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# DRUMSPEAK



FACULTY OF ARTS  
UNIVERSITY OF CAPE COAST, GHANA



# **DRUMSPEAK**

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**EDITOR-IN-CHIEF: PROF. JOSEPH B.A. AFFUL**

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Scholarly articles are invited from scholars in the Humanities on any subject that is adequately researched publication. All articles are subjected to rigorous assessment before being accepted for publication or otherwise. Contributors should adopt the APA or MLA documentation style. Manuscript should be typed, using Times New Roman, Font size 12, and double spaced. The length of each paper should be minimum of ten pages and a maximum of twenty-five pages. Each paper should contain an abstract of not more than one hundred and fifty words accompanied by five key words. Manuscripts should have a cover page indicating the title of the papers, author's name, address (postal, email, and telephone) and biographical information as well as institutional affiliation. The title of the abstract should appear on another page, and the main essay should start on the third page.

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## EDITORIAL

Following the first edition of *Drumspeak* in 2016, we are now ready with the second one. It must be acknowledged that several persons submitted manuscripts for the present edition. Finally, we accepted twelve (12) papers for publication in this edition. We are amazed by the interest shown in *Drumspeak* and thank our numerous contributors for continually publishing with us. We thank you for bearing with us in spite of the apparent delay. To all contributors, reviewers, and the editorial board, I say *Ayekoo*.

At this point, let me take the opportunity to introduce to our readers our new Editor-in-Chief in the person of Rev. Prof. E. Anum who takes over the leadership of the editorial board. Rev. Prof. Anum is not new to *Drumspeak* as he was once the Editor-in-Chief of *Drumspeak*. He brings to the review process a wealth of experience that should see *Drumspeak* improve on its review and editorial processes, and time of publishing. To Rev. Prof. Anum, I say 'Akwaaba' (meaning, 'welcome')

The present edition has a total of twelve papers from the three broad knowledge domains in the faculty: The liberal Arts and Heritage; Language, Literary Studies and Communication; and Performing Arts. The first of three papers in Literature, Oppong Adjei's 'Domination in Sexual Relations in the Novels of Ayi Kwei Armah' draws on Lovett's (2001) concept of domination to examine the kind of domination that may exist in the various heterosexual and few homosexual and bisexual relations in selected novels of Armah. The writer is to be commended for his boldness in discussing this subject matter. In the second paper titled 'Soyinka's Archetypal and the Dialectics of Terror', Niyi expresses doubt that the search for global peace in the world today is receiving attention unprecedented in history. The writer believes that the turning point which opened up fresh security challenges was the infamous 9/11 attacks on the United States of America by Al- Qaeda. The paper concludes that the easiest route to global peace lies in mutual respect of boundaries by all. The third paper presents a postmodern and postcolonial reading of Véronique Tadjo's novel As the Crow Flies. It also addresses the vicious circle of hopelessness and poverty which has become the bane of Africans and black diasporans in the twenty first century

Turning away from the literary papers, the next two papers deal with Nigerian linguistics. The paper titled 'Comparative analysis of question formation in Olukumi and Standard Yoruba: A minimalist approach' seeks to carry out a survey of the question formation processes in Olùkùmi and Standard Yorùbá. The claim that the two languages originated from the same source was also confirmed. The next paper discusses a different linguistic structure: negative constructions. This paper by Sanusi and Omolewu compares negative constructions in Standard Yorùbá (SY) and Ègbá dialect (ÈD), using the Principles and Parameters theory as a theoretical framework. The paper concluded that, despite the fact that Ègbá is a dialect of Yorùbá, there are a lot of differences in their negative constructions.

Wincharles Coker's paper 'Western Cinema and the work of empire' examines misrepresentations, false assumptions, and occluded biases against the Orient through the lens of Western cinema. Using theories of Empire, Orientalism, and Myth, the paper turns the spotlight on James Cameron's *True Lies* to unpack ideologies embedded in the film in ways that suggest a systemic epistemic malevolence towards the Oriental Other.

In 'Music preference(s) and emotional intelligence: A study of relationships', Eric Debrah-Otchere employs a mixed-methods design with a sample of 100 undergraduate students to explore the relationship between Music Preference (MP) and Emotional Intelligence (EI). The analysis revealed that the Upbeat and Conventional, and the Intense and Rebellious music dimensions were positively and negatively correlated respectively, with the overall EI scores of participants. There was ample evidence to suggest that MP and EI are related.

Augustine Mensah's interpretation of the Biblical story about Abraham and the sacrifice of Isaac is likely to be seen as audacious. Mensah argues that Abraham's action as depicted in the Biblical account will, in today's world, reveal him not as a man of faith, but as one who abuses his child; and a father who betrays his son's trust in him. This interpretation is intended to show the other side of Bible stories that are often closed or lost to us; that is, the side that makes the Bible literature.



Two papers from History are the next to follow. Yayoh's paper uses primary and secondary sources to argue that the Akan dominance of Ewedome from the early eighteenth century to the later part of the nineteenth century marked the transition from priest-led political organisation to the institution of Akan-style chieftaincy system. This effect was more profound in the way in which certain local leaders in Ewedome emerged as important chiefs through the accumulation of power and status. Thus, the Akan contact reshaped political power and led to the configuration of regional politics in Ewedome. In 'Pre-conceived ideas and the challenge of reconstruction in African history', the writer highlights a contemporary challenge faced by scholars in the writing of African History. It establishes that in the attempt to reconstruct the African past, scholars of African history have not always been faithful to what their sources indicate. The paper advises that the search for the objective past should remain pivotal in the historians' engagement with the fragments of the past.

In the paper titled 'Apriorism and naturalism: A case for Kant's intercession in the rationalist and empiricist debate', Husein Inusah and Richard Ansah suggest that the relevance of the *a priori* to naturalism cannot be discussed without duly acknowledging Kant's contribution. They conclude that moderate naturalism provides the platform to appreciate the debt contemporary epistemologists owe Kant. The last paper titled 'Divination by dreams: The evidence from the ancient Greeks' examines dream as an aspect of ancient Greek divination. Substantiating its claims with evidence from some works of ancient Greek writers, the writer employs the descriptive research method to bring to light the Greeks' perception on dreams and their interpretation. The paper concludes that dreams, as they are often true today, were a remarkable form of divination among the Greeks and they were seriously regarded as veritable means of knowing the future.

We encourage students, scholars, and other faculty from other departments in the University of Cape Coast and other universities to submit papers when the next call for papers is made. Enjoy reading the papers!

**Prof. J.B.A. Afful (PhD)**  
**(Editor-in-Chief)**

## SOYINKA'S ARCHETYPAL TRIAD AND THE DIALECTICS OF TERROR

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### **Abstract**

*There is doubt that the search for global peace in the world today is receiving attention unprecedented in history. Perhaps, the turning point, which opened up fresh security challenges, was the infamous 9/11 attacks on the United States of America by Al- Qaeda. Since this horrific incidence, similar carnage of the Al- Qaeda has continued with the activities of the ISIS in the Middle East, Al-Shabaab in the eastern corridors Africa, and other groups in the western part of Africa. Rightly or wrongly, 'terrorism' is always used as label for the activities of these groups. This paper examines the subjective nature of the term, using selected poems from Wole Soyinka's *Idanre and Other Poems* (1967), *A Shuttle in the Crypt* (1972), *Ogun Abibiman* (1976), *Mandela's Earth and Other Poems* (1989) and *Samarkand and Other Markets I Have known* (2002), as basis of analysis. The writer, drawing a compelling link between terrorist actions and the interventions of Ogun, Atunda, Shaka and Mandela in the selected poems, establishes, from the perspective of Soyinka, the causes of and antidote to terrorist acts. The conclusion of the paper emphasizes that the easiest route to the much needed global peace lies in mutual respect of boundaries by all.*

**Key words:** *Archetype, global peace, Soyinka's poetry, Terrorism,*

## Introduction

Terry Eagleton's recourse to Roman Jakobson's definition, which sees literature as "an organized violence committed on ordinary speech", (Eagleton, 2006: 2) is very instructive. The perspective not only recognizes the tension between "fact" and "fiction" but also presupposes that an objective appraisal of a literary product must necessarily take cognizance of its tropes and the impact of aesthetics residues. Joseph Okpaku provides a nexus between the object and the tool of appraisal when he says "critical standards derive from aesthetics. Aesthetics are culture dependent. Therefore, critical standards must derive from culture". (Okpaku, 1970: 4) In a way, the centrality of culture exposes the relevance of folklore to the artistic genius. Especially, for the African poet, the African folklore, in the assertion of Charles Bodunde, has continued to remain the archive where the African artists re-enter in their quest to mediate on social issues. (Bodunde, 2001: 2)

Soyinka is, perhaps, the most consistent scholar in the use of particularized mode of folklore in his poetry. In 1967 when he debuted with *Idanre and Other Poems* (IOP), the prominence of Ogun relived the ingenious use of the myth of the gods derived from his Yoruba culture. Soyinka's explanation of the ambivalent tendencies of Ogun as a creator and destroyer, an ambassador of peace and a catalyst for chaos in *Myth, Literature and the African World* (1992), compels one to closely engage his bardic parables. This is because the actions of terrorists, to destroy in order to have peace or justice, have some semblance with that of Ogun. However, it is not only Ogun's personality that presents these contradictions in Soyinka's poetry. In *A Shuttle in the Crypt*, *Ogun Abibiman* (OA), *Mandela's Earth and Other Poems* (ME) and *Samarkand and Other Markets I have Known* (SOM), one finds an aesthetic paradigm and an archetypal link between Ogun and characters like Atunda in *Idanre*, Shaka and Mandela in *Ogun Abibiman* and the Mandela poems, in *Mandela's Earth and Other Poems*, respectively. An explanation that

validates this kind of formation was rendered by Maud Bodkin, a Jungian critic, when, in giving the meaning of archetype. He puts it as “narrative designs, character types or images which are said to be identified in a wide variety of literature, myths, dreams and even ritualized modes of behavior” (Preminger et al, 1975: 48).

### **Terrorism: An Objective or Subjective Label?**

One common lexicon in the languages of the world today, which is receiving serious attention and which has ambivalent and indeed ambiguous interpretations is terrorism. “Terror”, which is the root word from which terrorism is derived, has a Latin verb, *terere*, which means “to frighten”. This sounds like a harmless catalogue but events in recent times have shown the opposite. To tag a person or an action as ‘terrorist’ confers subjectivity on the standard of assessment because activities of the kind can be perpetrated by legitimate or illegitimate structures and the question of legitimacy itself is ambiguous. Indeed, any concept with this kind of feature must be difficult to define. However, *Wikipedia*, citing Mr. Kofi Annan, a former Secretary General of the United Nations, sees terror or terrorism as quite associated with oppression. In the words of Annan, terrorism could be seen as, “any act intended to cause death or serious bodily harm to civilians or non-combatants with the purpose of intimidating a population or compelling a government or an intellectual organization to do or abstain from doing any act”. This definition pretends to capture the meaning of terrorism but it is defective because the original perpetrator of a perceived offensive act (an individual, race or nation) is not always easily accessible to terrorists. Consequently, and in most cases, vulnerable or soft targets around the perceived primary offender become victims.

### **Soyinka's Archetypal Triad and the Acts of 'Terror'**

Chimdi Maduagwu, relying on the social theories of Jean Jacques Rousseau and Redfield Robert, summarizes Soyinka's social designs in phases as, the folk, the civilized and a projection of ideal institutions. In his words:

The folk systems supposedly give an account of man's earliest sense of togetherness or community consciousness...The next phase is of socio-political development ... The last phase, the ideal socio- political system expected is an improvement on the two previous stages. It retains the homogenous nature of folk culture and blends it with the cosmopolitan diverse qualities of the civilized stage (Maduagwu, 2004: 510-511)

Maduagwu's view is quite instructive because Soyinka uses those structures, which he weaves around Ogun, Shaka and Mandela to articulate issues that affect terrorism. The common currency in Soyinka's poetry is the interrogation of the subjective and objective nature of terrorism. In doing this, the question of relationship, causality and the impact of actions are very essential. Though characterized by primitive naivety, the first setting in *Idanre*, where the major actors are Orisanla and Atunda, his slave, presents quality example upon which others rest. Niyi Osundare, in one of the articles cited in Biodun Jeyifo's *Perspectives on Wole Soyinka: Freedom and Complexity* (2001) explains this point better elucidating, albeit in 'psychoanalytical terms', the kind of relationship that existed between Atunda and Orisanla:

...Orisanla and Atunda may be seen as two antagonistic elements inhabiting a corporate consciousness, one dominant and complacent, the other submissive but restive, one sure of eternity of privilege, the other acutely aware of his plight, and constantly, secretly seeking a way out- the case of a mind with two chambers, one frequently interrogating the other (Jeyifo, 2001: 190).

Orisanla's economic system that is run through a class structure of slave or free, is not a favorable arrangement, at least for Atunda. In this occurrence, we have a peculiar relationship structure where oppression breeds domestic act of terrorism, the poet seems to emphasize the futility of action. With the rolling of the granite against his master, Atunda demonstrates poverty of wit, the problem is compounded because he is unable to overrun the system and the fragmentation makes him subservient to all of Orisanla's surrogates with whom he ran the slave economy. Perhaps, it is that aftermath burden of servitude that led to the extinction of the Atunda but the poet credits the "constructive rebellion" understandably because, it marks the beginning of revolutionary actions.

All hail Saint Atunda, First revolutionary  
Grand iconoclast at genesis- and rest in logic  
Zeus, Osiris, Yahweh, Christ in trifoliate  
Pact with creation, and the wisdom of Orunmila, Ifa  
Divining eyes, multiform (*IOP*: p. 83)

In Ogun we find a re-incarnation of the Atunda spirit. Terror action by an enemy town necessitated Ogun's 'democratic choice'. It was one choice that seems to address the expediency of that moment:

Where do we seek him...?  
Where conflict rages, where sweat  
Is torrents of rain, where clear springs  
Of blood fill one with longing  
As the rush of wine  
(*IOP*: p.76)

However, sooner than expected, the evil seed planted through that decision yields its fruit right there on the battlefield as Ogun uses the same instrument of terror against his subjects.

His sword an outer crescent of the sun  
No eye can follow it, no breath draws  
In the wake of burning vapour. Still they cry  
Your men Ogun! Your men! (*IOP*: p.75)

Through Ogun's action, the poet examines how terror activities could fester between the same kinds and criticizes leaders who become power drunk turning their supposed benefactors into victims. Not only has the poet queried the naivety and gullibility of people who choose leaders out of sentiments and with no recourse to their capacity and readiness to serve. This point is further articulated by Soyinka in his overt castigation of ex- dictators like Samuel Doe of Liberia, Idi Amin of Uganda, Emperor Bokassa of the Central African Republic and Sanni Abacha of Nigeria in "The Apotheosis of Master Sergeant Doe" (*ME*: Pp. 29-30) *A Play of Giants* (1994), and *King Baabu* (2002), respectively.

Not until the production of *Ogun Abibiman* and *Mandela's Earth and Other Poems* do we begin to see a full interrogation and manifestation of terror activities. Biodun Jeyifo's submission is tangible that "many mythemes not only connect *Ogun Abibiman* and *Mandela's Earth and Other Poems* (1989) they develop from the same similar emotional matrices" (Jeyifo, 2004: 261). This is in the sense that, in the two collections, we see a socio-political structure that demonstrates an infringement on the folk system by the alien "civilized life". The 'amaZulu land', which is an allusion to South Africa, has been invaded by foreigners who have unleashed a wide range of injustice and established the apartheid system which renders their host prostrate. The entire activities of the regime could be viewed as acts of terror which victimize the black indigenes. This

mimesis provides enough justification for retaliatory terror activities as in fact terrorist actions always have contagious effects. The poet notes the subtlety and the intrigue of the white settlers who pretended to be “doves” but have turned predators:

Doves metamorphosed into milk- white talons?  
Not for you the olive branch that sprouts  
Gun muzzles, barbed-wire garlands tangled thorns  
To wreath the brows of black, unwilling Christs  
(ME: p2)

The poet amplifies the effect of the sacrilege which has taken its toll on earthly and ethereal realms:

More tears than laughter in ancestral halls!  
On the earth of amaZulu, men become children  
The ruler turns court jester to the world.  
Others build and others conquer; the jackal's  
Laughter turns him leader by default.  
(OA: p. 16)

Not only this, sundry accusations could be leveled against the apartheid regime which are symptomatic of terror activities. Mandela, whose ordeal becomes the screen that transmits the injustice against native blacks to the world, finds himself in the same (or worse) situation like Soyinka. In “Four Archetypes”, one of the sections in *A Shuttle in the Crypt*, Soyinka's allusion to the characters of Joseph, Hamlet, Gulliver and Ulysses captures his own prison experience. In fact, Niyi Osundare, harps on the parallel between the ordeals of Soyinka and Mandela when he described *A Shuttle in the Crypt* (in Jeyifo's edited work earlier cited) as “a passionate diary of



...the sojourn of a re-maker in the dungeon of the un-makers, the plight of the dreamer in a bedlam of nightmares” (Jeyifo, 2001: 193).

First, the question of race and racial discrimination is raised. Using the metaphor of black and white colours in indoor games like chess, monopoly and scrabble, an overt picture of the deprivations and the savage acts on Robben Island is painted. As against the Coriolanus complex displayed by the whites, the poet lauds Mandela’s stoicism, alternating the refrain “Your logic frightens/ humbles/ threatens me” in the first poem of the collection.

No! I am no prisoner of this rock, this island,  
No ash spew on Milky Ways to conquests old or new.  
I am this rock, this island. I toiled,  
Precedent on this soil, as in the great dark whale  
Of time, Black hole of the galaxy. Its maw  
Turns steel- wrought epochs plankton- yes-and  
Vomits out new worlds.

In and out of time warp, I am that rock  
In the black hole of the sky.

(*ME*: p. 20)

With this declaration, Mandela divorces himself from being held down. In the mind of the poet, Mandela, in an apparent reference to Jesus Christ’s renaming of Peter as the foundation or leader of the new movement, is the “rock”. His incarceration, meant to warp the struggle will only strengthen it because, like a whale, he has in his bowels “planktons” (a live fish meal), which the

poet uses here to mean new ideas, rhetoric or manifestation. His “spew” will, figuratively, inspire revolutionaries who will be even more resolute and ruthless in the pursuance of the course.

Though Soyinka isolates Mandela as the symbol of opposition to apartheid, he is not oblivious of the fact that other Blacks in the struggle also face the same ordeal. In “So now they burn the roof above her head”- a poem dedicated to Winnie Mandela- another perspective of the general sins of apartheid is presented. With the poet’s vexation robed in his use of symbols, “So now they burn the roof above her head” gives attention to the suffering of the home under apartheid. First, the roof that is razed by the agents of apartheid, then the bed spread, with the African National Congress (ANC) red logo colour, was carted away; Winnie’s voice, which explains the importance of the bedspread, hammers on the desecration of (family) life and love:

This bedspread knows the pangs of birth  
Like earth in hope of our remaking, it is  
Generous in love, a feast  
Cast wide to embrace all man and womankind.  
...it wears the hues of hope  
(*ME*: p. 9)

The red color, as used in the same poem, becomes a common denominator but captures dual essences. On the one hand, of affectionate emotional love while on the other- especially its juxtaposition with the white color climaxed in the ‘white out’ of the lives of so many blacks- relays death and carnage. Similarly, the bedspread, a symbol of prospect and sustenance of the struggle, represents shelter, motherhood and procreation; the stealing of the bedspread indicates the frustration of the apartheid regime caused by the ANC activities. The roof is the other symbol of the home and all its paraphernalia- marriage, shelter, comfort and the upbringing of the younger ones. The burning of the “roof” shows downright totalitarianism, callousness, sacrilegious and

sadistic desperation of the apartheid regime, their flagrant disrespect for and erosion of the sanctity of marriage and family values.

Extra judicial killing and flagrant disregard for the culture and religion of other people could serve as catalyst to terrorist actions. Soyinka gives attention to this in “Funeral Sermon, Soweto”, one of the poems in *Mandela's Earth*. The last stanza, which records the killing of fifty-eight mourners under the guise of unlawful assembly, orchestrates this point. Paradoxically, in the preceding stanzas, this issue is downplayed for what an outsider, not familiar with the African *weltanschauung*, will deem less important because the major reason of protest here is, apparently, not the killing but the “mourning” for and the “burial” of the dead. In *Myth, Literature and the African World*, Soyinka gives the hermeneutics concerning the cyclical and interdependent relationship between the dead and the living; subsequently, in virtually all his works he warns against the subjugation of the cycle by stressing the importance of relationships that exist between the living, the unborn and the dead, or ancestors. The apartheid regime put in place stringent conditions to frustrate or deter those who wish to perform the sacred final traditional rites for their dead. Even when all set conditions have been met, government reserved the right to truncate the entire process. Soyinka relays this vividly again in “Funeral Sermon, Soweto”:

We rendered unto Caesar what was Caesar's  
The right to congregate approved;  
Hold procession, eulogize, lament  
Procured for a standard fee. All death tariff  
Settled in advance, receipted logged.  
A day to cross the barriers of our skin,  
Death was accorded purchase rights, a brief license  
Subject to withdrawal- we signed acceptance  
On the dotted lines (*ME*: p. 16)

The hysterics of the refrain, which recurs as, “We wish to bury our dead”/ “We wish to mourn our dead” is an agonizing cry of pain and frustration. The Blacks, using Frantz Fanon’s popularized title phrase, have been reduced to “the wretched of the earth”, even worse, there is the truncation of the traditional African cosmic order. Soyinka seems to assert that with the synergy of relationship between the physical and ethereal worlds, a unified action to redress the impairment is underway.

Exploitation of economic resources is also crucial. In “Like Rudolf Hess, the man said”! Mr. Pik Botha, the henchman of the apartheid regime whose influence could be likened to that of an Olympian god, exhibits, in his recrimination concerning the reason for the continued incarceration of Mandela, his desperation to sustain the economic exploitation and its gains. Soyinka fingers the lust for gold as responsible for the crimes perpetrated by those he calls “Mammon’s Grand Alliances”:

The gold exposed you. Bloodhound Jews  
Whose mouth you quarried for your pay-  
Your passion tasting still of blood-  
So their burgled gums to crack you down  
To the golden tip of the black continent  
(*ME*: p. 6)

Soyinka’s use of phrases like “Mammon’s Grand Alliances” and “Bloodhound Jews” in the poem, “Like Rudolf Hess, the man said”! show how the conspiracy between the apartheid regime, governments and individuals in Europe has made the fight against apartheid more complex. His accusation is right because in 1973, for instance, Adam Raphael, a British journalist

had revealed how the mine in Phalaborwa, in the Limpopo province, North Eastern South Africa was owned and managed by Britons and Americans and its proceeds used for personal needs and support of the apartheid system of South Africa. Not only this, series of events that led to the end of apartheid exposed the hypocrisy and global conspiracy which sustained the apartheid system. In 1986, soon after the Reagan administration, despite the global outcry against the apartheid system, announced the continuation of its “constructive engagement policy”, invasion by South African forces of suspected enclaves of the proscribed ANC in Botswana, Zambia, and Zimbabwe led to the declaration of a state of emergency. The United States lower house not only condemned the invasion but via a voice vote accented to sweeping economic sanctions against South Africa. However, President Reagan in his riposte described the act as “a historic act of folly”. Subsequently, he pledged continued support for the apartheid regime and accused the ANC of engagement in “terror tactics and communist ideology”. Regardless of President Reagan’s opposition by power of veto, the upper house passed into law its own sanctions which included ban on new bank facilities, investments, imports and exports of goods like coal, uranium, iron, steel, weapons, agricultural and petroleum products. That decision, in collaboration with the efforts of Sir Trevor Huddleston’s British anti-apartheid movement, was the prelude to the formal end of apartheid in 1990 (*Microsoft Student DVD 2008 Edition*).

Mr. Pik Botha’s reason for the incarceration of Mandela – that Mandela is being held for the same reason the Allied powers are holding Rudolf Hess – is not only laughable but amplifies the hypocrisy, lies and insensitivity of the apartheid government. This is because, unlike the other names mentioned, Mandela was not involved in bloodletting. Rudolf Hess, the Nazi, was on assignment of ethnic cleansing, his victims were the Jews; also, Joseph Mengele, who died by drowning in Brazil in 1979, pursued a similar cause against the Jews at Auschwitz – driven by evil

zeal, he killed many Jews and carried out post mortem that would enable him know – know as he thought – how the Aryan might become a better race. The poet's deliberate play on the name of Mandela is to exhibit a disposition that betrays the truth. Interestingly, this exposes the possibility of the pejorative use of term and gives credence to the aphorism that “one man's terrorist is another man's freedom fighter”. Mandela, in the face of the apartheid regime, is seen as a terrorist whereas, in the account of his kinsmen and their sympathizers outside South Africa, he is a hero.

Soyinka once said in *The Man Died* (1972: 59): “I am against any government which permits, under the guise of any emergency, the persecution of innocent men”. This series of social aberrations angered the poet in *Ogun Abibiman* as he suggests the military option. Shaka, widely regarded as a fearless warrior, strategist, and foremost nation builder of the Zulu nation, rises to defend his protégés; instead of doing it alone he galvanizes support from an ally of unparalleled distinction. Ogun's visit to Shaka's domain to give the latter rejuvenation and the euphoria that accompany it is auspiciously rendered by the poet:

Rogbodiyan !	Turmoil on turmoil!
Ogun re le e Shaka	Ogun treads the earth of Shaka
Rogbodiyan	Turmoil on the loose!
Ogun gbo wo o Shaka	Ogun Shakes the hand of Shaka
O di rogbodiyan!	All is in turmoil.
(OA: 17)	(OA: 24)

Despite Ogun's forging of instruments of war for prospective battalion of combatants, the coalition of Ogun and Shaka could not emancipate the people. Notwithstanding, a “climate of fear” (using the title of Soyinka's Nobel Lecture title) is released, therefore the ultimate goal of terrorism is achieved.

Speaking outside the issue of Southern Africa, which we have said provides examples of terror activities, Soyinka notes, in *Interventions V*:

Today the greatest menaces that we confront – vectors of repression and mind closure – are political arrogance in the face of religious fanaticism. They are both sides of the same counterfeit coin which sometimes becomes so impressed in its manifestations that the ridge of demarcation thins inwards and vanishes together (Soyinka, 2007: 12)

It must be pointed out that of the two “vectors” mentioned in the excerpt above, “repression” co-habits with abuse of political power while “mind closure” relates to religious extremism. The malignity of the latter is not less than the first just as they are of the same intention in their assertion. Soyinka furthers, in *Interventions V*:

...in much of the history of the world, the competitive struggle for the spiritual regions of the mind have never been divorced from the mundane contest for political and territorial power, all stemming from the will to dominate and enslave (Soyinka, 2007: 13)

Readers and critics of Soyinka are not unfamiliar with his treatment of religious themes in his plays like *The Trials of Brother Jero* (1973) and *Requiem for a Futurologist* (1985). However, in *Samarkand and Other Markets I Have Known*, the poet “espouses a Utopian vision of peaceful co-existence [by] straddling the areas that he knows perhaps better than any other living poet, the mythical, the religious, and the political” (Habla, 2006: 142). In other words, the collection exposes how religious extremism and misuse of political power have become the greatest threats to global peace.

In “Twelve Canticles for the Zealot”, one of the poems in *Samarkand and Other Markets I Have Known*, the predatory nature of foreign religions calls for attention. Soyinka’s reference to

“twelve” in the title reminds us that Jesus Christ, in the Judeo-Christian faith, had twelve disciples, but to amplify the metaphor of extremism the poet includes the thirteenth canticle. The usual practice of those religious organizations is the same at the beginning. The leader... “wakes from a prolonged delirium, swears/ He has seen the face of God” ... (46). Subsequently, he deceives his votaries with that vision of Utopia. The poet warns that “who kills for love of god kills love, kills god/ Who kills in the name of god leaves god/ Without a name” (*SOM*: 63). Perhaps Soyinka would not have to do with such an ardent stand but for the fact that he sees religious fundamentalism as the most cancerous of modern social vices. Soyinka will go on to lambast all “imported” religions, (especially Islam and Christianity) not only for having the tendency to anaesthetize the region of the mind but also for their crave to enforce their beliefs even if it means the extermination of lives that are opposed to their doctrines:

Perched on church steeple, minaret, cupola

Smug as mercies, gleeful as gargoyles  
On the gables of piety, the vampire acolyte  
Waits to leap from private hell  
To all compass points- but will not voyage alone.  
His variant on the doctored coin reads: Come with me or-  
Go to- hell! (*SOM*: p. 46)

Soyinka’s link of religious extremism to Ogun is a castigation of imported religions. The poet’s statement is exhaustive but worth considering:

Ogun came riding through the streets  
Of Jerusalem. The Chosen bared his way.



His bright metallic lore was profanation,  
Railed the wandering tribe, custodian now  
Of streets and pathways, closed on the hallowed days  
To songs of iron and steel, even a child's meandering  
Bicycle or infant's crib.

*Come war, will they deny*  
*The aid of iron? Come death*  
*Can they delay the callers blade*  
*By plea of Sacred Feast?*

The zealot's hands  
Are stretched to rock the erring vehicle,  
But not as rock the cradle of an infant peace  
Claws of hate, and clasp of closure reach  
From pole to pole, embracing  
Convertities of every faith... (SOM: Pp. 48-59)

The import of these lines is that religious fanatics owe allegiance to Ogun by virtue of the fact that they use his instruments, albeit negatively. In a sense of liberal humanism that supports religious pluralism, Soyinka emphasizes that "the home of piety is the soul" and that Ogun's use of those instruments exudes peace notwithstanding its peculiar negative-positive orientations:

I come from Ogun's land where

Women plant and teach and cure  
Mould and build and cultivate,  
Bestride the earth on sturdy thighs  
Wipe sweat off open faces.  
I come from Ogun's land where  
Women spurn the veil and men  
And earth rejoice! (*SOM*: Pp. 50-51)

His reference to women in respect to “veil” in the penultimate line is a criticism of the wearing of “hijab” (veil) by Muslim women. Soyinka, here, canvasses for a society where women are not seen as mere appendages but are free to be involved in its development. The poet hints at solution to this malaise as he submits, in *Interventions V*, that “there is need for an aggressive gospel of accommodation and tolerance if the angels of death are not to inherit the living world” (Soyinka, 2007: p. 29).

This same topic is of interest to Soyinka in “Samarkand and Other Markets that I have Known”, the poem which anchors the title of the collection. Soyinka explores the market metaphor to prove that the world is naturally the habitation of plurality:

A market is kind of haven for a wandering soul  
Or the merely ruminant. Each stall  
Is shrine and temple, magic cave of memorabilia.  
Its passages are grottoes that transport us,  
Bargain hunters all, from pole to antipodes, annulling  
Time, evoking places and lost histories.  
(*SOM*: p. 53)

Therefore, all religious faithful are supposed to be like sellers in the market who woo prospective buyers. The poet says:

Chimes of faith assail the marketplace-  
The muezzin's prayer alert, a shrine within the warren,  
A lean-to church dispenses chants at war  
With hand bells. White-robed dervishes in trance  
At crossroads of Spices Row and Fabric Lane  
Swirl...  
Hare Krishna's other dervishes in slight  
Ethereal motion through the firewood stalls  
Deep in the maze of Isale-eko, Bhuddhist mantras?

The orisa faithful wait their turn. In season,  
Ogun's iron bells, Sango's ayan drums  
Oya's chalk and coral maids reclaim  
This borrowed space.  
(*SOM*: p. 54)

As it were, the poet criticizes all the claims to redeem the soul by eastern religions noting that the African traditional religion, on account of its tolerance despite its multiplicity, provides the best platform that is worthy of emulation, and warns that:

None but fools  
Claim guardianship of the final gateway.  
(*SOM*: p. 56)

Unfortunately, the poet laments in *Mandela's Earth and other Poems* and *Samarkand and Other Markets I have known* (specifically in "Cremation of a Wormy Caryatid" and "Elegy for a Nation" respectively) that the traditional religions, highly esteemed for their capacity for tolerance and peaceful co-existence despite its multiplicity, is facing extinction.

Soyinka recognizes dialogue as the conventional means of settling frictions but with prejudiced interests and well entrenched positions in place failure of dialogue becomes inevitable.

The example from *Ogun Abibiman* suffices:

For Dialogue  
Dried up in the home of Protestations  
Sanctions  
Fell to seductive ploys of interests  
Twin to dry-eyed art of Expediency  
Diplomacy  
Ran aground on Southern Reefs...  
(*OA*: p. 6)

Ironically, meeting terrorism with terrorism will not solve the problem, and the oppressed though has a just cause to fight may get submerged; the example of Atunda and the people of Ire whose choice of Ogun as leader turned tragic are quite apposite. Sam Omatseye in *Mandela's Bones and Other Poems* (2009) notes that:

It was silence  
not guns  
that brought Pretoria  
to its knees...  
it was the creed  
they sent us ...  
we absorbed...  
we stopped to worship  
so the gods they gave us  
freed us from their shrine

(*Mandela's Bones*: Pp. 34-35)

The Mandela project answers the question that precipitates all manner of terrorist actions. Mandela, in prison represents friction of culture with one trying to snuff out the other. What is supposed to be the fate of a culture after its contact with another? There is a call for cultural dialogue, tolerance and cross breeding of cultures as against the Calvinist doctrine entrenched by nations with superior military and political powers. In other words, there is the need to allow for cultural dialogue, “the spirit of dialogue in the quest for a true palette of the world urged by the vision of a rainbow humanity” (*Interventions IV*: 86). The emphasis, Soyinka states in *Interventions IV* (2006), is that Mandela is the

symbol of a futuristic cultural rainbow, one that enshrines the principle of cultural plurality, yet advocates the necessity of synthesis or... syncretism – a more culture-saturated word for dialogue – ...as the optimistic face of human civilisation (Soyinka, 2006: pp. 72-73).

## **Conclusion**

Soyinka's five poetry collections explored in this paper make overt social conditions of cross-cultural boundaries. The essay demonstrated, in most cases, that the institutionalization and legitimization of injustice and oppression, and the global conspiracy that tolerates the abuse of power sparks off actions that fulfill the indices of terrorist acts. Sadly, therefore, we find a situation that convicts both the accuser and the accused. The poet's position needs to be emphasized that all actors, the world over, must come to terms with the multiplicity of perspectives. Indeed, the catalyst for global peace rests on the management of perspectives through a framework that not only respects boundaries but also gives allowance for interaction and cross-fertilization of ideas.

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