

Naming, Historiography, and the Making of a Pasquinade in Wole Soyinka's *A Play of Giants*

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Abstract

This study examines the intersections between names of characters and the recreation of history in African literature. It investigates the significance of naming to the creation of satire, lampoon and pasquinade. These issues are examined through the analysis of Wole Soyinka's *A Play of Giants*, a satirical play that focuses on the idea of tyranny and abuse of power in postcolonial Africa societies. It is argued here that the writer rewrites the histories of some African dictators through the inversion of their names in an attempt to foreground the effects of tyranny while satirizing dictatorship. To do this, archetypal theory is employed as analytical framework because it relates to the evaluation of archetypes as examples people could relate with. It also aligns with recurring motifs like the naming of characters. The study finds that in satirizing African rulers, Soyinka uses the device of inversion to subtly distort their names but ensures that readers are in no disagreement with the specific people he is referring. Thus, their histories are retold as the readers are sure of the referents, which were only thinly disguised. The study also reveals that naming is an important aspect of story-telling and interpretation. The names of the characters also help them to further the subject matter and authorial vision of the text, which is to create a parody of the characters especially through their names and descriptions. In essence, the study aligns with the idea of literature as a mirror of the African experience in all ramifications.

Key words: *A Play of Giants*, Historiography, Naming, Satire, Soyinka

Introduction

***'Words have meaning and names have power.'* AUTHOR UNKNOWN**

This study will attempt an in-depth textual analysis of the significance of naming in Wole Soyinka's *A Play of Giants*. Hence, the chapter embodies a discussion of themes and subject of the play as well as an analysis of the names of major characters in a bid to emphasise the significance of the names of the characters to the thematic concern and subject matter of the play. The chapter further emphasises the archetypal literary theory since characters are regarded as archetypes which a reader can relate with. The chapter also reveals the peculiarities of names and naming in the play as well as shows how Soyinka is able to match his subject matter to his characterisation. A name, as defined in the 6th edition of the Oxford Advanced Learners Dictionary, is "a word or words that a particular person, animal, place, or thing, is known by". This definition suggests that what is important in naming is for the name of the referent to have been accepted and used by people to refer to them. In *A Play of Giants*, Wole Soyinka focuses on the actions and practices of African

tyrants and their inevitable corollary- failure. He therefore gives his characters distorted names of real African tyrants such as Kamini which refers to Idi Amin of Uganda, Gunema for Nguema of Equatorial Guinea and so on. These people can be regarded as archetypal rulers that readers can relate with.

Archetypal literary criticism is a type of critical theory that interprets a text by focusing on recurring myths and archetypes that people can relate with in reality. Thus, it can be said that the archetypal theory helps literature to fulfill its realistic and mimetic functions. It is a form of the formalistic approach because it looks indepthly at the text and brings out the archetypes in it. Archetypal theory is related to the discipline of anthropology- the study of the human race. Thus, the archetypal theory does not treat literature as being in a vacuum of its own but as a mirror of human experiences. Archetypal criticism makes the text speak to the reader who can identify and relate with events, characters, and symbols in the text thereby emphasizing meaning. Thus, unlike the theory of New Criticism, the archetypal or myth theory does not treat the text as if it existed on its own.

No doubt the archetypal criticism can be used to analyse Soyinka's *A Play of Giants*. This is because the author parades characters, events and socio political cum economic issues which a reader, particularly an African, can relate with. Soyinka parades typical African tyrants in that he explicitly ridicules African tyrants while telling their stories. Soyinka is able to make the readers relate with his characters since there are exact replicas of such characters in the African society. Thus, it is clear that the archetypal / myth theory can be used as interpretative parameter in the close reading and in-text analysis of key characters in the drama texts.

According to Akachi Ezeigbo in *A Companion to the Novel*, characters are defined as the 'representation of persons in a dramatic or narrative work of art' (12). Ezeigbo, posits that 'characters are considered as the most important element of a novel' (12). Ezeigbo says also that '...this element (characters) constitutes one of the most valid strongholds of realism in the novel' (12). The statement on the importance of characters having been made, it is pertinent to state how the playwright achieves the delineation of characters in the story. Thus, characterization is the process by which an author gives a character attributes and characteristics that help to further the plot of a story or an enactment.

SOYINKA'S THEMATIC CONCERN IN *A PLAY OF GIANTS*

A Play of Giants is categorized as one of the playwright's power plays among others such as *King Baabu*, *Opera Wonyosi*, *Madmen and Specialists*, etc. The play is a satire on tyranny in Africa. Here, Soyinka seeks to expose "the reign of terror" of some African tyrants while commenting on the nature of power and politics in the continent. Indeed, this is undoubtedly Soyinka's concern as he says in the introduction to the play that it is an attempt "to contain such a gallery of supermen" (page v). Besides this statement by Soyinka, the playwright reveals the subject matter of the play through the names and dialogues used, which greatly reflect the acts and

sayings of some African tyrants.

While exposing the regime of these African leaders turned tyrants, Soyinka discusses themes such as –the effects and nature of power and politics, causes of tyranny, hypocrisy and deceit through the characters' dialogue. The fact that they are sitting on the corridors of power makes them believe that they are above others and are not mere mortals. Benefacio Gunema (Soyinka's portrait of Francisco Macias Nguema, the former president of the Republic of Equatorial Guinea) declares in the play “we are not ordinario” (11). These men also believe that they have been ordained to be powerful and thus cannot be usurped. Gunema says again- “some people are born to power. Others are –cattle. They need ring in their nose for us to lead them” (11). This attitude to power is, to say the least, preposterous. Unfortunately, that is the nature of power and politics in Africa as it is aptly portrayed by Soyinka. Believing to be above the law, these characters (the leaders) issue out abominable orders violating human rights and commit all sorts of atrocities. In the play under study, Kamini orders that the sculptor be beaten to a pulp and the chairman of Bugara Central Bank is given a most humiliating punishment when his head is pushed into the toilet bowl and flushed. Gunema uses voodoo to turn his citizens to zombies and a person's crime is visited on his entire family. No doubt, the effect of their unchecked power affects the majority of the people who have to bear the brunt of their rash and unintelligent decisions and who have been largely driven into silence.

The play revolves around the characters of four leaders who have become terrors to their people because of their ruling method. Soyinka uses these leaders to discuss the tyrannical state of power and politics in the play and also to expose the causes of tyranny. Here, Soyinka hints that political sycophancy aids tyranny. He accentuates the idea that “the greatest threat to freedom is the absence of criticism”. Hence, being supported by the hypocritical Gudrum and the short-sighted Professor Batey amongst others, these tyrants think they are doing the best things for their people. A wake-up call is made here to the ruled and oppressed people to take their destiny in their hands by fighting tyranny through open criticism as is later done at the end of the play by some protesters.

There is also the question of leadership hypocrisy. This largely rests with the issues of external interference from western powers in the politics of Africa. The time setting of this play is a period in the world history when international world politics was divided between the west and the east. The western bloc was led by the capitalist state of America while the eastern bloc was led by the socialist Soviet Union and her allies. The two groups engaged in self-centered politicking that though favoured them, appeared to favour their African supporters who are now under another form of colonialism. The situation surrounding Russian delegates in Soyinka's *A Play of Giants* symbolises to a large extent the western power's hypocrisy. The dialogue below between Professor Batey and one of the Russian delegates emphasises this fact:

Batey: Isn't this interesting? You sustain this man in

power for years with the most sophisticated weaponry. You train his secret service and condone the so-called acts of oppression against his own people. Yet in your heart of hearts, you despise him.

2nd Russian: Yes. A common butcher. We knew him. We had close studies of him sent regularly by our own men, not just western reports. But in any case, we did not create him- the British did. They sustained him in power, backed by the Americans. Then they disagreed. The pupil had more than mastered the game of his masters. So we stepped in to fill the vacuum. I admitted to you Mr. Professor, we are pragmatists. Our policy in that part of the continent required his retention in power... it is our own duty to discredit the western powers when it tries to discredit the instrument of our policies. The western powers do the same- why not? But- there appears to be no longer reason for anything but frankness- you could say that it became necessary to abandon him to his fate. His presence in power no longer coincided with our interests (55-56).

Kamini himself retorts to back up the accusation of hypocrisy by the west thus- "... I know there is no coup in the world which is not backed by super- power. Ha. How I know? Of course, the British and America help me make my coup. I am living witness" (67).

It is quite clear that Soyinka has achieved his aim of disclosing the reign of terror of some African tyrants. This is so because the playwright outlines the actions of some of these tyrants in his play while commenting on the nature of power and politics in Africa. Soyinka has achieved a landmark feat having fused these tyrants into one concrete setting even though they are scattered across the continent.

AN ANALYSIS OF THE NAMES OF MAJOR CHARACTERS

At this juncture, this study will explore the significance of the names of major characters in the play under study in relation to the topic. Indeed, the names of the major characters of Soyinka's play are significant to the subject of the play. Soyinka's subject as said earlier is to expose the reign of some African tyrants. In the publisher's note to the play, it is related thus:

Described by the author as a "Fantasia on Aminian theme", Wole Soyinka's new play presents a savage portrait of a group of dictatorial African leaders at bay in an embassy in New York. *The resemblance between*

them and recent historical characters is only too pronounced (emphasis mine).

Indeed, what better way is there to make this “pronouncement” than through the names of these “historical” characters? Also, in the author's introduction to the play- “On the heroes of our time: some personal notes”- Soyinka admits as early as the first paragraph that “no serious effort is made here to hide the identities of the real-life actors who have served as models for *A Play of Giants*.” Thus, Soyinka just did an inversion, the reversal of the normal order of word, of the names of these characters in order not to shroud them completely and so as to achieve his thematic aim of writing a pasquinade. With the anastrophe, Soyinka fulfills his aim of creating a parody of these African tyrants. Here, an attempt will be made to trace the characters in the text to the “real life actors” they are supposed to model to accentuate that indeed, besides from the portrayal of their personalities, Soyinka uses the inversion of the names of the leaders to create a direct attack to the leaders so that no one will be in doubt.

First, Idi Amin, referred to in the play as Kamini, was the third president of Uganda, who ruled from 25th of January, 1971 to the 11th of April, 1979. His reign was preceded by that of Milton Obote whom he deposed in a military coup in 1971. In history, Amin is said to have been born in the mid-1920s in Koboko, Uganda and died on the 16th of August, 2003 in Jeddah, Saudi Arabia. His government was characterized by human rights abuse, political repression, ethnic persecution, extra judicial killings, nepotism, corruption, and gross economic mismanagement. Idi Amin shifted allegiance from being pro-western to the Soviet Union and East Germany. He became chairman of the then Organisation of African Unity in 1975. Amin's father, Idi Amin, whom he was named after, abandoned him at a young age and Amin left school with nothing more than a fourth grade before being recruited to the army by a British colonial officer.

In Soyinka's *A Play of Giants*, Idi Amin is represented as Kamini and there are points of contact between the personalities of the two. Like Idi Amin who was tall and powerfully built (193cm, 6ft 4 in) and who was an athlete, a light heavy weight boxing champion and rugby player, Soyinka describes Kamini as “a huge man” (1). Amin is also reported to have left school with a fourth-grade degree leading to partial illiteracy as an inevitable corollary. According to Peter Fitzsimons in his “From Scum to Fields of Power: a Dream Team of ex-rugby Players” published in the New York Times of October 13, 2003, he reported that “Idi Amin was a splendid type and a good rugby player, but virtually bone from the neck up, and said he needed things explained in words of one letter.” Like his model, Kamini is portrayed as a semi-illiterate man. He is pompously ignorant, does not understand basic economics and his language is usually ungrammatical. For instance, Kamini retorts during his argument with the chairman of Bugara Central Bank thus:

Kamini. Why you take so long Mr. Chairman? When I

travel, I take Bank of Bugara with me, then nobody can steal money behind Kamini's back.... When Kamini not home, only chairman can sign cheque, and he here with Kamini.... So what happen? How much loan they give us?

Chairman. Your Excellency, it was a difficult meeting. The World Bank was not very cooperative.

Kamini. They don't give loan?

Chairman. Not exactly, your Excellency. They simply insisted on certain conditions.

Kamini. What I care about conditions? Agree to any conditions just get the loan.

Chairman. It is not quite as easy as all that your Excellency. They want to mortgage Bugara body and soul...

Kamini. I say what I care about body and soul? If they can loan Bugara the two hundred million dollars, I give them body and soul. Go back and agree to any conditions they want.... I know is dirty capitalist plot all over. World Bank belongs to everybody. Why they discriminate against Bugara alone? Why they give Hazena loan? You tell me Hazena still owe them more money than Bugara, not so?

Chairman. That is a fact your Excellency. I pointed it out to them.

Kamini. Aha! So what they say to that enh?

Chairman. They replied that Hazena had been paying interest regularly your Excellency.

Kamini. (Angrily) what I care about rotten interest? Bugara promised to pay everything all at once in five years. So what I care about stupid interest enh? Taking interest and taking interest and finishing up all Bugara foreign exchange.... As for you, get back to Bugara right away and start printing more Bugara bank notes. I show the bastard at least they can't control Bugara sovereign currency.... When I return I want to see brand-new currency notes in circulation, not hearing all this grumble about shortage of money... (4-6).

The conversation above accentuates Kamini's ignorance and illiteracy. Typical of tyrants, Idi Amin was a very proud and boastful character. He gave himself titles at will and had so many self-bestowed titles. His full title reads: "His Excellency, President for Life, Field Marshall Al Hadji Dr. Idi Amin Dada, VC, DSO, MC, Lord

of All the Beasts of the Earth and Fishes of the Seas, Conqueror of the British Empire in Africa in General and Uganda in particular. The Uncrowned King of Scotland.” Commenting on Idi Amin in his article titled “My Brutal Muse”, Giles Foden observes that Amin was like “a frozen child” whose “unstable beginnings and lack of education had ill-prepared for the outside world.” Thus, according to Foden, “he merged with his environment, losing boundaries to the extent that he believed himself omnipotent, chosen by God, protected by spells.” Like Amin, Kamini also proudly boasts that he is a descendant of Chaka, the Great, and corrects his title to Dr. whenever he is addressed as Mr. by any character in the play. Also, like Amin's coup was backed by the British powers, Kamini announced that he knows the supporters of the coup against him towards the end of the play are the same people that supported him- the western powers. He retorts in the play thus: Kamini. ... Now you listen to me. I know there is no coup in the world which is not backed by super-power. Ha. How I know? Of course, the British and American help me make my coup. I am living witness... (66-67).

Amongst his many murders, Idi Amin is accused of the murder of Joseph Mubiru, the former governor of the Central Bank of Uganda. On his part, Kamini of Bugara- a name that even sounds like Uganda- orders that the chairman of the country's central bank be tortured in a most humiliating way with his head flushed into the toilet bowl. He orders in the play:

Kamini. Take this coat-and-tie kondo inside that toilet room there and put his head inside bowl. (TF SPECIAL proceeds upstairs). Each time the tank full, you flush it again over his head.... Push his head deep inside. I say deep inside. Put your bloody foot on his neck and press it down.... That's better. Now pull chain.... Good.... You leave door open so I can hear water flushing his stinking mouth (8).

Indeed, it is quite clear that Kamini is the archetypal Idi Amin whom Soyinka weaves into the actions of the play as a major tyrant in Africa.

Secondly, Mobutu Sese Seko referred to in the play as Tuboum is regarded by critics as an “archetypal African dictator.” According to Howard W. French in his essay, “Mobutu Sese Seko, 66, Longtime Dictator of Zaire”, published in *The New York Times* of September 8, 1997, Mobutu Sese Seko was born on October 14, 1930 in the northern part of Lisala of the former Belgian Congo. He was born out of wedlock to a traditional chief of the Ngbaka ethnic group. He was tutored in French and other subjects by Belgian missionaries who helped him secure admission in missionary schools. At twenty, Mobutu joined the colonial army, *The Force Publique*, and worked as a journalist. He rose to the rank of sergeant within six years but left active duty in 1956. Mobutu Sese Seko was the President of Zaire from 20th November, 1965 to 16th May, 1997. During his regime, he amassed wealth and

attempted to purge the country of all colonial cultural influences. Under his regime, the nation suffered from uncontrolled inflation, large debt and massive currency devaluations, corruption, nepotism, embezzlement, mismanagement of public funds and human rights abuse. Mobutu was physically imposing and he dominated school sports excelling in that as well as academics. He loved the writings of Charles de Gaulle, Winston Churchill and Niccolo Machiavelli. During his regime in 1992, Mobutu renamed himself Mobutu Sese Seko Nkuku Ngbendu Wa Za Banga which means “The all-powerful warrior who because of his endurance and inflexible will to run, goes from conquest to conquest, leaving fire in his wake.”

The character of Tuboum is used by Soyinka to represent Mobutu in the play under study. Like Mobutu, Tuboum also changed his European name in a bid to eliminate all foreign influences from the people. Soyinka writes:

Kamini: Alexander! Welcome, welcome.
 TUBOUM stops short, seems to recoil.
 Tuboum: Tuboum, my brother, Barra Tuboum
 Kamini: Barra Tuboum?
 Tuboum: Barra Boum Boum Tuboum Gbazo Tse Tse
 Khoro diDzo. I have abandoned all foreign names
 (18).

Mobutu liked the writings of Niccolo Machiavelli; little wonder Tuboum does not mind how he gets into power and what he does to remain there. Thus, like Mobutu who lured Pierre Mulele, Lumumba's Minister of Education, out of exile and while still alive, gouged his eyes, ripped off his genitals and amputated his limbs one after another, Tuboum ordered that citizens who see his army train should be killed and eaten- a most horrendous murder. He says:

Tuboum. They train in secret, far from the prying eyes of the common herd. Their secrecy is their power... the eyes of any stranger at the mysteries of their self- preparation is a corrosion of that power. They kill such strangers and eat them....
 Kamini: ... you take many prisoners?
 Tuboum: Only a handful, enough for the celebration feast of my striped leopards. The rest... we did not even give them a soldier's death. We hanged them, and left them hanging (19-20).

No doubt, Tuboum's name as a character in Soyinka's play echoes the name- Mobutu, one of Africa's worst kleptocrat who is one of the tyrants Soyinka seeks to “parade”. The third tyrant displayed by Soyinka in his *A Play of Giants* is Francisco Macias Nguema referred to in the play as Gunema. Unlike other tyrants discussed so far,

Nguema did not take part in a coup. He was the first President of The Republic of Equatorial Guinea ruling from 12th October, 1968 to 3rd August, 1979. Nguema was born on 1st January, 1929 to a witch doctor. He was not really intelligent and failed the civil service examination three times. Due to his education inability, Nguema had a phobia for intellectuals. Manuel Odeny in his “Francisco Macias Nguema; the mad man from Equatorial Guinea” reported that Nguema banned the use of the word “intellectual” in Equatorial Guinea and closed all libraries in the country. He banned newspapers and printing presses. He closed the country's central bank and used a bamboo hut as the state's pharmaceutical and treasury.

During his regime, the country was nicknamed “The Dachau of Africa”- Dachau being a political prison of Nazi Germany from 1933 to 1960. He issued Decree 415, which repealed parts of the 1968 constitution and granted him direct powers of government. Nguema gave new rules; threatening the president was an act of treason punishable by the death penalty; insulting or offending the President attracted thirty years in jail. These offences are no doubt subjective, as one cannot know when he will offend the president, making the nation an archetypal Dachau-prison.

Nguema merged all existing political parties into the United National Party with himself as the President for life of both nation and party. Accentuating the prison status of the country, Nguema declared private education subversive, banned fishing to stop people from escaping his brutal rule and the only road out of the country through the mainland was mined. He also banned western medicine stating that they were un-African.

Nguema was reported to have taken cannabis called bhang at one time. He was overthrown by his nephew- Teodoro Obiano Nguema Mbasogo, was captured in a forest on 18th of August and was sentenced to death 101 times for genocide, mass murder, embezzlement of public funds, violations of human rights and acts of treason. He is reported to be one of Africa's kleptocratic, corrupt and dictatorial leaders in post-colonial African history.

Gunema is the representative of the model of Macius Nguema in Soyinka's *A Play of Giants*. Like his model who is the son of a witch doctor, Gunema believes so much in the power of voodoo. He declares the efficacy of voodoo and his reliance on it thus:

Kamini: I do that too. But sometimes they bribe the guards and smuggle out the families. There is so much corruption. One man cannot supervise everything.

Gunema: you can, with voodoo.... Power is the greatest voodoo and voodoo is the greatest power
(26).

Like- the- not-so-intelligent Nguema, Gunema too is not so bright. He does not know the meaning of faggots and his sentences are sometimes ungrammatical. An instance of this is given below:

Gunema: fools! They do not understand yet that some are born to rule. It is there in the sign since I am born. I am different being from everybody else (26).
Is why I like voodoo (4).

During his reign, Nguema made ridiculous rules such as threatening the president equals death penalty etc. He was also known to order entire families and villages executed. In the same way Gunema considered one man's crime as a crime of his entire family. He retorts thus- "Me I lock up all possible before I leave the country. Plus their families in case of very bad suspicion" (52). He also supports Kamini's punishment for the Central Bank Chairman under the guise that "discipline must be imposed" (8). In all, it is quite clear that Nguema in Soyinka's play as Gunema is Nguema in real life situations. Thus, Soyinka has once more been able to parade/expose another formidable African dictator- Nguema in the character of Gunema in his play.

Jean Bedel Bokassa is Soyinka's Kasco in *A Play of Giants*. Bokassa was born on the 22nd of February 1921 and died on 3rd November 1996. Son of a village headman, he attended local mission schools and joined the French army in 1939. He achieved the rank of captain by 1961. According to Encyclopedia Britannica (online version), Bokassa left the French army to head the army of the newly independent Central African Republic (CAR) at the request of President David Dacko. He used his position as supreme military commander to overthrow Dacko on December 31, 1965. He was the second president of the republic from 1st January 1966 to 4th December, 1976 and, later Emperor of the Central African Empire from 4th December 1976 to 20th September, 1979. His government was characterized by periodic reshuffles with increase in the power of the presidency. Bokassa whose hero was Napoleon Bonaparte supervised judicial beatings and killings, he ordered and supervised the massacre of a hundred (100) school children for refusing to wear uniforms made in a factory he owned while in power.

Bokassa who is regarded in history as a kleptocrat, egotistical madman or a blood thirsty dictator sacked the National Assembly of his country and declared the republic a monarchy. His full title reads: "His imperial Majesty Bokassa 1, Emperor of Central Africa by the will of Central African people, united within the national political party, the MESAN".

Like Bokassa, Kasco in the play revered Napoleon Bonaparte. Bokassa is reported to have received a French language education. No wonder Kasco, his representative in Soyinka's play, is constantly speaking French and sometimes have to translate for Kamini. Bokassa in history is short in stature though he was physically strong. In the same vein, Soyinka describes Kasco, his model, as "a comparative dwarfish creature...appears to be a deliberate parody of the big man" (1). Also, like Bokassa, Kasco regarded himself as Emperor as he believes that "power comes only with the death of politics- that is why I choose to become

Emperor. I place myself beyond politics” (21).

At this juncture, it is clear and unarguably so that Bokassa is Soyinka's model for the character of Kasco as the author attempts to contain “a gallery of supermen” whom he exposes their deeds and misdeeds.

In all, like Ian Jack says in J. A. Cuddon's *Penguin Dictionary of Literary Terms and Literary Theory*, “satire is born of the instinct to protest, it is protest become art” (828). Soyinka uses satire to protest the reign of terror of these African tyrants. This he does with a cruel form of burlesque for after regarding the men as “heroes of our time”, “models”, “supermen”, “parade of miracle men”, Soyinka brings them tumbling down calling them “monsters, grotesqueries, psychopath, and naughty”; suggesting that the title of the play is ironical. Need one add the footnote here that if Soyinka had not given his characters suggestive names by employing anastrophe, we might only have guessed who they are perhaps guided by the personalities they betray and the author's note. But now we know who each spoofed character represent. Also, the fact that the models for Soyinka's characters are real life African leaders justifies the utility of the archetypal theory in the analysis of this work. The characters in this play are examples of real-life actors whom the readers can relate with. They are thus archetypes. In addition, because these leaders did not reign at the same time even though they are contemporaries betray the fact that they (the leaders) are recurring elements, which is a key term in the archetypal theory. Thus, the archetypal theory, as mentioned earlier, is appropriate for the analysis of this play.

Conclusion

This study has been able to discuss the subject and themes of Soyinka's *A Play of Giants*. Mention is also made of the roles played by the names of each of the major characters in exposing the real-life actors whom Soyinka seeks to lampoon. It is concluded here that Soyinka employs the device of anastrophe/ inversion to partially shield the names of the models for his characterisation. The title has also been found ironical due to all the negative labellings that cancel out the term “giant” from the profile of the tyrants. The archetypal theory has also been justified in the analysis of the play. Soyinka's subject has undoubtedly been accentuated by the names he has given to his major characters in the play because the names have helped in the vivid “parade of the miracle men”.

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