

## A Postcolonial Reading of Wole Soyinka's *Kongi's Harvest*

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### ABSTRACT

Post-colonial literature is concerned with the matters of decolonization, cultural, economic and political freedom of the previously colonized nations. Post-colonial theory places more emphasis on the criticality of colonialism and its establishment resulting in neo-colonialism with the accentuation of the power of the west over the colonized (Prasad, 2003:7). Post-colonial literature attempts to explore the challenges and results of decolonization of a nation, particularly those nations who have been given political and cultural independence and were formerly colonized by colonial powers. This study attempts to examine Wole Soyinka's *Kongi's Harvest* to explore and criticize the season of anomy in African society in postcolonial context. The study explores how Africans began to colonize themselves even after the departure of the colonial rulers in *Kongi's Harvest*. The result reveals that the reason for the impoverishment of the decolonized African nations is as a result of bad leadership quality, corruption and colonial mentality transmitted into the postcolonial era. For this reason, it is discovered that even after the end of colonization in Africa the colonizers left their surrogates (indigenous colonizers) behind to continue from where they stopped.

### INTRODUCTION

Though looking at the factual existence of imperial and colonial domination, it has never made the people dominated well, rather it makes them learn resistance and animosity against the invaders. In this case, it became very glaring that Africans were incapable or they were made incapable of governing themselves after the exodus of the 'masters'; they became repressive over themselves and their leaders eventually became dictators who usually applied a draconian measure in ruling their people. Wole Soyinka, being one of the most erratic and critical playwrights in Africa uses, at great length, dramatic genre to address the issue of postcolonial colonization in Africa in most of his dramas. The issue of dictatorship cultures becomes a central focus among the African people who intertwine with cultural development. Homi K. Bhabha in his *The Location of Culture* highlights that "the borderline work of culture demands an encounter with 'newness' that is not part of the continuum of past and present" (Bhabha, 1994: 17).

This study aims to address how Africans became masters of themselves rather than being exemplary leaders after they gained independence from their European colonial masters. It will also fish out those features that reflect racial and cultural domination and how we can find out some elements in

Soyinka's drama that show racial, cultural and political subaltern idiosyncrasy among African leaders. Towards the end of the 18<sup>th</sup> century, there have been some arguments on the Eurocentric generalization about Africans, Asians, Native Americans and Pacific Islanders that they are inferior to the Europeans. Notwithstanding, this issue becomes a serious and sensitive one which needs a meticulous way of addressing it. Though, one is expected to ask that what criteria were used to measure such conclusion and what is the rationale behind this erroneous development?

This study intends to make a contribution to the process by exploring *Kongi's Harvest* by Wole Soyinka as a leading dramatist and literary icon in Africa. An initial word of interpretation may be required here because playwright like Wole Soyinka comes from Africa and writes about what is usually thought about the third world continent. And while considering those facts reflected in Soyinka's works one will realize that he reflects the idea of dictatorship in his style as a result of colonial independence.

This study aims to find answers to the following research questions.

1. To what extent has Soyinka's drama reflected the issue of misappropriation of governance in postcolonial Africa?

2. How often do Africans realize that their leaders are post-colonial indigenous colonial masters in Wole Soyinka's *Kongi's Harvest*?
3. What happens when Africans resist the oppression of their draconian masters through a vision-determined philosophy in Wole Soyinka's drama?
4. What are the most important factors that influence the attitude of draconian leaders in postcolonial Africa in Wole Soyinka's drama?
5. Who in the text is considered the "others" in postcolonial context?

## LITERATURE REVIEW

Postcolonial study cuts across various ranges of cultures and societies. It is essential to realize that a postcolonial study is specifically critical of language since language has a very significant role it played in colonial function. Although the issue of Multiculturalism and multilingualism has always been seen as something that generates conflict, they are actually good resources for a sustainable society. They are materials for the construction of identity at the level of the personal group and participating society. The efficacy of the construction and conception of everyone and group identities in contact has become greatly crucial, specifically as is shown in the present political debate. Bhabha maintains that "the theoretical recognition of the split-space of enunciation may open the way to conceptualizing the international culture based not on the exoticism of the multiculturalism or diversity of cultures, but on the description and articulation of culture's hybridity" (Bhabha, 1994: 34)

A singular and united identity is always perceived as imperative for providing social intimacy in today's society, but having respect for diversity has become a salient thing in African society. This has become a challenge for a new development of understanding identity, and one that takes into record the diversity, hybridity, and change in racial contact in Africa today. Today, multilingual and multiple cultural Africa, the notion of racial identity is crucial for deciphering issues that concern unification of African culture. Therefore, we should understand that each of the countries in Africa, one way or the other, has a history of colonialism which subsequently has a great influence on their social, political, religious and cultural apotheosis. Bhabha postulates that "through the concept of cultural difference I want to draw attention to the common ground and lost territory of contemporary critical debates. The need to think the limit of culture as a problem of enunciation of cultural difference is disavowed" (Bhabha, 1994:35).

But it should be considered that, in establishing the range of cultures from which the chosen dramatist comes from, it is not astonishing that there is a great diversity as well as some similar factors in the historical processes of political and economic domination in their cultural phenomena. This study will explore some of these matters in detail to establish an avenue for the specific reactions to cultural repression in the works of Soyinka. However, while exploring post-colonialism, it is essential to note that, post-colonialism goes beyond seeing it from the singular and parochial angle but

with a wider perspective. Gilbert and Tompkins state that "A theory of post-colonialism must, then, respond to more than the merely chronological construction of post-independence, and to more than just the discursive experience of imperialism" (Gilbert and Tompkins, 1996:2).

The power of colonialism greatly has a serious defect on the colonized nations in Africa. This in a real sense allows some cause and effect to a violent reaction to colonial domination. Though, the Eurocentric ideology based on trying to educate Africans on what they thought or erroneously felt they did not know, and giving them what they assumed they did not have are determining factors that strengthened the passion for independence. According to Ashcroft and his colleagues, "It is significant that no society ever attained full freedom from the colonial system by the involuntary, active disengagement of the colonial power until it was provoked by a considerable internal struggle for self-determination" (Ashcroft et al, 2000: 49).

In this regard, the credibility of the so-called independence becomes a mythical idea that has greatly caused several questions and those questions have led to a serious intellectual vendetta that many writers and historians have failed to provide a solution to. It is in this homogeneous culture the "otherization" began to take its full function in the "dark continent". Furthermore, when the Europeans newly arrived Africa, they came through a religious medium; they came with the message of Christ. The first major problem they had was the problem of communication and they planned to educate the Africans by teaching them their language. Especially in Nigeria, it was the Portuguese that first made their way to Nigeria before Great Britain took over. At that point in time, they came in a friendly manner; they transacted business with the Africans, particularly with their kings. They gave their kings Jin drink and mirror in return of many slaves. When the European consistently came to get slaves from the African leaders, they also gave those harms and ammunition in return. This is how the domination of everything by the west began over Africans including their identity. Edward W. Said explains that "domination and inequities of power and wealth are perennial facts of human society. But in today's global setting they are also interpretable as having something to do with imperialism, its history, and its new forms" (Said, 1993: 20).

Taking a critical look into this, as expressed by Edward quoted above; one will still realize that the so-called independence that the decolonized nations have obtained is not independent. If one thinks of this, it has become very glaring that the freedom given was never free. This study, therefore, will be basically based on the post-colonial theory by using Edward Said concept of a post-colonial theory. Edward Said's *Orientalism* (1978) is regarded as the fundamental basis of post-colonial theory. Said, therefore, could be regarded as the progenitor of post-colonial theoretical development. Orientalism emphasizes on the phony bounds that were established between the East and the West. In this view, he accentuates the mentality of "others". The west sees all other parts of the world as "others", and this misconceptualization of the idea has greatly created many ill-feelings in the

“otherized” nations. Homi Bhabha’s *The Location of Culture* (1994) also explores the emotions, politics and values that were established between the milieu of the “us” (colonizers) and the “others” (the colonized). In this sense, the sense of loss of identity and the hybridity in the system of the African political leadership or (maybe) ‘rulership’ will be viewed and clarified in the process of self-dehumanization in African context after the colonial rule.

## METHOD

This research will use content analysis; the selected drama of Wole Soyinka will be examined and the features that accentuate the element of self-colonial intent in African society will be given a critical analysis and proper examination. The post-colonial theory developed by Edward W. Said will be used as the method to analyze the selected play by giving them a critical point of view. In giving the play an objective analytical exploration, more emphasis will be placed on the draconian measure which is usually applied by the African dictators. Making use of post-colonial theory judiciously, this research attempts to provide notable information through a critical view of the play. Books from the library, materials from the internet and e-library will also be used to get more information as much as possible about the work.

## RESULTS AND DISCUSSION

The conceptualization of *Kongi's Harvest* is more or less a prophetic projection which depicts the anomy and the nebulous situation of African states. Accordingly, Soyinka has become one of the most critical and prolific writers of the post-colonial era, as he has greatly discussed several issues in his plays, novel, memoir, sonnets, and poetry. Though, his literary works have been the works that keep one into a laborious thinking. His linguistic complexity has become, greatly, the philosophy behind his literary development. In this sense, this session attempts to analyze *Kongi's Harvest* in accordance with postcolonial perspective. The session will elaborate on how the major character, Kongi, is portrayed as the modern indigenous colonial master. However, the indispensability of *Kongi's Harvest* as a play and Kongi as a character will be given an affirmative importance. The elements that depict the political misappropriation and the abuse of fundamental human right will be accurately examined.

Therefore, looking very critically into the play *Kongi's Harvest*, it becomes very noticeable that the author is trying to prove a point and trying to put in place those things that are not perfectly placed in order. For several years, there has been a civil disorder by the people who feel things are not placed in order, and they believe they can do so, through civil disorderliness. In this view Banham et al highlight that:

The attraction of *Kongi's Harvest*, especially with the orientation towards a Marxist analysis of culture, was its dialectical structure. Instead of a simple tradition/modernity contrast *Kongi's Harvest* posits a dialectical interpretation of tradition and modernity. Danlola delaying tactics in refusing to offer the new yam to Kongi shows that Danlola is not only able to resist Kongi, but

to understand the complexities of the politics. (Banham et al, 2014: 3)

In this view *Kongi's Harvest* has been able to establish some social, cultural and political justice by punishing the inventor of national terror through public disgrace and laughing at his antics in the process of literary dictions. Kongi, being the military president of the land of Isma has made himself the messiah and savior of the people, and the only way he can take absolute control of the whole nation both in the physical and spiritual sense is to intrude into the abyss and secrecy of culture and traditional function.

Therefore, giving a critical analysis of Soyinka’s *Kongi's Harvest* reflects the issue of indigenous colonization in the African context. This idea of misruling and misappropriation of governance is seen as the colonization of the decolonized African nations by the Africans themselves. *Kongi's Harvest* reflects the clash between the traditional norm and the modern order. *Kongi's Harvest*, however, is a story of an African nation, which is being ruled by a military tyrant who comes to power and turns the whole established traditional order and custom upside-down. In this postcolonial dictatorship, the tyrants are considered the surrogates of the colonial masters. Masiska maintains that:

In *Kongi's Harvest*, postcolonial dictatorship emerges as the displacement of the anti-colonial resistance onto the domestic scene, as the new nationalist leadership scouts around for new enemy, once the colonialist has been dealt with. The play revolves around the question of how best to incorporate the annual yam festival into the new postcolonial institutional setup. (Mesiska, 2007:82)

The military tyrant gives decrees that are completely against the whole system of the tradition of the people. He desecrates the potency of sacred places and intrudes into the secrecy of culture. Kongi, the military president, makes himself the messiah of horror and his pernicious act becomes inexplicable. Having turned himself to the patriarch of cruelty, his will is always the best and his whims must always be accepted. An attempt to resist his order will lead to imprisonment or even death. Kongi, requests worships, he grows in power beyond normal, and he begins to place himself in God’s position. Kongi puts the traditional ruler, Danlola, in detention and apprehends all those whom he feels are threats to his tyrannical government and puts them in jail. He kills some while some of them remain living corpse. This is reflected when his organizing secretary gives him a dignifying praise:

A leader’s temptation, agony on  
The mountains, the loneliness of  
The poor, the uneasy head, a saint  
At twilight, the spirit of the harvest  
The face of the benevolence, the giver  
Of life... (39)

This is what Kongi has turned himself to; he has made himself a demigod, and he has already assumed the position of a deity. This is the reality of decolonized African nations. Even after the colonization; when they gained independence, the independence they gained was a transition into another level of self-slavery; it was a dignified self-slavery. In this

view, Wole Soyinka attempts to accentuate the antics of a man who finds himself in the position of power but misuses the advantage given to him. Robert W. July expresses his view of the figure *Kongi's Harvest* replicates in postcolonial Africa. He postulates that:

*Kongi's Harvest* dealt with contemporary events, making a particular target of Ghana's president Nkrumah, whose increasingly dictatorial government had outraged Soyinka's populism. If some of the topical material appears dated today, the basic indictment of arbitrary government, both traditional and modern, makes *Kongi's Harvest* germane to any age. (July, 1987:72)

From the late fifties when African colonized countries have been gaining independence from their colonial masters, the tendency to become power mongers within the African leaders have been very high. An opportunity to get to power makes them attempt to stay in power beyond normal and they turn themselves to autocratic monsters. However, African continent began to experience series of dictators who eventually made themselves gods over the people they ruled. In this regard, most of them remain in the position of power than necessary by influencing some rules of laws in order to be able to suit their selfish interest. Influencing and amending the constitution, therefore, strengthens their perennial and despotic rule. Leaders like that include Teodoro Obiang Nguema Mbasogo who is the president of Equatorial Guinea since 1979, Idris Deby of Chad has been in power since 1990, Yoweri Museveni in Uganda has been in power since 1986 Paul Biya who has been a ruler of Cameroon since 1982. They deify themselves and they continue to infuse fear of them in people. *Kongi* has succeeded in turning himself into a Messiah in the land of Isma. This is also reflected when the carpenter's brigade is trying to praise *Kongi*:

We are the nation's carpenters  
We build for Isma land  
From the forest of Kuramba  
They bring the timber wild  
And we saw and plane and  
Tame the wood  
To bring the grains to light  
Converting raw material  
To 'Made in Isma land'

For *Kongi* is our father  
*Kongi* is our man  
*Kongi* is our mother  
And *Kongi* is our saviour  
Redeemer prince of power  
For Isma and for *Kongi*  
..... We're proud to live or die. (65)

In the second stanza of the nation's carpenters' anthem, they practically and emphatically proclaim *Kongi* their father and mother. They proclaim him Saviour, Redeemer, and Prince of power. And at the last two lines of the second stanza, they say "for Isma and for *Kongi* we are proud to live or die" (65). In fact, "The song refers *Kongi* as the mother and the savior of Isma people but in reality, it is nothing but an illusion. Such type of song is created to make the propaganda

only and to cheat the innocent and illiterate people of Isma land" (Londhe & Panade, 2014: 54). Here, it is essential to realize that despite the oppression of the tyrants that people are subjected to, some people are still loyal to the tyrant and they worship him as a god. This, therefore, is the main problem in Africa; some sycophants are always the sympathizers and loyalists of the corrupt leaders. The nation's carpenters pledge their allegiance to their tyrant-god and they promise to live or die for him. In this case, in the midst of oppression and affliction some people still voluntarily submit themselves to slavery. Therefore, we can see an act of betrayal in some people because of their unity in crime against humanity. In this opinion, it can be considered that people of Africa have a way of assisting a tyrant to oppress them. The argument here is that, Africans were wailing and crying against the European colonization, and they cried for independence, but after the independence they, themselves became colonial masters over themselves and they were even crueler than the European colonial masters. This is where one can consider the opinion of the European masters justifiable when they said Africans were primitive and they had come to give them education and civilization.

In *Kongi's Harvest*, Soyinka greatly demonstrates that Africans are incapable of governing themselves or one can say they were made incapable of governing themselves in the postcolonial era. The Europeans claim they had come to civilize and educate Africans but their duties were not well taken or were not well delivered. That is why Shakespeare states that there have been some people who tried to make men but have not made them well. Making men is one thing but making them well is another thing. Even if the Europeans have tried to make Africans, they have not made them well. This is because perhaps the cruel African leaders learn their act of oppression from their colonial masters before they left. The issue of good/bad leadership has always been a very big problem in African society immediately after the departure of the colonial masters. Wole Soyinka really explores the reality of African dictators and their repressive attitude towards their people. Biodun Jeyifo explains that:

Soyinka's dramaturgy expresses itself with great variation in technique, idiom, and tone. The "*Kongi*" of the title of the play, *Kongi's Harvest*, is a widely paranoid dictator of the imaginary state of Isma. The central conflict of the play ranges those with *Kongi* against the dissidents who are opposed to him. (Jeyifo, 2004:94)

*Kongi* is an African ruler who disrespects the law of the people except for his own law. He disregards the traditional order of the land and replaces it with his own selfish system. Here, *Kongi* is considered an indigenous colonizer who enslaves his people and incapacitates them for vicious reasons. Though *Kongi* is portrayed as a modern African leader and at the same time he tries to assume the role of a traditional African dictator whose only idea is always right. In fact, the play "*Kongi's Harvest* is Soyinka's most proverb-riddled play and it is probably significant that it deals with African politics" (Gibbs and Hindfors, 1993:31).

Looking into this, as explained earlier, that, it is essential for everyone to always think about the consequence of

his or her actions. Shakespeare maintains that "the evil that men do lives after them". Kongi has never thought of the consequences of his evil deeds, he thinks he will rule forever. But unfortunately, the end is never favorable. Kongi, having taken to himself that which is essentially meant for the traditional king of the land of Isma, sees the unfavorable consequence. There is always a yam festival in the land and it is expected of all the women to gather and prepare yam for the king to eat before anyone tastes it. But unfortunately, President Kongi refuses the king his customary right and rite. He decides to take over what the king should eat and perform. His ritual and customary functions are deprived of him. He then plans to give the king a public and national disgrace. On the day of the harvest, when the yam festival is supposed to take place, Kongi prepares his modern philosophers and magi to take the position of the Ogbo Aweri. Ogbo Aweri is the old secrete and cultic society in Yoruba/Nigerian society. They are in charge of any ritual and sacred assignment. They are deeply ritualistic, traditionalistic, and cultic. They are the custodians of African tradition, ritual, religion and culture. They are very secretive. Whatever they perform in the secret must not be revealed by any member. An attempt to do so attracts grievous penalty such as death. They always place themselves under an oath. The secrecy of this group is intruded into by Kongi and he tries to re-create another type of Aweri (The Secret society) which he names The Reformed Aweri Fraternity. Mpalive-Hangson Masiska supports this that:

Kongi creates his own reformed Aweri Council, which serves as the modern equivalent of the new disbanded traditional royal council, but most noticeably, the new assembly does not have the autonomy enjoyed by its traditional counterpart, as it operates solely on the whim and fancy of Kongi. (Mesiska, 2007:82)

The members of this modern fraternity take the role of the old orders. Kongi desecrates the potency of culture and tradition and he sees the consequence. On the day of a festival, Kongi is expecting the yam to be handed over to him, but he is shocked that what is covered in the calabash is the head of one of his political enemies whom he kills. He receives human head in public instead of traditional yam. The head of state is disgraced publicly with the head of man given to him as a piece of yam. In irony, one of the characters named Daodu speaks at the festival ground:

An impotent man will swear he feels the pangs  
Of labour when the maniac finally looks over the  
Over the wall, he finds that there, agony is the raw  
Commodity which he has spent lives to invent  
Where I have chosen to return in joy, only fools  
Insist that my fate must be to suffer.  
This trip, I have elected to sample the joys of life  
Not its sorrows, to feast on the pounded yam  
Not on the rind of yam, to drink the wine myself  
Not leave it to my ministers for frugal sacraments  
To love the women not merely wash their feet  
At the well. In pursuit of which, let this yam, upon  
Which I spent a fortune in fertilizers and in  
Experiment with a multitude of strains, let it

Be taken out, peeled, cooked, and pounded  
Let bitter-leaf soup simmer in the women's pot  
And smoked fish release the goodness of the seas;  
That the Reformed Aweri Fraternity may belch soundly  
Instead of merely salivating, that we may hereby repudiate  
All prophets of agony, unless it be recognized that pain  
May be endured only in the pursuit of ending pain  
And fighting terror. (78)

It is when the yam is about to be handed over to Kongi that Daodu the nephew to Oba Danlola the traditional ruler who is put in detention makes this poetic but meaningful rhetoric. Yet, Kongi does not hear the sound of warning in what is spoken. His end is disgraceful. Soyinka, therefore, does not only reveal to his readers the problem of Africa but also proffers solution. The solution is to let the tyrant have an ignominious consequence. This study explores the reality of postcolonial dictatorship in Wole Soyinka's *Kongi's Harvest* to depict the level at which the cruel rulers of the post-colonial era have impoverished their nations and Africa as a whole. The result shows that African leaders were not capable or made incapable of governing themselves as it was stated earlier. Not until there are a complete reformation and rehabilitation of idea and mind about leadership, Africa may still be facing the problem of self-colonization. Gibbs and Lindfors postulate that "in his production of *Kongi's Harvest*, Soyinka has made direct comments on developments in Nigeria and Africa within the context of a fairly tightly structured, full-length play" (Gibbs and Lindfors, 1995: 67).

The issue is critically not the impact of colonization on Africans, but what have Africans done to improve their leadership quality. Before the arrival of the Europeans to Africa, Africans have their own way of governing themselves from higher to lower level, including community leadership. They had a very good judicial system that strictly adhered to justice. There was a very good and organized military setting, and a well-coordinated police force. But when the Europeans came, everything about black race was considered evil and primitive; all their customs and traditions were seen as elements of paganism. Africans were seen or perhaps are still seen as baboons and apes, so they tried to make them men. In this regards, the identity of the Africans was beginning to go into extinction because they were forced to discard their own identity and try to or pretend to be westerners. They were not only colonized but their psyches were also colonized. They were made to believe that they were inferior to the Europeans. But all these were not actually the issues in the sense that Africans need to go back to their recent past and learn from how their ancestors ruled before the masters came. This is what Wole Soyinka has tried to express, to educate Africans that errors are found on their paths, and they must make correction where and when necessary instead of passing the whole blame on the colonial masters. This must be given an essential attention.

Looking at the organizing secretary of Kongi, he makes himself a loyal right-hand of Kongi, he does everything in accordance with Kongi's interest and instruction. He is extremely committed to the service of despotism and cruelty.

He does everything in fear and trembling, and always very meticulous not to do anything that will land him in Kongi's jail if not in grave. This is reflected in the scene where it is time for the festival, as an organizing secretary he becomes petrified when there is a little delay and things do not work out as expected. He expresses his emotion and fear as quoted below:

SECRETARY

Something is not quite right. My number seven sense refuses to be silenced. Look here batman Runner, aide-de-camp, or whatever you call yourself go and find me a vintage point for observation and remember friend. I have to keep the entire square under observation so, select some point quite distant and reasonably protected I hope your legs are in good training, my instructions may likely be fast and furious. Well get going man and remember not too near. My hearing and eyesight in top condition and any way, there are enough loudspeakers to deafen the dead...damn! Another one of these brigades and organizations where earths do I fit them? Which reminds me, where are the women's auxiliary corps? The job of cooking the new yams is theirs. Lateness means trouble. Captain! Captain! Where's your women's wing? Have I gone blind or are there really no signs of cooking preparation? (70)

In this regards, African dictators also have a way of ruling with intimidation. They breed fear in the people they rule. Organizing secretary gives his total commitment to the service of the nation at the same time to the service of his master. Many patriotic people in African nations have rendered an invaluable service to their nations under the leadership of a dictator. They are aware of the fact that their leader is despotic and cruel to the people, but in order to save their lives and also to retain the job in which they gain their daily earning, they keep quiet. And they refuse to say anything contrary to what the leader is doing. This attitude is seen in the organizing secretary. He shows his enthusiastic commitment when he advocates that Oba Danlola the traditional ruler should be brought to the Harvest and present the yam to Kongi, as quoted below:

SECRETARY

Gentlemen, please. All we want is some way of persuading king Danlola to bring the new yam to Kongi with his own hands. I have organized the rest. The agricultural shows to select the Prize-winning yam, the feast, the bazaar, the music, the dance; only one thing is missing-Oba Danlola. And gentlemen, that Problem is yours Kongi desires that the king perform all his Customary spiritual functions,only this time,that he perform Them to him, our Leader. Kongi must preside on the spirit of Harvest, in pursuance of the five-year Development Plan. (20)

He advises the Reformed Aweri Fraternity about how their loyal strategies should be well organized and the books must be ingenious. Secretary works very vigorously to ensure that everything for the harvest is properly organized and ready for presentation. Having known that the harvest has eventually become the state's, he becomes extraordinary committed to the service. Below is his statement:

SECRETARY

Comrades, as I began to say, far be it for me to see many emblems but I am not without experience in the planning of moves and strategies on occasions. Such as this. And while it is true that certain rules of strategy exist in the manual of the carpenter brigades yet is it the mark of genius when a field Marshall makes his own. The simplest part, you'll be surprised, is the strategic disposition of your book of fundamentals a man is either born to such basic know-how, or he should change his trade. Even this women's progeny hero can jungle men. What say you sir? (68)

Furthermore, African leaders of postcolonial era have different ways of enslaving their people. Here it will be essential to identify different forms of slavery in which these vicious dictators get their people into. Apart from putting their people in an unimaginable suffering and penury, through economic hardship, they make sure they enslave the elites among them intellectually. In this sense, they tight-tongue some of them and they eventually become idiotic ignoramus who only see for the leaders and not for the masses. This intellectual slavery is what makes some of the intelligentsias in the country think not for a legitimate and logical reason, but they reason in a way that will suit the purpose and the interest of their task-master. The African leaders turn themselves to task-masters and colonize their own people even on their own soil. Looking into this in a critical sense, one will realize that the tactics that these indigenous colonizers use in remaining in power beyond necessary is not only socially, economically oriented but it is also intellectually oriented. They make use of the best brains to achieve their pernicious goal. In this regard, this is vividly reflected in *Kongi's Harvest*. President Kongi establishes a group of philosophers which he names The Reformed Aweri Fraternity. This group of philosopher is used to replace the old Aweri (Ogbo Aweri) as mentioned earlier.

They are responsible for the disputation of deep matters and they proffer solution to any issues that seem complex and problematic. While doing this, they are placed in solitary confinement and they fast or starve, apart from the crumbs of bread offered to them occasionally. They think in fasting, they reason issues that are difficult to fathom and Kongi, their master is more dignified in their midst. On several occasions, they find themselves in serious pandemonium of idea and the limbos of philosophical differences always lead them to a state of serious vendetta. They argue logically in misery and they write a good volume of books for Kongi. They make sure their philosophical standpoints suit what the occasion demands and they are loyal to Kongi in their disputation even in their state of misery. For instance, while planning the issues for their first public appearance as a reformed Aweri fraternity, they dispute over an image that will accentuate their idea to the people. It begins in the first part of the play, in this part they make disputation and engage themselves in serious arguments over how to protect themselves and the Kongi's idea about his agenda to the nation. This argument leads to a very extensive philosophical

discourse. One thing about their disputation is that they don't dispute without logics; as their disputation continues they get new ideas even in the midst of serious chaotic argument:

FOURTH AWERI: We need an image. Tomorrow being our first appearance in public, it is essential that we find an image.

FIFTH: Why?

THIRD: Why? Is that question necessary?

FIFTH: It is. Why do we need an image?

THIRD: Well, if you don't know that...

FOURTH: He doesn't, so I'll answer the question. Especially as it seems to be staying awake at last.

FIFTH: Don't sneer. I've heard your snores twist at least this session.

FOURTH: Kindly return to the theme of this planning session. The problem of an image for ourselves.

SECOND: Isn't it enough just to go in as Kongi's disciples?

FOURTH: Magi is more dignified. We hold after the disputation of the wise ones. From the recognition of us as the Magi, it is one step to his inevitable apotheosis.

SECOND: Kongi is a great strategist. He will not take on too many opponents at once.

FIFTH: I still not have been told why we need an image.

THIRD: You are being very obstructive.

FIFTH: Why do we need an image?

FIRST: I suggest we pattern ourselves on our predecessors. Oh I do admit were a little old-fashioned, but they had er... a certain style. Yes I think style is the word I want. Style. Yes, I think we could do worse than model ourselves on the old Aweri.

FIFTH: You mean, speaking in proverbs and ponderous tone rhythms?

FOURTH: I'm afraid that is out anyway. Kongi will prefer a clean break from the traditional conclave of the so-called wise ones.

FIRST: They were remote, impersonal—we need these aspects. They breed fear in the common man

SECOND: The paraphernalia helped too, don't forget that.

SIXTH: I have no intention of making myself look ridiculous in that outfit.

FOURTH: Welcome back to the discussion. I take it you know the subject.

SIXTH: No. Enlighten me.

FOURTH: The subject is an image for the Reformed Aweri Fraternity of which you are a member in your waking moments

FIFTH: Why do we need an image?

THIRD: Will you for Kongi's sake stop repeating that question.

FIFTH: When will you learn not to speak for Kongi?

FOURTH: Is this yet another effort to divert this discussion?

FIFTH: The emphasis of our generation is—youth. Our image therefore should be kind of youthful elders of the state. A conclave of modern patriarchs.

THIRD: Yes, yes. Nice word patriarch, I'm glad you used it. He has a nice reverent tone about it. Very nice indeed, very nice

SECOND: I agree. Conjures up quit an idyllic scene.

THIRD: Yes, yes, children handing the patriarch his pipe at evening, crouching at his feet to sip raindrops of wisdom. (1-2)

It is this disputation of ideas the Reformed Aweri Fraternity reasons issue together in order to help Kongi in resolving complex issues. In this case the dictators or the indigenous colonizers in Africa, try as much as possible in their cynic way to enslave the intellectuals in order to get their brains to enslave others more. In this critical sense, it is very pervasive to note that some of the ideal developments that the African tyrants try to explore are not theirs, but the intelligentsias that surround them. They develop new policies that look interesting but with the aim of achieving one goal—to enslave their subjects more. The Kongi's philosophers think and develop ideas for him, including writing his speech. The submission here is that, irrespective of the level of knowledge of the philosophers, yet they are made victims of a voluntary, influenced or forced intellectual slavery. In particular, the harvest issue creates more intellectual headache for them. Kongi is always seen seated in his mountainous cubicle where he is expected to descend to receive the yam at the festival. But unfortunately he receives the greatest shock of his life. James Gibbs highlights that “The play depicts for the outsider what sort of harvest a man reaps if he sits alone on top of a mountain. That is Kongi's situation through the greater part of the play; descends, at its conclusion, to a harvest festival at which he is presented not with expected yam, but with a decapitated human head” (Gibbs, 1980:87).

In this sense, the human head presented to Kongi instead of the expected yam serves as the transition into a new era. The wings of a stubborn tyrant are broken and the public ignominy he receives serves as the retribution to his deliberate cruelty to humanity and violation of traditional taboo. Yam is expected to be harvested but the human head is harvested in return. Oba Danlola is incapacitated and is unable to confront Kongi's recklessness. Mpalive-Hangson Masiska postulates that “Given Kongi's ruthlessness it is remarkable that Oba Danlola stands up to him and refuses to give in to his threat; indeed his attempt for Kongi seems to grow in tandem with Kongi's increasing violence” (Mesiska, 2007: 86).

## CONCLUSION

In quest of deep knowledge about the sardonic cause of indigenous colonization by the African native leaders and the insidious consequences of this pernicious and primitive act of human-beast; this study greatly explored the criticality of African fate under the watchful eyes to the tyrants. The study basically emphasized on the indigenous colonization through the draconian system and personal whim. The findings of the study revealed that African tyrants were people who lacked human feelings for their fellow Africans in order to stay longer in power. In Kongi's Harvest, tyranny was highly displayed in its real sense, and the rule of force rather than the rule of law was given pre-eminence as explored by the author. The desecration of old order and the intrusion into the secrecy of traditional establishment and cultural potency was vividly examined in the text. While going through all these, and giving it both intellectual and cultural interpre-

tation, it was discovered that the problem of Africa was not totally the fault of the European masters but Africans also contributed, personally to their misfortune.

Thus, it important to have a great sense of perspicacity on how Africans can personally take note of their errors and stop blaming the Europe for their terror. What Africa, therefore, needs is not complaint or passing blame of its misery over another but it should think fast by creating solution to their own problems. Soyinka, therefore, reveals vividly the absurdity and the vicious act of the African leaders who tend to enslave their people through the character of Kongi. It is this sense that indigenous colonization is clearly portrayed in good picture.

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