
The Process of Othering in Wole Soyinka's *Death and the King's Horseman*: A Postcolonial Study

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Abstract

This paper explores the process of Othering in Wole Soyinka's play *Death and the King's Horseman* based on a Postcolonial study. It focuses on how the colonizers create their Self-image through different colonial practices in the colonized homeland. The analysis of the play is based on Edward Said's concept of 'Orientalism' and Gayatri Spivak concept of 'Othering'. This study explores how colonial powers control and shape societies in a way that serves their ambitions. Othering can be used as a tool to impose colonial control by diminishing the role of the cultural identity of the native people, dehumanizing them and treating them as less than human being 'Other' while the colonizers control the country's wealth to serve their political, expansionist, and imperialist ambitions. This paper aims to analysis Soyinka's play *Death and the kings Horseman* (1975) according to the process of Othering. The paper shows the Yoruba people's struggles to defend their culture and identity against the colonizers strategies to subject them. This paper shows the colonizers attempt to create their advanced, pure Self-image over the colonized people who they consider as savage, less morally inferior and not fully human 'Other'. Through Said 'Orientalism' and Spivak 'Othering', this study concludes that Othering is l a process that includes all the subaltern communities without any regard to geography race, or gender. Through the analysis, the study shows how the Pilkings could transform or subjugate the Yoruba people and make them the 'Other' by preventing them from their traditions. By using the process of Othering, the Pilkings caused disastrous results at the end.

Keywords: Process of Othering, Postcolonialism, Orientalism, Soyinka, Edward Said, Gayatri Spivak

1. Introduction

Despite the official end of colonialism for decades, its cultural, psychological, and political effects continue to shape identities and societies around the world. Colonial powers played a pivotal role in controlling narratives, shaping self-images, and silencing other voices to ensure continued control and continued plunder of the colonized countries' wealth. According to Edward Said:

Stories are at the heart of what explorers and novelists say about strange regions of the world. The power to narrate, or to block other narratives from forming and emerging, is very important to culture and imperialism. (Said, 1994, P. xii)

Said's quote shows how colonial powers control narratives, shaping perceptions to create the Self-image and silencing other voices. After any colonial period in any country, a number of critics emerge to demand the rights of the oppressed. Many critical thinkers of postcolonialism, such as Edward Said, Frantz Fanon, Homi K. Bhabha and Gayatri Chakravorty Spivak, explore the enduring effects of colonialism on identity, culture and different aspects of colonialism. Said argues that Western thinkers have created a wrong image of the Orient, portraying it as a primitive, antagonistic and not fully humanistic 'Other' in contrast to the West. He suggested that the effects of colonialism still linger today in the form of chaos, coups, corruption, civil wars, and bloodshed that plague many former colonies. The powerful colonizers imposed their language and culture, while the languages and cultures of Oriental people were either ignored or misrepresented (Hamadi, 2014).

The term postcolonialism is often assumed to refer to the period that follows the end of colonial rule, yet such a definition is overly simplistic. Since the prefix 'post' implies something that comes after or is subsequent to an event, this understanding does not fully capture the complexities of the postcolonial experience. Postcolonialism is not simply about the period after colonial rule but reflects the ongoing influence of colonialism in shaping formerly colonized societies. The term encompasses various historical, cultural, and political contexts that differ across regions, emphasizing its complex and multifaceted nature. Rather than being a chronological marker, postcolonialism highlights the enduring legacies of colonial domination, including identity formation and power structures. It is an evolving process that addresses the persistent effects of colonialism long after formal independence (Childs & Williams, 2013).

Postcolonialism is an ongoing form of resistance that began when colonial powers not only defined the 'Other' but reduced them to mere objects, stripping them of their humanity. This process of objectification continues to be embedded in cultural practices, and it is shaped by the persistent threat of neo-colonialism and evolving international relations. Postcolonialism, therefore, is an ongoing struggle against the lasting impacts of colonialism, challenging the dehumanization and marginalization of the colonized. Said's theory of postcolonialism is based on his consideration of the wrong image of the West and Orient people. In his book *Orientalism* (2003), he exposes the colonial oppression and persecution of the colonized people and the worldly view of the West towards the East, where the West, with an intellectual approach based on existential discrimination, created an image of itself as civilized and advanced, while the East is the opposite, backward, uncivilized and ignorant, being an 'Orient'. The colonists imposed their language and culture, ignoring the culture of the indigenous people and their customs. They seek to exploit the country's wealth under the pretext of development, awareness and adding a human factor to it. Thus, colonial texts depicted India, Egypt, Palestine, Latin America and many others under one name the 'Other'. Said believes such a discourse has been used either in preparation for military campaigns and colonization against or as a justification for occupying the Orient (Hamadi, 2014).

Said used the term 'Orientalism' rather than 'Othering' in the postcolonial reception of his work, and from this point he started developing his theory. The idea of the subject, or the imagined framework of the 'I' or 'Self', has become a key concept in postmodernism, especially within (post)structuralism anthropology) in post-Freudian psychoanalysis, as well as in postcolonial studies, which examine processes like Othering. At the heart of this concept is the idea that the subject is fundamentally dependent, as the Self and non-Self can only be constructed through reflection in the 'Other' (Thomas, 2011).

Gayatri Chakravorty Spivak, the postcolonial critic, theorist, and the well-known academic scholar in different fields, was born in India in 1942 (Abdalkafor, 2015). She was the first to coined the notion of 'Othering' in a systematic way in 1985. In her essay *The Rani of Sirmur*, she analyzed the three dimensions of Othering that are present in the British colonial archive. The first dimension Spivak presents is who holds power and control. It was illustrated by the English Captain who traveled around Sirmur to inform the people of Sirmur who holds the power. The second is subjecting the Other, treating them as morally inferior, less than human beings and inferior. The third dimension includes preventing the Other from reaching knowledge and technology to ensure the power because the master is the one who has knowledge and science. According to Spivak, 'Other' with a capital 'O' refers to subjects who have been excluded as being different subjects by the colonizers (Kateb, 2025). Moreover, according to Jensen:

I define Othering as discursive processes by which powerful groups, who may or may not make up a numerical majority, define subordinate groups into existence in a reductionist way which ascribe problematic and/or inferior characteristics to these subordinate groups. Such discursive processes affirm the legitimacy and superiority of the powerful and condition identity formation among the subordinate. (Jensen, 2011)

The theory of identity formation in Othering suggests that people in subordinate positions are both given and limited to roles as 'Others' within conversation or representation. In this process, the group in power the 'center' has control over how Others are described, often casting them as inferior. In Spivak's version of this concept, the focus isn't on the fascination with the 'Other' or seeing them as exotic. Instead, the 'Other' is always seen as inferior, not as someone intriguing or fascinating. It is important to mention the definition of Othering according to Spivak as "a multidimensional process, in the sense that it touches upon several different forms of social differentiation" (Jensen, 2011, P.65). The act of Othering not only establishes distinctions but also portrays these differences negatively, often depicting the 'Other' as morally or intellectually lesser (Schwalbe et al., 2000, P. 423). Individuals identified as 'Others' are restricted by stereotypes, which result in their dehumanisation (Lister, 2004). This process reduces individuals to simplified and essentialised characteristics, confining them to negative attributes (Jensen, 2011).

Postcolonialism begins when the colonizer starts writing about the 'Other' to create their 'Self' image, the pure Self and the Other, who is the savage and not even human being. The Other is just an 'object' and is considered as less. Othering can be defined as a process by which discursive practices create distinct types of subjects, including those in dominant, hegemonic positions of power and those who are subjugated to these powerful conditions (Thomas, 2011). While postcolonial theory provides a lens for understanding the broader dynamics to control the Other, *Death and the King's Horseman* confronts us urgently with the raw impact of cultural misunderstanding and value conflict. Taking a close look at how these forces shape identity and power and their arguments for creating the 'Self' for themselves and the Other for the colonized.

The Nobel Prize laureate (1986), Akinwande Oluwole Soyinka wrote his play *Death and the King's Horseman* in 1975. In this play, Soyinka delivers a powerful speech revealing the truth of colonialism. The play is based on a real event that occurred in 'Oyo' (an ancient Yoruba city of Nigeria) in 1946. In that year, a tangle between Elesin, his son, and the colonial district officer led to disastrous results, as a result of which Soyinka wrote this play, taking into account changes in details, sequence, and characterisation. The play has been delayed for two or three years due to the war that was going on, for reasons of dramaturgy. The realistic novel is still in the archives of the British colonial administration. *Death and the King's Horseman* is a complex play that requires an understanding of the Yoruba people and the aspects of their religion and customs in order to understand the plot of the play. The play consists of five scenes, revolving around Elesin of the Yoruba tribe. The 'Yoruba' are one of the three largest ethnic groups in Nigeria, concentrated in the southwest. Its rule is hereditary monarchy or Oba (Soyinka, 2002).

Soyinka seeks in this play to portray the cultural, social, and ideological aspects of Nigerian community during and after the colonial period. The significance of this study lies in analysing how the play embodies the colonizer's tendency to consider the colonized as 'Other', and its impact on local identity and culture. The research focuses on how Soyinka uses characters and events to highlight the ideologies of marginalisation, alienation, and the colonizers' treatment of the colonized as 'Other'.

2. Literature Review

Many researchers discussed *Death and The King's Horseman* from different aspects. "The Purest Mode of Looking: (Post)Colonial Trauma in Wole Soyinka's play *Death and the King's Horseman*" by Andrew Barnaby (2014) explores the tension between Wole Soyinka's claim that the "Colonial Factor is a catalytic incident merely" and it deals with the themes of trauma and colonisation. Barnaby critically examines why Soyinka may downplay the significance of colonialism, using Freud's notion of "Nachträglichkeit" and Cathy Caruth's trauma theory to clarify the complex relationship between colonisation and the experience of trauma (Barnaby, 2014).

Another thesis, entitled "Linguistic Imperialism: A Study of Language and Yoruba Rituals in Wole Soyinka's *Death and the King's Horseman*" by Karimi (2015) examines the critical role of language in the development of Soyinka's play. It discusses the impact of writing a postcolonial text in English, revisiting language debates of the 1950s and 1960s. It also explores Soyinka's use of other communicative forms, such as Nigerian Pidgin English, local dialects, and Yoruba metaphors, highlighting the interplay between language and culture. Additionally, the thesis focuses on Soyinka's creation of a threnodic essence through rituals, masks, dance, and music, which fosters a dialogue beyond the written form and is accessible primarily to those with Yoruba cultural knowledge (Karimi, 2015).

A study done by SJ Ikiroma-Owiye (2019) examines the effects of discrimination and colonial oppression on indigenous people, focusing on how colonizers devalued native cultures and imposed their superiority. The study uses the Yoruba people under British colonial rule as a case study. This research was done using qualitative methodology. The theoretical framework incorporates Said's perspective on Orientalism, Spivak's concept of the subaltern, and Homi Bhabha's psychoanalytical ideas of hybridity and mimicry. The results reveal postcolonialism as a tool of Western imperialism, shaping colonial nations through intellectual discourse disconnected from their development. This study contributes to understanding how ideology influences socio-culture (Owiye, 2019).

"Masculinity and Power in Wole Soyinka's *Death and the King's Horseman*" by Onuoha Beatrice Nwawuloke and Chijioke Macdonald Uwah (2023) explores the injustices of male autocracy and destructive masculinity within the Yoruba feudal and British colonial contexts, where both women and men are objectified. It examines how masculinity is associated with power, authority, and dominance, with harmful consequences like humiliation and intimidation. The characters Elesin Oba and Simon Pilkings exemplify this greedy masculinity, which ultimately destroys not only others but also the men who practice it. The paper argues that masculinity is a defense mechanism to cover up the deep sense of inadequacy in both male characters who embody or are affected by these who promoted these norms.

Another study entitled "Manifestations of Double Consciousness in Wole Soyinka's *Death and the King's Horseman*, the *Lion and the Jewel*, and the *Invention*" by Asli Kutluk (2023) explores three the manifestations of double consciousness in three of Nigerian playwright Wole Soyinka's plays—*Death and the King's Horseman* (1975), *The Lion and the Jewel* (1963), and *The Invention* (1959). This study shows that Soyinka's earlier plays condense a great number of themes relevant to double consciousness and political contexts, whereas they are explored more individually in later plays. Presenting analyses of the plays in reverse chronological order allows for a structural sequencing while also demonstrating—through retrospect—Soyinka's development as a playwright (Kutluk, 2023).

Despite the abundance of research about *Death and the King's Horseman* from different aspects, no one has managed to analyze the play in relation to process of Othering. This paper aims to fill this gap through analysis of the play, which can be considered a good addition to the general body of academic research.

3. The Process of Othering

Postcolonialism is mainly based on Edward Said's consideration of the negative self-image of the Orient, fabricated by Western thinkers who consider them as a primitive 'Other' in contrast to the civilized West. Said believes that the consequences of colonialism are still present in the form of coups, chaos, corruption, and civil war. According to some works of colonial and postcolonial novelists, being free from the repression of imperialism allows the natives to create their own culture of opposition, draw their own image, and write their history outside the frame in which they had long been confined (Hamadi, 2014).

Colonialist ideology, referred to as colonialist discourse to distinguish its relationship to the language in which colonial thought was expressed, was based on the assumption of the superiority of the colonizers over the indigenous people (natives) who were described as secular, savage and backward. The ignorance of some countries due to their isolation from the outside world made them believe that only the culture of the Anglo-European colonizers was civilized and advanced. The colonizers' possession of advanced technology made them able to control the colonized countries. This belief led to the colonizers' perception that their entire culture was more advanced, and they ignored or swept away the religions, customs and codes of conduct of the people they enslaved. The results of this colonialist ideology made the colonizers the center of the world, while the colonized are on the margins (Tyson, 2006).

The postcolonial goes beyond the withdrawal of British military and government officials from a country and leaves behind a profound cultural colonisation. The imposition of the English language, British educational systems, and cultural values on colonized people displaced the culture of the native country. The results of this colonial experience created a psychological 'legacy' of negative self-image for the native people and alienation from their native cultures, which were suppressed or devalued. The colonists consider themselves superior and identify the native people as inferior. This belief system contributes to the marginalisation of native cultures and reinforces the colonists' sense of centrality and the marginalisation of the colonized people (Tyson, 2006).

The colonizers saw themselves as the embodiment of the perfect human being, the 'Self', while the colonized were considered 'Other', different, inferior, and less than fully human. As well as describing the Other with those adjectives, the 'savage' can also refer to those who are possessing a "primitive" beauty or nobility born of a closeness to nature (the exotic other); in both cases, the Other is not fully a human being. This practice of perceiving and judging those who are different as less than fully human is known as Othering. It creates a division between 'us,' the 'civilized,' and 'them', the Others or 'savages'. This Eurocentric perspective limited the recognition of diverse literary traditions by defining 'universalism' based on European ideals, British, European, and later American, which were considered the culture's standard bearer. "European culture as the standard to which all other cultures are negatively contrasted is called Eurocentrism" (Tyson, 2006, P. 420). This could reinforce the dominance of European culture while marginalising other voices and experiences (Tyson, 2006).

Edward Said argues that Orientalism is not merely an academic discipline or a body of knowledge, but a cultural framework shaped by the West's desire to define itself in opposition to the "Oriental". The "Oriental" is represented as a realm of mystery, danger, and irrationality, while the West is portrayed as rational, modern, and superior. He points out that the concept of the "Orient" was not rooted in objective reality but was instead constructed through stereotypes. These stereotypes were disseminated through literature, art, and academic works, portraying the East as unchanging, backward, and dependent on Western intervention. This depiction of the "Oriental" as exotic and strange served a political agenda by legitimising colonial domination. By framing the "Orient" as underdeveloped and incapable of self-progress, Western powers justified their exploitation and control. For instance, Western artists and writers often romanticise the "Orient," emphasising its sensuality and mystery, while simultaneously reinforcing the belief that Eastern societies were unfit for self-governance or modernisation (Said, 2003).

Said emphasises that these portrayals were not neutral but were closely tied to the power structures of colonialism. The West's understanding of the 'Orient' was consistently shaped by political motives and a desire for dominance. Additionally, Said highlights that this Orientalist perspective became institutionalised within Western academia, literature, and policy-making. European and American universities established departments of Oriental Studies, where scholars frequently perpetuated these stereotypes. The knowledge produced in these academic fields influenced Western perceptions of the "Orient," reinforcing the idea that it was fundamentally distinct from the West and required Western intervention (Said, 2003).

According to Edward Said, the idea of the "Orient" was created using stereotypes rather than an objective understanding of reality. The East was portrayed as static, backward, and needing Western intervention. These stereotypes, spread through literature, art, and academia, helped justify colonial rule by depicting the East as inferior and in need of guidance. The construction of the 'Orient' as exotic, mysterious, and irrational served political purposes, reinforcing the idea that Western powers had a duty to dominate and exploit the East (Said, 2003). When Said used 'Orient,' he did not refer to a specific geographical region but actually to a European colonial imaginary construct. In Europe, the term 'Orient' has been used to represent different regions such as the Middle East, Northern Africa, India, and even the Asian regions, such as China and Japan (Thomas et al., 2011). This portrayal ignored the rich cultural, religious, and historical differences within these countries.

By consolidating such a wide range of regions into a single monolithic 'Orient', the West was able to maintain the idea that these societies were static and in need of Western intervention to progress. This oversimplification played a crucial role in justifying colonial domination. By depicting the 'Orient' as an exotic, undeveloped space, the West could frame its colonial actions as a 'civilizing mission'. The narrative suggested that the East was incapable of self-governance and modernisation, reinforcing the West's position as rational, superior, and in control. This made it easier to rationalise imperialism, as the West positioned itself as the benevolent force guiding the East toward progress (Said, 2003).

Said also highlights that this monolithic view served both political and ideological purposes. Politically, it helped justify colonial policies that aimed to control and exploit the East. Ideologically, it reinforced the notion of the West as the standard-bearer of civilization, while the East was portrayed as irrational and in need of Western knowledge and governance. The creation of 'Orient' allowed for a convenient narrative of Western superiority. Even today, this simplified and homogenised view of the Orient continues to influence how Eastern cultures are perceived. Media representations, political decisions, and global relations often portray the East as a singular 'Other', reinforcing stereotypes and ignoring the diversity of Eastern societies. By erasing the complexities of the 'Orient', the West perpetuated its own self-image as the rational, modern force while continuing to dehumanise and marginalise the East (Said, 2003).

Said mentioned in his book *Orientalism* (2003) how traditional Orientalists viewed the cultures and people of the East as possessing a fixed, unchanging essence. They argue that this essence is both historical, meaning it does not change over time, and ancient, having existed from the dawn of time. This perspective frames Eastern societies as fundamentally different from the West, which is seen as dynamic and shaped by historical forces. Said critiques this approach because it simplifies and distorts Eastern cultures, denying them agency and evolution. This way of thinking supports colonial ideologies by justifying the domination of the East as something 'natural' according to its supposedly unchanging and inferior nature (Thomas et al., 2011).

From the perspective of Edward Said, the discursive practices are analysed in terms of their role in creating the image of the 'Orient'. The Orient is portrayed in Western discourse as inferior and less than a human being in contrast to the West's self-image. The foundation of postcolonial theory is found in Edward Said's significant work *Orientalism* (2003), which examines how the Orient was framed as the antithesis of the 'Occident' (the West). Said analysed how these practices defined the 'Orient' and 'Oriental' in relation to the West's self-image, although he did not use the term *Othering*, which was later coined by Gayatri Spivak in 1985; instead, he referred to them as 'Orient' (Thomas et al., 2011).

Gayatri Chakravorty Spivak is considered the first who coined the term 'Othering' and used it systematically in her essay "The Rani of Sirmur: An Essay in Reading the Archives" in 1985. She develops Edward Said's concepts by expanding on the idea of "Othering." Spivak explores the further detail of the lives of the subaltern, or those at the bottom of society who are excluded. She investigates critically if these marginalised groups are able to express their opinions within prevailing discourses. The difficulty of representation is brought to light by her well-known query, "Can the Subaltern Speak?" (2023). Spivak raises the question of whether subalterns may ever express themselves fully without having their voices silenced by those in positions of authority. Additionally, the significance of 'Othering' in colonial rhetoric is emphasised by her. According to Spivak, the process of creating the Other is done through three main stages (Kateb, 2025). The first stage includes subjugating the Other. Spivak expands Said's idea that the West established its identity by defining itself in opposition to the East and building a relationship between them to reinforce Western dominance over the East. She emphasises that 'Othering' goes beyond binary distinctions; it also involves the systemic silencing of the colonized, reducing them to passive objects of knowledge rather than subjects with agency. This silencing is achieved through cultural, social, and political mechanisms, effectively stripping the colonized of their agency (Spivak, 2023).

Spivak significantly developed the term's meaning within postcolonial theory. In her work, the 'Other' is closely tied to issues of power, representation, and the struggle for agency rather than being a fixed or exoticised category. The 'Other' is actively constructed and sustained through systems of knowledge, cultural portrayals, and social structures. Historically, the West has dominated these narratives, ensuring the 'Other' remains marginalised, voiceless, and devoid of power (Spivak, 2023). The second stage includes drawing a line between the human and the Other. Spivak's contentious claim that "the subaltern cannot speak" has several inner meanings. The subaltern can express themselves clearly and will go to any lengths to make their position known to the authorities, but they were led to believe that they were not able to contribute significantly to society since they belong to a lower race while the whites are a superior race. Subalterns' volition and ambitions were conquered by these kinds of comparisons. White settlers frequently resorted to violence in order to carry out different policies. The imperialists operated under the tenet that the best defence was offence to keep their position. This made the Other belong to less than human by objectifying them, being inferior and alienated in their home (Sharma & Rani, 2020).

Spivak critiques Western intellectuals for reinforcing the marginalisation of colonized groups through epistemic violence, the imposition of Western frameworks that erase or distort subaltern voices. She argues that even well-intentioned intellectuals, by speaking for the subaltern, deny them agency and perpetuate the colonial dynamic of domination. This silencing occurs because the subaltern's voices are filtered through dominant Western narratives, preventing their perspectives from being genuinely heard or acknowledged. She highlights this issue through examples like the *sati* (widow immolation) practice, where both colonial and nationalist discourses silenced the voices of the women involved, speaking over them instead of allowing them to articulate their own experiences (Spivak, 2023).

Spivak argues that the world was divided by British authorities according to their colonial interests, creating two contrasting worlds. The First World, represented by wealthy industrialised nations. They could gain control of the flow of money and

modern technology that enhances speed and flexibility in cross-border transactions. This system serves the interests of these countries, organising the movement of money and information in a way that they get significant profits. In contrast, the Third World is a place of poverty and underdevelopment, burdened by an ongoing cycle of debt imposed by institutions like the World Bank under harsh conditions. These economic policies have not just impoverished the Third World but have also led to continued slavery, with its human and natural resources being exploited to strengthen the dominance of the First World. According to Spivak, these dynamics show how the world is re-represented through prevailing political and economic ideologies that support the interests of the First World while omitting and ignoring the realities of marginalised Third World groups, which works on permanently sustaining economic and political inequality (Morton, 2004).

Othring and the colonial are determined according to the cultural and scientific development. Spivak describes Othring as a multidimensional process that encompasses various forms of social differentiation, so it depends on several different forms of social differentiation. This concept agrees with the idea of intersectionality and interlocking systems of oppression in feminist theory. For Spivak, in the case of the Rani, she illustrates that Othring is influenced by class, race, and gender. Discussing Othring is not separate from addressing issues of racism, sexism, or class but provides a framework for understanding their effects. It highlights the symbolic degradation caused by these systems and the identity formation processes tied to this marginalisation (Jensen, 2011).

The term "Other" evolved through thinkers like Hegel, Sartre, Lacan, de Beauvoir, Edward Said, and Gayatri Spivak. Hegel linked it to self-consciousness, Sartre to identity, and Lacan to societal norms. De Beauvoir applied it to gender, while Said and Spivak critiqued its use in colonial dominance. It reflects diverse intellectual traditions. Spivak refers to subjects labelled as different through discursive power as being Other. She followed Lacan, distinguishing between the 'Other' and the other to signify different positions within the hegemonic order. Some critics, however, argue against this differentiation, suggesting that "Other" can represent both dominant and marginalised subjects interchangeably. In postcolonial discourse, the "Other" often symbolises the Empire's construction of its subjects as different. When "Other" is used, it highlights the power and impact of this discursive process without endorsing the act of Othring itself (Thomas et al., 2011).

By shifting the focus from the colonizer to the colonized, Homi Bhabha expands on Edward Said's postcolonial ideas. According to Said, Bhabha challenges the philosophical perspective that separates the Self from Others or the subject from the object, the 'Other'. This separation, when applied to any cultural encounters, results in the definition of Other cultures as different, inferior, or even threatening to one's identity and interests. Bhabha contends that if cultures are treated as having fixed and stable identities, it creates divisions that can easily turn antagonistic. As a result of viewing the Other as fundamentally separate and incompatible with oneself (Tyson, 2006).

By examining the process of Othring and marginalisation of the Other, Edward Said and Gayatri Spivak offer important insights into how power shapes identity and representation. In *Orientalism*, Said reveals how the West depicts the Orient as inferior and reinforces a colonial sequence that creates ongoing subjugation whose effects are still evident in cultural and political narratives. Spivak, on the other hand, expands this critique by highlighting the silencing of the marginalised, arguing that colonized voices are spoken about rather than being heard. Together, their ideas reveal that marginalisation is not merely an academic concept but a real-life mechanism of control and exclusion. By linking Said's critique of dominant discourse, Spivak's analysis of the absence of the subaltern's voice, and her division of the process of Othring into three main stages in which colonized people are transformed into 'Others', we understand how colonial powers operate marginalisation through different contexts to ensure their continued access to their interests from the colonising states. This makes the process of Othring an ongoing part of global power dynamics.

4. Analysis

Based on the theoretical foundation established above, this section will engage in a close analysis of *Death and the King's Horseman*. Soyinka explores the ways in which colonial strategies enforced the process of Othring on the indigenous people through treating them as being Other. In *Death and the King's Horseman*, there is a parallel existence between two cultures. The play symbolises the colonial power and its destructive strategies toward the Yoruba people. The Yoruba people can be used as a good sample to illustrate the process of Othring. This play highlights the truth of colonisation and clarifies the results of drawing the line between the Self and the Other.

From the beginning of the play, Soyinka paints a vivid picture of the indigenous Yoruba culture. A beautiful picture full of life, where women were working and singing and life was full of joyful noise before the laws of colonialism defiled it. With the entry of colonialism into the Yoruba community, they treated the people as inferior 'Other' while they had sovereignty and control:

ELESIN. Come then. This market is my roost. When I come among the women I am a chicken with a hundred mothers. I become a monarch whose palace is built with tenderness and beauty. (Soyinka, 2002, P. 6)

Elesin's speech at the beginning of the play illustrates the Yoruba people's strong ties to their culture and tribal roots. He describes the market as his familiar and sacred place; this highlights the importance of traditional communities in forming individual identity. His comparison of himself to a chicken with "a hundred mothers" represents the tribe's collective support, where women are viewed as a source of care and protection. Additionally, his portrayal of himself as a king among them emphasises how beauty and tradition give him a special status, illustrating how culture is ingrained in the community's daily life and inextricably linked to the individual's existence.

With the intervention of the occupying forces, the suffering begins. In act two, Amusa, a native police officer who works under the colonial power becomes shocked. He witnesses the horrible scene of the Pilkings dancing and wearing the death customs of 'the Egungun'. The Pilkings make fun of Amusa's reaction to their customs because Amusa is a Moslem, so why would he believe in such a nonsense thing. They start to minimise the Yoruba tradition to the point that they are wearing the customs and dancing. Besides that, they were intending to wear it at the party, and they bet to win with those customs. As well as disparaging the traditions, they describe the Yoruba tradition as nonsense, mumbo-jumbo and rubbish, as the text below:

PILKINGS. What the hell is the matter with you man!

JANE. Your costume darling. Our fancy dress.

PILKINGS. Oh hell, I'd forgotten all about that. (*Lifts the face mask over his head showing his face. His wife follows suit.*)

JANE. I think you've shocked his big pagan heart bless him.

PILKINGS: Nonsense, he's a Moslem. Come on Amusa, you don't believe in all this nonsense do you? I thought you were a good Moslem.

AMUSA. Mista Pirinkin, I beg you sir, what you think you do with that dress? It belong to dead cult, not for human being.

PILKINGS. Oh Amusa, what a let down you are. I swear by you at the club you know - thank God for Amusa, he doesn't believe in any mumbo-jumbo. 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.

PILKINGS. Well, I've got it on. And what's more Jane and I have bet oh it we're taking first prize at the ball. Now, if you can just pull yourself together and tell me what you wanted to see me about...

AMUSA. Sir, I cannot talk this matter to you in that dress. I no fit.

PILKINGS. What's that rubbish again?

JANE. He is dead earnest too Simon. I think you'll have to handle this delicately. (Soyinka, 2002, P.19)

The colonizers' mockery and marginalization of Yoruba culture is an attempt to assert a colonial discourse that excludes the Yoruba by defining them as Other, thereby reinforcing their superiority and maintaining the hierarchical structure of the colonial power. This can be seen clearly in the way the Pilkings constantly ridicules Yoruba rituals, such as Egungun attire, portraying them as irrational and inferior (Said, 2003).

Continuing with act two, when Amusa sees the Pilkings wear the traditional customs and dancing, he reacts with shock and refuses to tell them the news that he carries. The Pilkings orders Amusa to stop this joke, ignore his cultural beliefs because it's nonsense and carry out his duty because he is a policeman who belongs to the colonizer, and he does not have the right to refuse any order. Even though Amusa refuses, his behaviour and his confidence show his cultural strength. He compares the police uniform to the Egungun, showing that just as people fear and respect colonial power and its duty importance, the Egungun deserves the same respect and importance. When Jane tells Amusa that you helped us to arrest the Egungun men who were making trouble in the town, he confirms that he did so, but he respects the Egungun:

PILKINGS. Delicately my...! Look here Amusa, I think this little joke has gone far enough him? Let's have some sense. You seem to forget that you are a police officer in the service of His Majesty's Government. I order you to report your business at once or face disciplinary action.

AMUSA. Sir, it is a matter of death. How can man talk against death to person in uniform of death? Is like talking against government to person in uniform of police. Please sir, I go and come back.

PILKINGS (*roars*). Now! (*AMUSA switches his gaze to the ceiling suddenly, remains mute.*)

JANE. Oh Amusa, what is there to be scared of in the costume? You saw it confiscated last month from those egungun 2 men who were creating trouble in town. You helped arrest the cult leader yourself - if the juju didn't harm you at the time how could it possibly harm you now? And merely by looking at it?

AMUSA (*without looking down*). Madam, I arrest the ring-leaders who make trouble but me I no touch egungun. That egungun itself, I no touch. And I no abuse 'am. I arrest ring leader but I treat egungun with respect.

PILKINGS. It's hopeless. We'll merely end up missing the best part of the ball. When they get this way there is nothing you can do. It's simply hammering against a brick wall. Write your report or whatever it is on that pad Amusa and take yourself out of here. Come on Jane. We only upset his delicate sensibilities by remaining here (Soyinka, 2002, P.20).

This scene shows the huge contrast between the colonizers, who believe they are civilised, full of knowledge and superior (the Self), and the colonized, who are inferior and savage (the Other). It is clearly noticed in this extract that Amusa's attempt to compare his traditions and cultural beliefs to the traditions and beliefs of the colonizers is not well met. His explanation is seen as an attempt of making the colonizers traditions and cultural beliefs (Self) equal to those of the colonized (Other). The Pilkings insult, mock, and order Amusa to leave due to this attempt. (Sharma & Rani, 2020) It is by using this process that the colonizers manage to reduce the culture, religions, and humanistic value of the colonized in an attempt to affirm their legitimacy over the colonized, 'the Other' (Jensen, 2011).

Moving to another interaction between the Pilkings and another character in the play. Joseph, a servant from the Yoruba tribe who recently converted to Christianity. Joseph stands invisible in front of the Pilkings while Simon curses the Yoruba tribe, forgetting about Joseph's presence, who heard all the curses, but he did not response or defend himself but asked to leave for the kitchen. Simon realises his presence as Jane warns Simon to watch his language. The relationship between the Pilkings

and Joseph shows the inferior look toward the Other. Simon describes the Yoruba people as silly, devious bastards; this shows the colonizer's mindset, which sees those people as inferior and unable to self-govern:

JANE. But Simon, do they really give anything away? I mean, anything that really counts. This affair for instance, we didn't know they still practised that custom did we?

PILKINGS. Ye-e-es, I suppose you're right there. Sly, devious bastards.

JOSEPH (*stiffly*). Can I go now master? I have to clean the kitchen.

PILKINGS. What? Oh, you can go. Forgot you were still here. (*JOSEPH goes.*)

JANE. Simon, you really must watch your language. Bastard isn't just a simple swear-word in these parts, you know.

PILKINGS. Look, just when did you become a social anthropologist, that's what I'd like to know.

JANE. I'm not claiming to know anything. I just happen to have overheard quarrels among the servants. Th how I know they consider it a smear.

PILKINGS. I thought the extended family system took care of all that. Elastic family, no bastards.

JANE (*shrugs*). Have it your own way. (*Awkward silence. The drumming increases in volume. JANE gets up suddenly, restless.*) That drumming Simon, do you think it might really be connected with this ritual? It's been going on all evening. (Soyinka, 2002, P. 23)

The colonial power hierarchy can be seen in the relationship between Pilkings and his servant Joseph. Pilkings is oblivious to Joseph's presence as he stands there listening to all the insults directed at his tribe without Pilkings noticing his presence until the moment when Joseph asks to leave for the kitchen; Simon becomes aware of his presence. This scene illustrates the relationship between slave and master; Joseph represents the colonized person who must ask permission even to leave the place to serve the colonizer while Pilkings treats him as if he is invisible. The combination of the absolute power of the colonizer and a lack of recognition of the humanity towards the Other is a significant idea presented by Soyinka to show the colonialist ignorance of the Other's culture (Tyson, 2006).

The text below shows that Joseph changed his religion to Christianity two years earlier before the events of the play. When Pilkings asked Joseph about the drums, Joseph answered with "I don't know," which made Pilkings get mad. This makes Simon dismiss Joseph's cultural transformation by implying that his conversion to Christianity should not have been erased by the nonsense holy water "tribal memory". By calling Christianity "holy water nonsense," Pilkings reduces Joseph's faith to something trivial, reducing Joseph's identity to something weak, easy to be removed and changed by water, of course according to his point of view:

PILKINGS. Let's ask our native guide. Joseph! Just a minute Joseph. (*JOSEPH re-enters.*) What's the drumming about?

JOSEPH. I don't know master

PILKINGS. What do you mean you don't know? It's only two years since your conversion. Don't tell me all that holy water nonsense also wiped out your tribal memory.

JOSEPH (*visibly shocked*). Master!

JANE. Now you've done it.

PILKINGS. What have I done now?

JANE. Never mind. Listen Joseph, just tell me this. Is that drumming connected with dying or anything of that nature?

JOSEPH. Madam, this is what I am trying to say. I am not sure. It sounds like the death of a great chief and then, it sounds like the wedding of a great chief. It really mix me up.

PILKINGS. Oh get back to the kitchen. A fat lot of help you are.

JOSEPH. Yes, master. (*Goes.*)

JANE. Simon...

PILKINGS. Alright, alright. I'm in no mood for preaching.

JANE. It isn't my preaching you have to worry about, it's the preaching of the missionaries who preceded you here. When they make converts they really convert them. Calling holy water nonsense to our Joseph is really like insulting the Virgin Mary before a Roman Catholic. He's going to hand in his notice tomorrow you mark my word.

PILKINGS. Now you're being ridiculous.

JANE. Am I? What are you willing to bet that tomorrow we are going to be without a steward-boy? Did you see his face?

PILKINGS. I am more concerned about whether or not we will be one native chief short by tomorrow. Christ! just listen to those drums. (*He strides up and down, undecided.*). (Soyinka, 2002, P.23)

This shows that Pilkings inability to accept indigenous people as real converts. Despite his conversion to Christianity, Joseph is still considered as inferior according to the Pilkings. This reflects the colonial mindset which shows that native people are unable of fully embracing Western values, treating them as eternally primitive because they are Other. All the time we notice Jane warning Simon to be careful in choosing his words in front of Joseph, especially after the insults directed at him, his faith and the Yoruba people, not because she cares about Joseph's emotions, but because she does not want to lose control upon him and does not want to lose their servant (Thomas et al., 2011).

The conversation below in Act Four captures the central conflict between the colonizers and the colonized. The colonizer does not comprehend the cultural values of the native people; instead, they dismiss, mock, or appropriate them. From the start,

Olunde, Elesin's son who was forcibly sent to England to study medicine despite his father's refusal, challenges Jane's casual attitude toward the mask she wears at the ball. When Olunde appeared suddenly, Jane expected that he would react with shock or anger just like Amusa and Joseph, but instead, he was calm and his response was measured. His response to Jane, "I discovered that you have no respect for what you do not understand," reveals his disillusionment not just with the British, but with their broader colonial mindset. His observations of British society over the years he spent there led him to the realisation that the colonists' sense of superiority prevents them from respecting other people's cultural values. The contemptuous attitude of the colonists is represented in his remark to Jane. "Oh, so you are shocked after all," she says, taking offence at Olunde's response. Jane expects him to have fully adopted British culture after the time he spent in England, but he did not. She minimises his opinion to having a "chip on his shoulder" when he doesn't measure up to her standards. By saying so, she positions his identity as inferior or illogical and rejects his point of view:

OLUNDE. You are... well, you look quite well yourself Mrs Pilkings. From what little I can see of you.

JANE. Oh, this. It's caused quite a stir I assure you, and not all of it very pleasant. You are not shocked I hope?

OLUNDE. Why should I be? But don't you find it rather hot in there? Your skin must find it difficult to breathe.

JANE. Well, it is a little hot I must confess, but it's all in a good cause.

OLUNDE. What cause Mrs Pilkings?

JANE. All this. The ball. And His Highness being here in person and all that.

OLUNDE (*mildly*). And that is the good cause for which you desecrate an ancestral mask?

JANE. Oh, so you are shocked after all. How disappointing.

OLUNDE. No I am not shocked Mrs Pilkings. You 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. Oh. So you've returned with a chip on your shoulder. That's a pity Olunde. I am sorry. (*An uncomfortable silence follows.*) 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 for instance.

JANE. Ah yes the war. Here of course it is all rather remote. From time to time we have a black-out drill just to remind us that there is a war on. And the rare convoy passes through on its way somewhere or on maneuvers. Mind you there is the occasional bit of excitement like that ship that was blown up in the harbour. (Soyinka, 2002, P. 37)

Olunde's use of the word "desecrate" to refer to the ancestral mask symbolises sacred tradition; still, Jane simply wears it as a party costume. This shows how colonial power stripped indigenous customs of their spiritual significance and reduced them to exotic curiosities to devalue them. The fact that Jane is totally ignorant of the offence she is causing supports Olunde's assertion that the British have no regard for what they do not comprehend because they are different 'Other' (Thomas et al., 2011). Olunde praises the British for their "conduct and courage in this war"; he acknowledges their valour in a European war. This highlights a contradiction in the Yoruba culture; it places a higher priority on duty and sacrifice than the British do. Even though Elesin's ritual suicide is a duty as sacred as any sacrifice made during a war, the British do not see it that way. Jane's casual comment about convoys passing through and blackout drills highlights how far away the war seems to her and the gap between her privileged point of view and the realities of cultural duty that Olunde comprehends.

Despite Olunde's education in England, he remains deeply connected to his culture, but Jane treats his views in an inconvenient way. The colonizers see the different cultures according to their Self-image, building the Other's image according to their perspective, which creates a wrong image of the Other. This perception holds all the negative views in contrast to the controlling rules. This clarifies Spivak's view about the Other not being able to express themselves, especially in which she explained in her work 'Can the Subaltern Speak'. The colonizer works on putting a line between the Other, and their colonial Self-image to keep controlling them. Jane desecrates the Yoruba customs and sees the sacrifices as something savage and uncivilised in an attempt to keep up the model image of the British despite the huge difference between the British and the Yoruba cultures, specifically in this point about the sacrifice. Jane sees the Yoruba culture according to the British Self-image. She builds the other image according to her perspective, which creates a wrong image of the Other, who belongs to a lower race, while the colonizer is of a superior race. This perception holds all the negative views in contrast to the controlling rulers to maintain the control over them (Sharma & Rani, 2020).

In the lines below from Act Four of the play, Olunde's tone exhibits sharp criticism towards the colonial powers. His stance is one of awareness of his cultural responsibilities and his duty towards the traditions of his people, in contrast to the British attempts to impose their own vision on his society. His use of a calm and serious tone in his speech reflects his deep awareness of the cultural dominance that the colonizers seek to impose on his people. Olunde hints at the colonizer's lack of respect for Yoruba culture, especially when he mentions how he was able to recognise them through the traditional Yoruba masks. When Olunde said that Joseph "He even told me how I would recognise you and Mr Pilkings.", he did not mean that he learnt of their whereabouts, but he was implying his rejection and anger at their desecration of Yoruba traditional dress, as they were wearing the Egungun for the ball. This criticism is profound and carries an implicit reproach, pointing to the colonizers' disregard for local cultures by wearing their spiritual attire as a form of mocking disguise, without understanding its religious and social significance. Olunde's awareness of his responsibility towards his people and his duty to return to complete the burial rites of his father when he heard of the king's death after receiving the cable highlights the depth and strength of his identity:

OLUNDE (*suddenly earnest*). I need your help Mrs Pilkings. I've always found you somewhat more understanding than your husband. Please find him for me and when you do, you must help me talk to him.

JANE. I'm afraid I don't quite... follow you. Have you seen my husband already?

OLUNDE. I went to your house. Your houseboy told me you were here. (*He smiles.*) He even told me how I would recognise you and Mr Pilkings.

JANE. Then you must know what my husband is trying to do for you.

OLUNDE. For me?

JANE. For you. For your people. And to think he didn't even know you were coming back! But how do you happen to be here? Only this evening we were talking about you. We thought you were still four thousand miles away.

OLUNDE. I was sent a cable.

JANE. A cable? Who did? Simon? The business of your father didn't begin till tonight.

OLUNDE. A relation sent it weeks ago, and it said nothing about my father. All it said was, Our King is dead. But I knew I had to return home at once so as to bury my father. I understood that.

JANE. Well, thank God you don't have to go through that agony. Simon is going to stop it.

OLUNDE. That's why I want to see him. He's wasting his time. And since he has been so helpful to me I don't want him to incur the enmity of our people. Especially over nothing. (Soyinka, 2002, P. 38)

Olunde's return reflects his deep connection to his tribe's traditions and his understanding of what he must do without the need for further details. On one hand, this confirms the strength of Olunde's cultural belonging, contrary to the stereotypical image that the colonizers might expect of him, as they expected him to be influenced by European culture after the years he spent in England in an attempt to change his perspectives to serve their interests. On the other hand, Jane tries to convince Olunde to stop these rituals, believing, along with her husband, that their actions are humanitarian efforts to save the people from backward traditions. However, Olunde responds to her with full force and clarity that Simon's interference is futile and that their attempts are not aimed at development or eliminating barbaric beliefs but rather at destroying the culture and provoking the people's anger without reason, as they do not understand the meaning behind these rituals. The process of Othering according to Spivak is "a multidimensional process in the scene that touches upon several different forms of social differentiation" (Jensen, 2011, P. 65). Jane is trying to put a limitation on the Yoruba people to maintain her beliefs in the centre over the Other who are inferior, morally and intellectually lesser. According to Spivak's vision, the Other is always seen as less, mortally and intellectually, restricted by wrong stereotypes drawn by the colonisers, which dehumanises them (Jensen, 2011).

Olunde then expresses his perspective more candidly, acknowledging that some might perceive Western culture as decadent. He argues that the real problem lies with the white colonizers, who are the root cause of wars and have mastered the art of thriving at the expense of their colonies. He suggests that the only way for these wars to end is for white nations to turn on each other, leading to the collapse of their civilizations that were built on the plundering of other nation's wealth and the subjugation of their people. He highlights how colonial ideology construct a false image of superiority, ensuring that the colonized remain in a perpetual state of inferiority according to the colonialist discourse:

OLUNDE. Others would call it decadence. However, it doesn't really interest me. You white races know how to survive; I've seen proof of that. By all logical and natural laws this war should end with all the white races wiping out one another, wiping out their so-called civilization for all time and reverting to a state of primitivism the like of which has so far only existed in your imagination when you thought of us. I thought all that at the beginning. Then I slowly realised that your greatest art is the art of survival. But at least have the humility to let others survive in their own way. (Soyinka, 2002, P. 38-39)

JANE. Through ritual suicide?

OLUNDE. Is that worse than mass suicide? Mrs Pilkings, what do you call what those young men are sent to do by their generals in this war? Of course you have also mastered the art of calling things by names which don't remotely describe them.

JANE. You talk! You people with your long-winded, roundabout way of making conversation.

OLUNDE. Mrs Pilkings, whatever we do, we never suggest that a thing is the opposite of what it really is. In your newsreels I heard defeats, thorough, murderous defeats described as strategic victories. No wait, it wasn't just on your newsreels. Don't forget I was attached to hospitals all the time. Hordes of your wounded passed through those wards. I spoke to them. I spent long evenings by their bedside while they spoke terrible truths of the realities of that war. I know now how history is made.

JANE. But surely, in a war of this nature, for the morale of the nation you must expect.

OLUNDE. That a disaster beyond human reckoning be spoken of as a triumph? No. I mean, is there no mourning in the home of the bereaved that such blasphemy is permitted?

JANE (*after a moment's pause*). Perhaps I can understand you now. The time we picked for you was not really one for seeing us at our best.

OLUNDE. Don't think it was just the war. Before that even started I had plenty of time to study your people. I saw nothing, finally, that gave you the right to pass judgement on other people and their ways. Nothing at all. (Soyinka, 2002, P. 39)

This scene conveys a powerful message showing how knowledge make humans able to understand what is happening around them through exploring the outside. Soyinka reflecting the resentment felt by the colonized who lived under the oppression of colonial rule. Olunde also reveals that he has witnessed firsthand the victims of war who filled the hospitals, spending long nights listening to their suffering. Through his knowledge journey, he came to understand how colonial powers built their

history on the rights of the innocent, who themselves became casualties of these wars. The ignorance of some isolation countries from the outside world made them believe that only the culture of the Anglo-European colonizers was civilized, advanced and superior. This belief made the colonizers the center of the world, while the colonized are on the margins (Tyson, 2006).

Jane responds with ignorance, viewing war as an achievement, a victory, and a means of boosting national morale. Her response underscores her indifference to human genocides resulting from these conflicts. Throughout the dialogue, Jane repeatedly evades confronting the truth, her words reflecting a clear denial of colonial atrocities. Olunde concludes by asserting that his years in the West allowed him to closely study the colonizers, and he found nothing that justified their self-appointed authority to judge other cultures or interfere in their traditions. This scene clearly exposes how the colonizer imposes his judgement on other societies while failing to recognise his own contradictions. When the colonized people become fully aware of the truth, as Olunde, they can dismantle the facade of colonial superiority with sharp and undeniable reasoning. Jane's mindset relies on binary oppositions, she reinforces the colonizer's image of civilization and the right norms to justify their crimes describing the Yoruba as uncivilized, inferior and Other. This reinforces the idea of Western superiority and serves as a tool to legitimise colonial power (Spivak, 2023).

In the following extract the cultural clash can be seen between Jane and Olunde, as Jane seeks to understand Olunde's calm attitude towards his father's death but implicitly admits her inability to fully comprehend the culture of the colonized. She expresses her surprise at his people's willingness to sacrifice their people for their beliefs, revealing the Western colonialist's perspective of viewing African traditions with suspicion and incomprehension. Olunde, on the contrary, reveals his deep awareness and wisdom in dealing with Jane. He is not fooled by her attempt to impress him when she reminds him that his father disowned him but rather explains that this makes no sense in the context of his people's culture, as a son remains attached to his father even after his death:

JANE. Please, I promise not to keep you. It's just that... oh you saw yourself what happens to one in this place. The Resident's man thought he was being helpful, that's the way we all react. But I can't go in among that crowd just now and if I stay by myself somebody will come looking for me. Please, just say something for a few moments and then you can go. Just so I can recover myself.

OLUNDE. What do you want me to say?

JANE. Your calm acceptance for instance, can you explain that? It was so unnatural. I don't understand that at all. I feel a need to understand all I can.

OLUNDE. But you explained it yourself. My medical training perhaps. I have seen death too often. And the soldiers who returned from the front, they died on our hands all the time.

JANE. No. It has to be more than that. I feel it has to do with the many things we don't really grasp about your people. At least you can explain.

OLUNDE. All these things are part of it. And anyway, my father has been dead in my mind for nearly a month. Ever since I learnt of the King's death. I've lived with my bereavement so long now that I cannot think of him alive. On that journey on the boat, I kept my mind on my duties as the one who must perform the rites over his body. I went through it all again and again in my mind as he himself had taught me. I didn't want to do anything wrong, something which might jeopardise the welfare of my people. (Soyinka, 2002, P. 40)

JANE. But he had disowned you. When you left he swore publicly you were no longer his son.

OLUNDE. I told you, he was a man of tremendous will. Sometimes that's another way of saying stubborn. But among our people, you don't disown a child just like that. Even if I had died before him I would still be buried like his eldest son. But it's time for me to go.

JANE. Thank you. I feel calmer. Don't let me keep you from your duties.

OLUNDE. Goodnight Mrs Pilkings.

JANE. Welcome home. (*She holds out her hand. As he takes it footsteps are heard approaching the drive. A short while later a woman's sobbing is also heard.*). (Soyinka, 2002, P. 41)

More importantly, he admits that he has mourned his father since the moment he heard of the king's death, knowing that the king's death meant that his father must die as well. This confession adds a human dimension to his character, as we see that he was not as cold as he may seem, but rather that he had previously experienced his grief and adapted to it during his journey to his country, which reflects the extent of his connection to his customs and his respect for his responsibility towards his society.

This dialogue not only reveals the cultural clash between the colonizer and the colonized but also exposes the reality of the colonized himself, as Jane admits her inability to understand the people of the colonized. In contrast, Olunde appears as a model of a conscious person who understands the culture of the colonized without losing his belonging to his roots, which makes him an intelligent and wise character in dealing with the situation. Jane's attempt to maintain the model advanced picture of her culture ignoring and swept away the Yoruba religions, customs and codes of conduct of the people they enslaved. The results of this colonialist ideology made the colonizers in the center, while the Yoruba are on the margins and they need to be changed. Despite all that, Olunde takes a strong role standing in her face and the colonizer rules (Tyson, 2006).

Soyinka's play *Death and the King's Horseman* illustrates the sophisticated struggle of the colonized people to preserve their individual and collective identity amidst the alienation formed by the British colonial rule. Through the characters, Soyinka shows the tension between holding on to indigenous traditions and adapting to foreign systems. The play emphasises the anguish, defiance, and internal struggles that occur when colonized people become estranged from their own ancestry and

culture. Elesin, the King's Horseman, serves as a great example of the inner conflicts that many colonized people experience. Elesin as a prominent leader to his community, he is supposed to carry out a sacred duty that ensures the spiritual continuity of his community. This duty requires him to commit ritual suicide in order to accompany the recently deceased king into the afterlife. His hesitancy and final inability to carry out this duty are indicative of the profound cultural upheaval brought about by colonizers. Elesin's failure represents the wider breakdown of indigenous practices under colonial control rather than just being a personal failing. The colonial pressures that drive him away from his traditional function and conflict his sense of identity and responsibility are colonized by his unwillingness to die in the rite. At the end of the play, Elesin killed himself because he could not handle the shame that he brought to his community after failing to fulfil his responsibility, and no one responded because his death is now worthless.

5. Conclusion

Postcolonialism is not simply a period of time following the end of colonialism but rather an ongoing process of resistance against its lingering effects. This struggle began when colonial powers defined and dehumanised the 'Other, reducing and subjugating them. This process remains rooted in cultural practices and is shaped by the threats of neocolonialism and changing international relations. Therefore, postcolonialism represents an ongoing struggle against marginalisation and the reshaping of identity in the face of the colonial legacy. Edward Said played a prominent role in this theory, revealing how Western powers crafted a false image of the East within the concept of Orientalism to create their pure image. Said argued that the West portrayed itself as a civilised and advanced society while depicting the East as backward and uncivilised, thus justifying its domination. He put the basic framework of the process of the Other in his work *Orientalism* that developed by Gayatri Spivak.

The play depicts the colonized as being inferior, savage and uncivilised 'Other, while the colonizer is the pure, superior and civilised 'Self'. This can be seen through the Pilkings destructive treatment of the Yoruba people. Through the play the Pilkings treated the Yoruba people as Other according to wrong stereotypes rather than attempting to understand the reality. The analysis shows the characters struggles due to the destructive results when the British rulers prevented Elesin from his spiritual duty. The struggles and the destructive result for the Yoruba community can be seen as a direct result of the colonizers mistreatment, centralism, and their tendency towards treating the colonized as Other. Also, this research shows the distraction and alienation results that the colonizers strategies cause, where the characters struggled to find their identity and the alienation struggles in their homeland.

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