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Voices of Resistance: Wole Soyinka's Role and Relevance in Postcolonial Theory and Practice

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Abstract

Aim: *The paper examining Wole Soyinka's central position and ongoing significance in the field of postcolonial theory and practice explores how his writings express resistance against socio-political inequalities and the legacies of colonialism by scrutinizing his literary and activist efforts. The study illuminates Soyinka's influence on postcolonial discourse and the development of a sophisticated understanding of resistance in a postcolonial setting by thoroughly analyzing his voice as a dramatist, poet, and cultural critic. The aim of the paper is to see Soyinka as a practical postcolonial theorist.*

Methodology and Approach: *The paper is based on the existing scholarship of Soyinka's works including academic articles, books, essays and other relevant sources that elaborate his activism, and impact on postcolonial discourse. The*

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paper is an analysis of Soyinka's works concentrating upon the themes of resistance, colonialism, and power dynamics. It also situates his writings in their historical and socio-political contexts, particularly Nigeria's postcolonial history. The paper employs a multidisciplinary approach drawing from literary theory, postcolonial studies, African studies, and critical theory to analyze Soyinka's writings and their implication for postcolonial theory and practice.

Conclusion and Suggestions: *Soyinka's beliefs remain relevant in the current postcolonial setting because of his criticism of neo-colonialism, his focus on the value of cultural identity, and his unwavering pursuit of freedom and human dignity. Subsequent investigations may explore more closely at particular facets of Soyinka's output and its influence on postcolonial theory and practice. Academics might investigate the connections between Soyinka's political engagement and literary works, looking at how his works are instruments of social critique and resistance. To get a fuller picture of Soyinka's worldwide impact, comparative studies should also look into how he influenced other postcolonial activists and philosophers, both inside and outside of Africa.*

Keywords: Colonialism, Resistance, Postcolonial theory and Practice.

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One can easily notice a critical lag between theoretical understanding and practical application, as well as historical interpretation and current affairs. Maybe even between being in the library and being outside, as Gayatri Spivak puts it.

Evidently expressing the limitations of history in revolutionary endeavours like anti-colonial struggle Frantz Fanon notes, “While politicians situate their action in actual present-day events, men of culture take their stand in the field of history” (Wretched 168). Naturally, this is not a statement on the meaninglessness of history to revolutionary endeavours, as that would undoubtedly offend a variety of political, social, and cultural intellectuals. For example, Chinua Achebe emphasizes the need for more accurate social and cultural narratives to rearticulate the fragmented image of the colonized. He asserts that narratives (history) have a place in this agenda because they have the capacity to empower by affirming that the African “past - with all its imperfections - was not one long night of savagery from which the first Europeans acting on God’s behalf delivered them” (Hopes 30). According to him, stories play a crucial role in resistance movements because they give voice to a group of people who, as a result of centuries of Western narrative and physical brutality, have been systematically dehumanized. This group of people is stuck in an unsettlingly ambiguous middle ground between humanity and bestiality, neither fully human nor fully beastly. Thus, he embraces the literary endeavour as “re-storying’ peoples who had been knocked silent by the trauma of all kinds of dispossession” (Home 79). Fanon recognizes that history has the power to “give battle to colonial lies” by undermining imperialist narratives of denial and the suppression of local action through fabrication and deception (Wretched 170). In this way, history serves to mentally strengthen colonized people’s self-confidence for the liberation movement. Furthermore, Wole Soyinka (b. 1934), a Nigerian writer and theorist, tells us in his prison notes that “Books and all forms of writing have always been objects of terror to those who seek to suppress truth” (Man 8).

However, one of the most notable challenges of postcolonialism has been this gap between theory and practice. The key issue in postcolonial resistance theory is not the significance of writing as a resistance tactic, but rather the inappropriate exaggeration of historical and discursive potentials over actual, everyday realities. For example, Benita Parry notes in Spivak and Bhabha's critical viewpoints "a shared programme marked by the exorbitation of discourse and a related incuriosity about the enabling socioeconomic and political institution and other forms of social praxis" (43). Additionally, Jeremy Weate typically charges postcolonial theory with "losing sight of the existential horizon of the situation," being blind "to all phenomena that cannot readily be referred to as a 'text'... (and) destined to continue disengaging with postcolonial lived experiences, in favour of ever more baroque and solipsistic 'readings' of texts" (1).

Even though postcolonialism has been primarily defined in literary and cultural terms, at its core, it is a political strategy defined by the necessity to demolish all forms of colonial knowledge that, despite formal independence, continue to maintain structures and policies in the ex-colonies through political, economic, and cultural installations. This is in addition to challenging colonial presence in the colonies. For example, Ian Adam and Helen Tiffin define postcolonialism as "writing ... from countries or regions which were formerly colonies of Europe ... or as a set of discursive practices, prominent among which is resistance to colonialism, colonialist ideologies and their contemporary forms and subjectificatory legacies" (xii). Postcolonialism is criticized for being fundamentally discursive and for being obscure, particularly in the works of intellectuals who theorize its ethics but whose presuppositions are very different from the postcolonial political and socioeconomic situations they oppose. Spivak's *A Critique of Reason: Toward a History of the Vanishing Present* is reviewed by Terry Eagleton, who criticizes postcolonial philosophy for its gestures of "respect for the Other, but its most immediate Other, the reader, is apparently dispensed from this sensitivity. Radical academics, one might naively have imagined, have a certain political responsibility to ensure that their ideas win audience outside senior common rooms" (3). This is a sad state of affairs because, as Robert Young points out, the basic ideas that postcolonial theory challenges were not initially thought of by postcolonial critics and are, in fact, highly understandable when placed within the context of postcolonial reality. He notes that a postcolonial economy should be actively engaged in politics and practice rather than only rhetorical. In an attempt to correct this oversight, Robert Young decides in his book to centre attention on the difficult social, economic, and political environments as well as the efforts to find constructive answers to these difficulties, rather than on theoretical intellectual efforts:

> Rather than explaining it top down, that is elaborating the theory in abstract terms and then giving a few examples, it seeks to follow the larger politics of postcolonialism which are fundamentally populist and affirm the worth of ordinary people and their cultures. ... which is what and where it should rightly be, given that it elaborates a politics of 'the subaltern', that is, subordinated classes and peoples. (6)

He concludes that "The sympathies and interests of postcolonialism are thus focused on those at the margins of society" (114). As a result, it has to deal with the ongoing struggles of people who are marginalized by power structures and who have little or no access to necessities for human survival including clothing, food, shelter, and clean water.

Thus, even after direct official colonization has ended, postcolonialism carries on the fight against colonial implication. It challenges the emergence of local repressive regimes that, while ostensibly progressive, target the same people they claim to be protecting in order to carry out devastating offensives against imperialism, corruption, and poor governance. The numerous postcolonial dictatorships that exist in Africa, Latin America, and Asia are contemporary examples of this contradiction. The quest of justice, dignity, and access to fundamental social amenities for/by those who are denied these essentials is, above all, at the heart of postcolonialism.

Unquestionably, one of the primary authors of critical viewpoints on postcoloniality and textual material for the postcolonial literary project is Soyinka, whose plays, poems, critical articles, memoirs, interviews, lectures, and speeches all deftly examine the circumstances surrounding postcolonial issues. He has unquestionably been one of Africa’s leading minds because of these. Though these writings have undoubtedly had a significant impact on postcoloniality theory, their significance for postcolonial peoples’ actual experiences is limited. His writings have drawn criticism, at times harsh, for their obscurity, solipsism, and self-reflexivity. This tendency appears to regale in the meretricious manipulation of the formal English language at the expense of its symbolic use. It is said that this elitist preference renders him essentially unapproachable, especially to the African population, whose repressive underdevelopment mechanisms have engendered a neurotic state of illiteracy and buried a reading culture that is enjoyed only by a very small elite. As a result, he has been charged as being more imperialist than nationalistic, with a gaze that purposefully ignores his fellow African peoples while yearning for the West. It has been noted that many of his well-known literary works are more well-known in Nigeria, his immediate constituency, as book titles or suggested books for curricula rather than as enjoyable popular writings.

All of these critical stances have been challenged, frequently with equal fervour, by academics, students, and even individuals from fields other than literature or education. Rejecting this obscurist assertion, someone even naughtily offered to instruct Soyinka “to those who find his compositions a bit above their comprehension,” while others yet accuse those who find him difficult of intellectual laziness (Lindfors, Beating 8). Some cite his authorship of a respectable number of widely read, incredibly enjoyable, and approachable literary works. This contradiction in the criticism of Soyinka's writings is best exemplified by Bernth Lindfors's own critique. As he enthusiastically points out plays in Soyinka's repertory that are really approachable, praising him "one of the greatest writers Africa has produced," (Wole 51) he, in the same breadth, deprecates his "enigmatic obfuscations ... perverse and irresponsible...spouting nonsense instead of wisdom" (52). Therefore, he insists—perhaps coming across as a little too harsh—that the reader should question why he is beating his head so hard on the nail that "there are lunatics howling in the streets of Ibadan and Lagos whose furious, empty rhetoric is every bit as colourful and meaningless as Soyinka's most inspired gibberish" (53).

Despite this criticism of Soyinka's exclusionary writing style, he is nonetheless revered as a historical figure in his political and sociocultural milieu. He is more well-liked in Nigeria than almost any other literary, political, artistic, or social figure—alive or dead. This time, Lindfors unintentionally hits the mark when he in the essay "Beating the Whiteman at His Own Home" writes, "One is tempted to conclude that when Soyinka has a political grumble to voice, he knows exactly which register to use to deliver it most effectively" (61). Yes, in fact! Soyinka's target largely influences the armour he chooses. Furthermore, it's not only a shift in "voicing' and register but sometimes abandoning "the pen for far more direct means of contesting unacceptable reality" (Ibadan 5).

Though Soyinka has written both literary and performative works, his greatest contribution has been to continuously push himself into the perilous and deadly field of embodied social and political activity. His literary works, particularly the fictional ones, have received more critical attention than his performative texts, in descending order. Meanwhile, his engaging activism in the oppressive postcolonial space movements has received little attention, consisting only of tangential bibliographic notes that serve to highlight his literary works. As a result, the more embodied subterranean and discrete interventions have gone unacknowledged. This essay aims to rectify this disparity by evaluating this mainly unexplored aspect of Soyinka within the framework of postcolonial resistance theory. This line of investigation has primarily concentrated on textual practices and larger, more organized radical movements, thereby overlooking the more embodied, discrete, and subterranean interventions. Despite his intimidating literary profile, the essay argues that Soyinka's significance as a postcolonial subject and his importance in the pursuit of positive social and political changes in his challenging postcolonial geography are primarily found in his embodied interventions, which lie outside the discourse or textual boundaries. These far-reaching practices have, in every way, continued to positively rock and unsettle the oppressive institutions in his country over the last fifty years or so. He admits theory's powerlessness, that crisis point when it realizes it cannot defeat tyranny in the day-to-day battles against it. After this point, taking action is the only practical choice. Theory and practice merge into one seamless whole in Soyinka, who absorbs the revolutionary and intellectual tools of postcolonial resistance pioneers like Che Guevara and Franz Fanon. As Weate proposes, it is by way of the revelation of "subterranean modes of embodied resistance that theory can puncture its inscriptive bubble and lead to future research that more effectively bridges the current divide between theory and lived experiences" (2-3). Soyinka's uninterrupted engagement in both domains makes him an exemplary subject of such research interests. "Let actions alone be the manifestations of the authentic being in defence of its authentic visions" (Man 87-88).

Soyinka was introduced to war at a young age. In *Ibadan: The Penkelemes Years*, his autobiography, he acknowledges the impact of his aunt, the revolutionary Mrs. Ransome Kuti, who "led the women to war and routed the paramount king, the Alake of Abeokuta" (16). Soyinka did not only transmit messages between the several women's forces but became "more involved in the women's plight on a very different level, seeing it now as part and parcel of the perennial struggle among peoples for a quality of existence that was often intangible, but was regarded by them as the equal of existence" (Ibadan 16-17). When he was a little child, in the palace of the Odemos, he suddenly displayed his natural confrontational personality by refusing to lie down in front of an elder in the proper, customary Yoruba greeting, instead asking "If I don't prostrate myself to God, why should I prostrate to you?" (Ake 128). Throughout his secondary school years at Government College Ibadan, he remained rebelliously inclined. His restlessness, his attitude of challenging everything, and his unwavering pursuit of his convictions gained him the early reputation of "a cantankerous, argumentative pest, whose size and early demeanour belied ... his capacity for disruptiveness" (Ibadan 17). This trend continued throughout his time as a student at University College, where he excelled as a writer as well as a student activist. He studied in the UK from 1954 to 1959, graduating from the University of Leeds with honours with a BA in English. After that, he worked at London's Royal Court Theatre, where his skills as a poet and dramatist as well as his reputation as an impatient political activist started to flourish. By the time Soyinka returned to Nigeria in 1959, his revolutionary zeal had developed into a fierce intolerance for oppression and injustice, which quickly came to define the country's nascent independent government. It was merely a question of time till he encountered authorities.

Three months after the radio station takeover, in January 1966, the administration of Tafawa Balewa was overthrown by the first of several military interventions in the country's history. Soon after, an extraordinary crisis developed, which culminated in the mass murder of the Igbo people in May and a countercoup in July. As the country steadily descended into civil war, Soyinka waged a desperate campaign to avert this looming disaster. He was detained in August 1967 on suspicion of treason, having assisted the rebel leader in obtaining jet fighters. For twenty-seven months, he was held in prison without being given the opportunity to a trial. For the majority of that time, he was kept in solitary confinement in a four by eight-foot cell. But he clarifies the true causes of his arrest as

> my denunciation of the civil war in the Nigerian papers, my visit to the East, my attempt to recruit the country's intellectuals within and outside the country for a pressure group which would work for a total ban on the supply of arms to all parts of Nigeria; creating a third force which would utilize the ensuing military stalemate to repudiate and end both the secession of Biafra, and the genocide-consolidated dictatorchin. (18)

For the most part of the civil war, he was held in custody. He was liberated again in October 1969, and the conflict was declared over in January 1970. He lived in self-exile in Europe from 1971 to 1975 before relocating to Ghana, where he carried on his political and social activism as the new editor of the respected publication *Transition*. His tenacious involvement in the opposition to Idi Amin's heinous rule in Uganda was noteworthy.

After Murtala Mohammed toppled Yakubu Gowon's administration in 1975, Soyinka went back to her native country. Security personnel harassed him nonstop for his harsh criticism of Olusegun Obasanjo's corrupt and oppressive government, which came to power after Murtala Muhammed was assassinated. Through theatrical performances by his new theater group, Guerilla Theatre Unit, as well as the local and worldwide media, this critique was carried out. He got involved in the planning for the change from a dictatorship to a democracy and joined the People's Democratic Party, one of the political parties. Shehu Shagari became the second head of a civilian government in Nigeria during this transition. Soyinka persisted in his political activity, openly denouncing the regime for its despotic behaviour, resource mismanagement, corruption, and the ceaseless killing of defenceless people. In his long-player record Unlimited Liability

Company, he chronicled the corrupt actions of the government in a humorous manner. Shagari, however, manages to secure a second term as president despite his glaring incompetence in an election marked by electoral malpractices and violent intimidation of the opposition. Public demonstrations and marches were the immediate result of the broad opposition to this regime.

Soyinka used the western media to his fullest advantage when he took his protests against this administration to London. Soon after, a military coup toppled the administration, installing Muhammad Buhari as the new head of state of the Federal Republic. Then, in 1985, Ibrahim Babangida conducted a coup that toppled this government. He was clearly swayed by the new dictator's revolutionary stance and cunning, earning him the nickname "Marradonna" (after the famed Brazilian football player) for his evil cunning. Soyinka accepted his only political appointment as the Chairman of the Federal Road Safety Corps, a position from which he quickly resigned and launched an aggressive campaign against the government, which is thought to have brutally suppressed opposition and officially instituted corruption in Nigerian public and private institutions. The planned elections that were supposed to bring in a civilian government were postponed for a number of years before being held in 1993.

However, Ibrahim Babangida bizarrely ended the process by calling off the elections on June 12 as the findings showed that Moshood Abiola would undoubtedly win the presidential contest. Protests and widespread unrest—in which Soyinka took the lead—erupted in response to this decision. However, government operatives stopped him from carrying out his planned protest march to the government palace in Abuja. Ultimately, Babangida was obliged to "step aside" in response to the massive protest and name Ernest Shonekan as the acting president. However, Shonekan proved to be an ineffective figurehead, and Sani Abacha dumped him in August 1993.

Abacha emerged as the most tyrannical, incompetent, and corrupt tyrant in Republic history. His reign of terror, which included the mass murder of opponents, was the subject of Soyinka's relentless criticism, which eventually became suicidal. In 1996, a clear threat to his life drove him once more into self-exile. A military tribunal convicted him in absentia and declared him guilty of treason. Soyinka persistently pursued his actions through the international media, pushing for international sanctions against the regime. Following the court-ordered death of well-known Nigerian writer and activist Ken Saro-Wiwa, this was ultimately inevitable. Abacha passed away suspiciously on June 8 and Abiola died mysteriously two weeks later, on the eve of his release from prison. In September, Soyinka went back to Nigeria. In February 1999, ex-military ruler Olusegun Obasanjo became Nigeria's third president of a civilian government following an election presided over by Abdulsalami Abubakar, Abacha's successor. The authoritarian intolerance of its former military dictator ruler and the haughtiness of the current administration quickly brought them notoriety. Naturally, Soyinka keeps criticizing this administration and is presently involved in a national conference convention. Olusegun Obasanjo promptly called a "national conference," which his detractors have referred to as a national jamboree, in an apparent attempt to counter this and gain some legitimacy among the populace. In this way, one can easily notice that Soyinka puts theory into practice in his resistance against repression of all sort.

In her essay "Feminism and Critical Theory," Gayatri Spivak makes the essentialist argument that in order to examine the relationship between theory and practice, it is necessary to establish exceptions to her theoretical claim that "essentialism is a trap" (Other Worlds 89). She suggests an amalgamation that permits the utilization of universal attributes for the advancement of particular political objectives. In line with this methodology, "You pick up the universal that will give you the power to fight against the other side, and what you are throwing away by doing that is your theoretical purity" (Critic 2). Naturally, among other enrolments, Spivak is contaminating her anti-essentialist position by becoming a card-carrying Poststructuralist. However, this isn't the case with Soyinka, who doesn't appear to respect the inviolability of any ideological stance that isn't continually undermined by the needs of contemporary politics and society.

According to Spivak, strategy is different from theory in that it is politically charged and challenges particular repressive conditions rather than being totalizing and enigmatic. In this context, Soyinka's use of frequently totalizing, global frameworks for particular socio-political objectives qualifies him as a "strategic essentialist." But the label "essentialist" suggests theoretical or ideological restraint, which runs counter to Soyinka's nature. He is clearly a "strategist," as seen by his willingness to use whatever instrument at his disposal—essentialist or exclusivist—to examine particular troubling situations, regardless of theoretical or ideological conflict or contamination. Therefore, in addition to his theoretical and practical dedication to the defence of the oppressed and his aggressive stance against oppressive governments, Soyinka is not a man of blind dogma and is therefore not susceptible to these kinds of paradoxes or concessions. The approach should be used as long as it supports his postcolonial imperative. For example, it doesn't appear that Soyinka supports either violence or non-violence as revolutionary strategies. In his violent takeover of the Nigeria Broadcasting Service radio studio in Ibadan, he demonstrated his preference for violence despite his valiant attempts to put an end to the carnage that would finally result in the civil war of 1967–1970. Here's how Soyinka expresses his "ironic" sentiment:

> I never join those who call for a violent revolution, in spite of the fact that I accept violence as a sometimes-necessary component of positive change. Yes, a sometimes-necessary component, and one

> that 1 am always ready to endorse, instigate and even partake of, where circumstances leave one no option. (Ibadan 315)

His early and controversial statements against Negritude and his more aggressive criticism of those he labelled "leftocrats" for applying a radical materialist, prescriptive, and assertive Marxist perspective to the criticism of African literature entwined with this apathy toward theoretical and ideological dogma. In a similar vein, some postcolonial critics have cautioned their peers about the importance of exercising caution when following the theoretical narrative of resistance to hegemonic structures for fear that, by assuming the role of "expert," they will usurp the very power they are fighting and adopt the very hegemonic framework of colonialist criticism that they are working to demolish. Soyinka criticizes the arrogant, knowledgeable, and all-knowing postcolonial intellectual who uses critique to commit more violence than imperialism does. For example, in his response to Chinweizu et al.'s critique of African literature, in which they declare that using the cliché of authenticity and self-representation that "the responsibility for the critical evaluation of African writing and the establishment of reputations for African authors belong to Africans themselves, for they are the primary audience" (335). Soyinka warns us against African critics who long simply after the 'authority' vacated by colonial critics and thus, without any form of qualification or agenda save the claim that "the non-African has no business whatever pronouncing upon African literature" begin to inflict "their own round of rape on the literary products of their compatriots." A rape is characterized by a "gratuitous violence of approach, in the violent appropriation of literary material and its violent mutilation" (Art 266).

This system of the haughty, incompetent, self-appointed gatekeeper of literature and culture is repeated in other domains, but it is particularly detrimental to the political climate of post-independence Africa. Following the anti-colonial movement's heroes, many of whom had well-thought-out programs, these vacuous nationalists devolved into mindless autocrats. Rumbling anti-colonial, nationalist, exclusivist, and revolutionary slogans, these dictators—often military but also primarily civilian, self-imposed but frequently 'democratically (s) elected'—went on to inflict their brand of terror on their people on a scale never seen in the annals of self-governance through competitive savagery and incompetence. Genocide, ethnic cleansing, and violent repression of opposition quickly became the norm. For example, in Uganda under Idi Amin, the mere charge of being 'an Obote man' resulted in immediate execution. In Obote's own administration, the opposite transpired. In fact, between those two, "the culture of competitive atrocities" (Climate x) found full expression.

The inadvertent use of postcolonial philosophy into the service of repressive hegemony, which it purports to challenge, is one of its most criticized stances. This is connected not only to the above-mentioned replacement of imperial power and knowledge with an equally hegemonic discourse but also to the positionalities and contextualities of the formation of postcolonial philosophy. First, most "postcolonial critics" are already in positions of power because they are physically and, more importantly, socially, removed from the conditions that shape their practice; second, they are supported and hosted by the very oppressive frameworks that they critique in their work. These can be seen in their aristocratic social standing as well as where they are located within the geographical and economic spheres of capitalism, with a greater proportion of them employed by American institutions.

In Soyinka's case, his strong ideological and physical presence among the masses during those times of crisis, along with his participation in marches and underground, unconventional, and dangerous activities firmly in support of the common people, put him in close proximity to the situations he examines in his discursive practice. In these situations, Soyinka did not merely voice his outspoken criticism of injustice, oppression, and bad governance; he also took action, frequently risking his life. In addition to the valiant radio station standoff and the anti-war movement before to the conflict, he actively spearheaded large-scale protest marches against armed military troops who are notorious for shooting unarmed, nonviolent protestors. The fact that Soyinka has survived so long despite numerous attempts to eradicate him is really kind of astounding!

Postcolonial theory is subject to several critiques that question its applicability to the daily social, political, and economic struggles that marginalized people face. Several of the theory's systems exhibit this discrepancy. One of these is its semiotic frame of reference, which typically views the Other as an absent signified that needs to be spoken about or for, or as something that needs to be "represented," rather than something that is spoken, heard, or presented. Another is the theorizing's self-reflexive character, which has drawn criticism for being primarily understandable to "postcolonials" who already occupy comfortable positions of power. Do these theories actually have any significance outside of the senior common rooms of mostly Western universities, as Eagleton queries? These challenges are accompanied by the theory's postcolonial resistance narrative erasing the agency of the common people. It excludes the numerous struggles of the common people against oppression and other forms of hardship, positing postcolonial resistance as a battle fought strictly in the library rather than on the street between postcolonial and "First World" intellectuals. Posed strictly in such abstract and frequently obscure literary formations as "parody," "ambivalence," "writing back," "Other," "discourse, 'hegemony,' "subalternity," and "epistemic violence." It makes one wonder how many of these terms, for example, can end world hunger, overthrow an oppressive dictator in Africa, rescue victims of natural and human disasters in Asia, or challenge the dictates of corporate capitalism in the United States.

One such postcolonial scholar who has likely been subjected to an excessive amount of this kind of criticism is Soyinka. However, his strength as a true postcolonial interventionist lies not so much in his persuasive theoretical stances against oppressive routines in all their forms, but rather in his strategy of bestriding theory and practice, extending from the activism of the streets to the elitism of the library. Along with his analytical and creative endeavors that actively attack injustice and the various bases of tyranny around the world, he has also physically acted in Nigeria, taking up arms against repressive regimes, corruption, and injustice. The intellectual does not distance himself from the people and causes he fights for in his resistance manoeuvre. He has endured numerous regimes of persecution and imprisonment, and he would have undoubtedly perished in this struggle if he had fought from the safety of the ivory tower "within the lush hospitality of conference halls and academic symposia!" (Ibadan 267) but under the lethal slings and arrows of helpless occupiers and oppressors. According to Soyinka, postcolonial resistance is a radical political movement that directly challenges the daily trauma of social, cultural, and economic injustice, as well as dispossession, brutality, and other ills that the common people are forced to endure in the former colonies, frequently at the hands of their own citizens.

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