This research wraps a new identity in Soyinka's plays. It searches to form people new identity to glorify his/her life in own style.

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