



## Unearthing the Intersection of Unbelonging and Postcolonialism in Wole Soyinka's *Kongi's Harvest*

### *Wole Soyinka'nın Kongi's Harvest'ında Aidiyet ve Postkolonyalizmin Kesişimini Ortaya Çıkarma*

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#### Abstract

Postcolonialism in general is related to the colonization of the Oriental countries by the Occidental ones in terms of political, historical and cultural aspects. The literary figures in this scope attempt to shed light on the unbearable effects of colonization over the economically weak countries. From this perspective, Wole Soyinka became the voice of African countries since he touches upon fundamental problems such as hybridity, loss of identity, and exploitation in his *Kongi's Harvest*. Moreover, he highlights the concept of unbelonging through black characters who are expected to be part of African culture, as in the case of Kongi, who does not accept the dominance of local authority over himself anymore. This means that Kongi appears as a rebellious character who goes beyond the boundaries of traditional restrictions, unlike the general portrayal of a native man. In this respect, the purpose of this article is to show how the Africans suffer from the exploitation of the Europeans by creating a sense of alienation from their own culture through indecisive characters that belong to nowhere.

**Keywords:** Postcolonialism, unbelonging, *Kongi's Harvest*, Chinua Achebe, natives

**Paper Type:** Research

#### Öz

Postkolonyalizm genel olarak siyasi, tarihi ve kültürel açılardan Doğu ülkelerinin Batılılar tarafından sömürgeleştirilmesi ile ilgilidir. Bu kapsamdaki edebi şahsiyetler, sömürgeleştirilmenin ekonomik olarak zayıf ülkeler üzerindeki dayanılmaz etkilerine ışık tutmaya çalışmaktadır. Bu açıdan bakıldığında Wole Soyinka, *Kongi's Harvest* adlı eserinde melezlik, kimlik kaybı, sömürü gibi temel sorunlara değindiği için Afrika ülkelerinin sesi olmuştur. Ayrıca yerel otoritenin kendi üzerindeki tahakkümünü artık kabul etmeyen Kongi örneğinde olduğu gibi, Afrika kültürünün bir parçası olması beklenen siyahi karakterler aracılığıyla aidiyetsizlik kavramını ön plana çıkarıyor. Bu, Kongi'nin yerli bir adamın genel tasvirinden farklı olarak, herhangi bir kısıtlamanın sınırlarını aşan asi bir karakter olarak görüldüğü anlamına gelir. Bu bağlamda bu makalenin amacı, hiçbir yere ait olmayan kararsız karakterler üzerinden kendi kültürlerinden bir yabancılaşma duygusu yaratarak Afrikalıların, Avrupalıların sömürsünden nasıl muzdarip olduklarını göstermektir.

**Anahtar Kelimeler:** Postkolonyalizm, aidiyetsizlik, *Kongi's Harvest*, Chinua Achebe, yerliler

**Makale Türü:** Araştırma

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## Introduction

While postcolonial studies attempt to reflect the resistance against colonizers, the acceptance of sovereignty is currently subordinated by Eurocentric ideology. Africa, still as a culturally and economically dependent country, is one of the popular topics for postcolonial writers such as Wole Soyinka, Chinua Achebe, Buchi Emecheta. However, Soyinka sheds light on a very different aspect of postcolonialism compared to other writers. He emphasizes that the indigenous people have become a society that is even incapable of governing themselves after colonizer rulers left in *Kongi's Harvest*. The issue of identity, culture, and sovereignty are the main reasons why the play is defined as a postcolonial work.

Wole Soyinka explores the reflection of the clash between the traditional leader, Oba, and the modern leader, Kongi. In addition, the assimilated indigenous leader, Kongi tries to assert himself by dethroning the traditional leader, Danlola. While attempting to rebuild his image by the new colonial ideology, Kongi becomes an authority that misrules Isma lands. In this respect, Raji B. Nair states that “[t]he dictator Kongi wants to usurp Danlola’s cultural and spiritual authority thus making his political power complete” (Nair, 2011, p. 52). Therefore, he turns into a repressive and merciless leader since he wants to be respected by his tribe. With his willing to have domination on Isma society, he rules the Igbo people in a dictatorial manner. This manner of government paves the way of dictatorship culture. As a matter of fact, “[t]he issue of dictatorship cultures becomes a central focus among the African people who intertwine with cultural development” (Alabi & Mohammadzadeh, 2018, p. 43). Thus, natives who once have been afraid of European colonizers now fear their own domestic leaders.

Moreover, *Kongi's Harvest* is written about two rulers who are in a struggle for the throne. Kongi does not have full dominance in the community although the leader of the Isma community appears to be Kongi. For this reason, by making some plans to have hegemony, the new yam, the symbol of leadership, should be brought to him with Danlola’s hands at the New Yam Festival. While Isma people are surrounded by economic, cultural, social, and individual problems in society, the contentious events in the government drag both society and the individuals into an even more obscurity.

Organizing Secretary, Kongi’s man, is tasked to create a positive atmosphere that only Kongi can bring development and positive changes to Isma’s people. Organizing Secretary uses many legal and illegal ways that he took a role as devastating rather than constructive the perspective. For instance, a group of people suffer from hunger due to the strict enforcement of Kongi to be part of scientific study even though Kongi considers himself as a saviour like God. On the other hand, Danlola has been considered to have spiritual power given by God to reign the community. In this case, individuals “expect someone should come and change the system but Kongi, would be King, does not create any hope in the mind of Isma people but just the illusion” (Londhe & Panade, 2014, p. 76). Therefore, the misappropriation of government occurred to dominate the African people under the name of Eurocentrism, modernism, and development. From this angle, the aim of this article is to show the effects of colonization in terms of postcolonial elements and a sense of unbelonging and the transformation of the Isma community in *Kongi's Harvest*.

## 1. Methods

### 1.1 Politics of Postcolonialism

Postcolonialism has an intellectual and political background which studies the detrimental effects of colonialism by highlighting the cultural and financial traces which are left behind. It searches how powerful countries maintained their authority over the weak ones. The politics of postcolonialism includes power, identity, and resistance as the European countries colonized vast areas of oriental countries through violence, exploitation and illegal ways. This situation causes

inequalities that continue to build the destinies of colonized countries in the world. It is intensely related in assessing how colonial affairs create global injustices.

Postcolonialism represents not only colonizing countries but also the colonized ones. The devastating results of colonialism reveal the frightening actions of colonizing culture. Postcolonial politics also focus on the persistent effects of cultural imperialism where occidental norms, customs, and values are imposed on the colonized nations. In other words, colonization movements are not limited to political independence since they also attempt to exert their power by attempting to change their culture together with the nature. The societies have the change because they deal with the painful experiences and realities of colonized nations. Therefore, this phrase emerges as an interdisciplinary term because it reflects social, cultural, psychological, religious, and historical traces left in society after or during colonialism.

Colonialism is a policy of domination of economically and culturally weak Oriental countries, and surely Africa. Colonizing countries get richer by benefiting from the weak ones' underground sources and other wealth sources. In this respect, Richards and Chew express that "[c]olonialism has been a major engine driving an accelerated pace of change, forcing different cultures into new forms, 'unfixing' what was thought to be solid, and creating new identities" (Chew & Richards, 2010). With these changes and compulsions brought about by colonialism, problems such as race, identity, and hybridity begin to emerge.

Postcolonialism is interpreted in diverse ways because it shows changes according to points of views about this period. For instance, Michiel Leezenberg and Gérard de Vries define postcolonialism allude to "a theoretical framework that systematically takes into account the fact of colonial domination and its enduring effects when studying political, social-economic, or cultural developments and relations in the contemporary world" (Leezenberg & Vries, 2018, p. 335). Thus, the postcolonial period reflects an era that struggles with the endless effects of colonialism. Reflecting the results of the colonized and colonizer nations, the literature is regarded as a process in which both colonized and colonizing nations feed each other. Therefore, not only colonized countries are the ones who are affected, but also colonizing countries, their management of the government, and its economical and prolific power are affected.

In addition to this, Edward Said's Orientalism highlights "Western style for dominating, restructuring, and having authority over the Orient" (Said, 2003, p. 3). Thus, the discourse of Orientalism is composed and used by the Western colonial power to rule over, restructure and control the Orient by creating superiority politically, economically, morally, and intellectually. On the other hand, Homi Bhabha emphasizes the opposite ideas about relationships between Western and Orient discourses contrary to what Said discusses. Bhabha claims that "the place from which something began its presencing in a movement not dissimilar to the ambulant, ambivalent articulation" (Bhabha, 1994, p. 5). He means that the clash of two cultures is a connection that can create new collaborations and terms like hegemony, and hybridity rather than an unstable place.

When colonialism and Orientalism are taken into consideration, postcolonialism investigates critically what happens when the cultures of the Western country and the Orient or Africa clash. It focuses on how the economically and politically strong country became superior, and in what way other weak countries are controlled by it. Belly Hooks states that "[p]ostcolonialism seeks to expose the ongoing effects of colonialism and to challenge the ways in which it continues to shape our understanding of the world" (Hooks, 2003, p. 1). In the light of this, the postcolonial study addresses the struggle for independence politically and culturally, migration, moral fatigue of people, and the problems of identity confusion. Moreover, economic challenges and their effects on the people, racial and class discrimination forced to be exposed, and the shift of understanding value are considered. The postcolonial critics base the causes and roots of all these problems on colonialism and the conditions of the period where they are. As

Gandhi states that “its value must be judged in terms of its adequacy to conceptualise the complex condition which attends the aftermath of colonial occupation” (Gandhi, 2018, p. 4). This means that each postcolonial work should be examined carefully and deeply according to the period where it is because the complex condition can be interpreted in different ways.

## 1.2 Postcolonialism as a Literary Theory

The understanding and employing of postcolonial theory's concepts take an important place in the application of the theory. These concepts are otherness, resistance, identity, mimicry, ambivalence, and hybridity, respectively. According to Edward Said, “[t]he Other is always constructed and represented by a dominant culture or authority, who project their own fears and fantasies onto it” (Said, 2003, p. 9). With regard to this aspect, otherness is a practice of inferiority and marginalization of native people from Europeans by being colonized in the face of European colonialists. Furthermore, the concept of otherness has complexity and problems because identity and difference have doubleness. According to the concept of otherness, the West and East are opposites like black and white. While the West is good, masculine, regular, dominant, and reasonable, the East is the opposite of it such as bad, feminine, chaotic, inferior, and unreasonable. These opposites lead colonized people to be labelled as “The Other”. Besides, this point of view towards the East is always hard-to-correct. It is considered that it was the Europeans who bring civilization to native orient people. However, indigenous people have harmony thanks to their differences. Even if the natives are both changed and restructured by European exploitation, they might be different from European colonizers.

Resistance is also one of the crucial basic concepts in postcolonial theory. The resistance is to fight back for independence against colonizers. This concept can take many forms such as struggles against the language, religion, culture, oppression, identity, and Eurocentric thought of the colonialists. Said illustrates that “Resistance is not only about battling or opposing those in power, but also about empowering those who have been denied it” in a conversation with David Barsamian (Said, 2003, p. 67). Thus, the Eurocentric idea can emerge as an empowering way of thinking although the natives denied it in postcolonial studies. This idea has been imposed on the significant elements of social structure such as the education system, political structure and power dynamics in the society. Evidently, the characters in the postcolonial studies reflect the devastating traces of colonizers even if the natives try to resist this imposition.

Furthermore, other concepts include identity, mimicry, ambivalence, and hybridity. Unlike other concepts, it is very difficult to define the concept of national identity in a society that no longer even uses its own traditional language. Both trying to acquire identity by marginalised people and trying to return to their own culture and identity form the basis of the theory. Therefore, postcolonial literature reflects the grim facts of unbelonging to any specific group by touching upon the experiences of colonized people who attempt to rebuild their identities in a postcolonial context. The vivid depiction of the setting also pinpoints the theme of unbelonging, in that, rural areas are used to show the economic and environmental effects of the colonization process. This choice of settings also symbolizes the inner conflicts of the postcolonial characters as their sense of belonging is affected by their physical environment. Moreover, mimicry is to imitate and adopt the cultural habits of the powerful state of the colonial countries which creates the area of ambivalence, domination, and conflicting resistance. Exposing colonial power compositions and cultural criteria violates the colonized natives' sense of identity. Thus, mimicry also can be explored as a complex and unclear nature of identity.

Colonization also means enforced migration, and this results in the formation of diasporic societies which endeavoured with a sense of unbelonging. It is known that this diasporic societies consist of various cultures. The differences in the cultures create a kind of harmony. However, colonial communities try to suppress cultural differences by dominating weak native communities with Eurocentric thinking. Ambivalence reflects the inconsistency and indecision in the way two

troubled and opposing nations view each other. While the colonizers approach the colonized nation as inferior, they find the natives exotic. The exploited nation also portrays the colonizers as both enviously good and corrupt. This ambivalence creates a sense of admiration and disgust at the same time, also a sense of contrast in society. Hybridity is another key concept that expresses multiple cultures and identities. It takes place as enriching and creating the world in postcolonial studies. However, it can be also a source of confusion and conflict.

Colonial societies deploy colonial processes in their literature as a process of improving and creating a better humanity. Especially with the racist activities in African countries, the country and indigenous people are defined as dark, evil, ignorant, monsters, and devoid of civilization. The literature of the colonists can also describe how poor native countries need help and colonizers are a saviour for them. This significant example can be observed in the narrations of Marlow in *Heart of Darkness* by Joseph Conrad, and *The Jungle Book* by Rudyard Kipling. They portray the relationship between both the colonized and the colonizers by focusing on concepts such as otherness, resistance, national identity, mimicry, and hybridity.

However, colonial literature mostly emerges from the description of the difficulties and struggles that emerge in the exploited societies. The narrative is told through the eyes of colonized societies. Thus, it is possible to witness the process of colonization rather than teaching civilization or humanity to indigenous people in the literature. Moreover, the process of being stripped towards their own cultures, differences, and identities are some of the negative results of the colonization process. With the reduction of these differences, societies do not regard value in both a Euro-centric society and local traditional societies. Chinua Achebe refers "[c]olonialism deprives you of your self-respect and to get it back you have to fight against it" (Achebe, 1975, p. 70). It causes a sense of inferiority and unbelonging among the suppressed colonial societies. The inferiority feelings deeply affect the psychology of the people, and this is clearly shown in the characters' creation of the writers. In this respect, postcolonial criticism deals with the continuous effect of colonization by uncovering the loss of belonging in the postcolonial world. Therefore, the problem of unbelonging, which is the main scope of this study, causes many individual, psychological and spiritual problems, and social cracks.

As a result, the close relationship between postcolonialism and unbelonging is an ongoing topic in literature. Postcolonial writers use their literary works as a medium to transmit the emotions of exile and alienation. Unbelonging is a key term which stems from the hybridization of cultures which are directed by colonial powers in search of identity. Characters suffer from fragmentation in their families, and they are torn between their ethnic roots and the extensive effect of their colonial history. This dilemma causes feelings of unbelonging since they cannot adapt to the cultures to which they are exposed. Postcolonial literature highlights the challenges of acceptance and belonging in a world where individuals are shaped by the doctrines of powerful countries via the subjects of displacement, migration, and cultural clashes.

## **2. Postcolonial Analysis of *Kongi's Harvest***

### **2.1 Exploring the Complexities of Power and Unbelonging Through the Characters**

Wole Soyinka's *Kongi's Harvest* was written in 1965 and set in Nigeria, Africa. This play is about Kongi and Danlola who struggle for power in the government of Ismaland after colonialism. The purpose is to make Danlola give the new yam to Kongi in a public ceremony. Moreover, the play was performed first after Africa officially gain its political independence. Therefore, the time of performing makes better sense.

Soyinka reflects that both leaders have incapable of governing the African people even if the British withdrew from Ismaland. Either has individual and social challenges, so they cannot be the right leader for Ismaland. Soyinka refers that "[i]t is impossible to belong to two different

worlds at once. There is always a sense of incompleteness, a sense of being torn in two" in his other play (Soyinka, 1963, p. 17). Thus, the concept of unbelonging occupies an important place because of the leaders of the Ismaland, and the act of colonialism in *Kongi's Harvest*.

Unbelonging can be considered the main concept of this postcolonial study because nearly all postcolonial concepts pave the way to lose their cultural and historical identity. Although colonialism is a source of the unbelonging sense, the traces left in the society after colonialism have further deepened this concept. The characters, who gradually begin to lose their own identities sense that they do not belong to any society. Soyinka illustrates "the complex layers of unbelonging that result from colonialism and its aftermath" with "his portrayal of Kongi and the other characters in '*Kongi's Harvest*'" (Adeeko, 2006, p. 56). Kongi, Danlola, Segi, and all the other characters get lost from time to time in the play. They show inconsistencies and a lack of belonging in their characters, and behaviours.

The inconsistency is observed in the protagonist characters in *Kongi's Harvest*. Olu Obafemi mentions that "Soyinka explores the theme of unbelonging through the character of Kongi, a political leader who is torn between his desire for modernization and his attachment to traditional values" (Obafemi, 1982, p. 67). Kongi is a modernist and political head, but Oba Danlola is an earlier head different from Kongi. Oba has a different place in *Kongi's Harvest* because he symbolizes a traditional and spiritual head in Igbo society. The whole story is based on the two leaders' struggle for supremacy. Moreover, people from their own tribes practice an indigenous but new form of colonization after the de facto end of colonization in Africa. Therefore, the first step of feeling unbelonging is to feel a break away from their ancestors, culture, and traditions. Resistance and change occur when people are not pleased with their place in society. Likewise, Isma people gradually begin to deteriorate and lose touch with their ancestors as the progress of play in Africa.

Moreover, Kongi has the role of a dictator, and he does not ask for the ideas of other people around him. He marginalizes others and does not value them. Therefore, the characters suffer from an identity crisis because of these pressures and limitations. They show resistance to the current situation in the play as a matter of course. For example, Kongi is the embodiment of the postcolonial African leader, struggling to find a sense of belonging in a world that has been shaped by colonialism. According to Ngugi wa Thiong'o, Kongi has experienced "the struggle of individual caught between the competing demands of tradition and progress, resulting in a profound sense of alienation and unbelonging" (Thiong'o, 1986, p. 34). He is torn between his desire to lead his people and his need to belong to the Western world. He spends most of his time in seclusion and tries to rule the people. Although he is a political leader of his society, he remains alone and away from the public. His act can be the reason why Kongi does not feel like one who belongs to society. He only talks to his Reformed Aweri Community and the Secretary who is constantly praising him.

Furthermore, Kongi tries to change society's way of thinking. Kongi makes his work by forcing others. For example, The Reformed Aweri of Kongi is a community of tribal people who think instead of Kongi. They are under pressure to write books about reform systems under his name. In addition, positive sciences are learned in this community. According to Kongi, the West is superior. He applies the Western mentality to the management system, and he puts the people into moulds that they are not. Western value judgments begin to be imposed on the people. He marginalizes his own people. Thus, Kongi drags them by trying to oppress and change them. All kinds of change create a confusing sense of belonging, and people try to adapt or resist it either forcefully or voluntarily. Kongi creates greater destruction in the society although the Isma people are devastated under the domination of British rule. It presents that the power can be more devastating when it is used in different fields such as education or culture.

Besides, the Secretary is the one who always praises his political and dictatorial leader and organizes all the adjustments for Kongi's image. Kongi, the secretary, and the performed Aweri plan for the next five years of management. However, the Secretary shows some inconsistency in his acts. Therefore, all people like the Aweris including the Secretary, cannot decide the sides where they should be. There is also a structure similar to the education system of the colonialists in this new type of regime. According to Mhango, education is “a cohort of stooges to be used to entrench colonialism even after the exit of the colonisers” (Mhango, 2008, p. 2). For this reason, education can be considered the continuation of Western countries' political, psychological, and cultural domination and restructuring. Kongi tries to apply the values produced by the West to his own society. Writing books, and positive scientific activities are the pioneers of the change. Kongi wants an approach to civilized and positive education which are the traces of colonialism. While some oppose this new ideology till the end, others accept it.

Additionally, he thinks of himself as the owner of Isma's people. Therefore, Kongi finds the right to force them to write books and do scientific work. While the civilized leader tries to create this new order, he does not choose the right way to do it. He threatens the people with imprisonment and death. The Secretary declares that “this is the Year of Kongi's Harvest! The Presiding Spirit as a life giving spirit—we could project that image into every heart and head, no matter how stubborn” (Soyinka, Kongi's Harvest, 1997, p. 39). He gives the speech because he wants Isma society to accept Kongi as their leader. Moreover, he calls everyone who opposes this order a traitor. Thus, Kongi punishes them for treason, and he claims that going beyond the boundaries of Kongi is against the nature of their lifestyle. In this way, Kongi frightens and eliminates his opponents and anyone who has the potential to dethrone him by gathering all the power within himself.

Moreover, Kongi makes the Aweris suffer from hunger. Although Kongi sees this hunger as fasting, the Aweris think it as a persecution. It was the way how their men can work. He acts as a British colonizer because becoming superior is having power and behaving inferiorly towards the weak ones. Therefore, Kongi and his followers imitate the West without questioning it. The Performed Aweri have a conversation about not thinking anything because of their hunger.

Fourth: Now, a systematic examination of the data. What have we got on our plates?

Fifth: A few crumbs of mouldy bread, isn't it?

[...]

Fourth: Can't you keep your mind on the subject? I used a common figure of speech, and you leap straight onto the subject of food.

Sixth: He is right. ... After several days of slow starvation what other answer do you expect?

It is explained that the Aweris are working in such a difficult situation. Isma people can neither express their feelings nor find their true place in their society. Peace and freedom are not possible concepts to find in the society. On the other hand, the Reformed Aweri constantly complains about why they are in the camp and question their own existence under such strict authority. There is nothing they can do except satisfying their hunger since this is their ultimate aim in their lives. They do not understand anything about positive science. The Sixth questions “[w]hat image exactly is positive scientificism?” (Soyinka, Kongi's Harvest, 1997, p. 13). The Third answers “[w]hatever it is” (p.13). From these dialogues, it is understood that the presence of the Aweris is not suitable. However, they know that if they act against Kongi, they will be punished. People do not have any right to find their true selves in their society with this oppressive

regime. Therefore, an emerging sense of unbelonging is not a coincidence among the people of Isma.

## 2.2 The Struggle for Identity and Resistance in the Shadow of Colonialism

Kongi's men can be thought of as copying the British colonialists as Kongi does. They imitate both the administrative system Kongi governed with the European ideology and colonial education. This oppressive regime and marginalized order must have natural sources of conflicts in the society. Therefore, the conflicts create "theories of cultural domination and resistance [that] have been central to the field of" the play (Kraidy, 2002, p. 4). It is also understood that they do not support both leaders while the Aweris are discussing about their attitudes. However, they cannot help themselves to be like their leaders. To illustrate, the Third one tells that "[w]e need a way to persuade that old reactionary to...". In response to this, the fifth Aweri suggests that they should "starve him. Try starving him to death!" (p.24). Therefore, the Aweris' way they know best is to torment people to make them persuade. They act like their leader who treats his own people the same way he is treated in colonial times. Furthermore, Third calls Oba Danlola as a "reactionary" leader. Even if they do not approve of Kongi exactly, they consider traditional leader Danlola as someone who tries to restore the old order. Moreover, they think that Danlola does not take even one step forward to develop the governmental system. Therefore, they have an ambivalence between the two leaders. This ambivalence causes the feeling lost.

Additionally, Kongi doesn't continue the traditional management system. He "represents a decisive break with the past. This ascension spells doom for tradition itself" (Mark & Anyanwu, 2023, p. 69). However, Kongi sees himself as the unique and true leader of the Isma community though he is aware that Oba Danlola is a spiritual leader for Isma. As a political leader, Kongi must be recognized as a leader spiritually and culturally in front of the people. The Aweris and The Secretary try to create and hold the new yam handover ceremony since the act will also make Kongi a total leader spiritually and culturally. Moreover, it supports the image of "Kongism". Raji B. Nair declares that "[t]hough power is enjoyed by Kongi, he being a native knows that his sense of authority would be incomplete till spiritual and traditional authority is handed over to him by the Oba himself" (Nair, 2011, p. 52). Therefore, the secretary emphasises that "Kongi must preside as the Spirit of Harvest, in pursuance of the Five-Year Development Plan" (p.20). Although Kongi takes the political structure and administrative system of the colonialists as an example, he cannot completely break with the tradition and culture of the Isma people. Thus, reclaiming cultural heritage, one of the postcolonial elements, is the whole concept discussed in the play. This concept also reflects the Isma people's disappearing identity and culture.

Kongi both tries to make a revolution in the natives' society, and he builds himself a new identity. For example, Daodu questions Segi after he learned that she is Kongi's former love. He asks about how she could love him. "**Danlola** Love? Love? You who gave love, how were you requited? **Segi** [rises.] My eyes were open to what I did. Kongi was a great man, and I loved him" (p.41). That's why, Kongi's change occurs after colonialism. Furthermore, it can be understood by his Reformed Aweris's speech that "it was as a result of the mercy had on him by his community that he wasn't destroyed. The monster child now grows into a terrorist doling out orders to those who spared his life" (Mamudu, 2013, p. 3). Thus, it tells that Kongi does not have this evil character while he was a child before the colonialism process. However, he changed later. Having identity confusion after colonialism, Kongi is shown to be a complex and nuanced character. He is also struggling to find his place in the world. For example, he gives an order to his men about the prisoners. However, he seems terrified rather than pleased at the end of the play. The result reflects the speech of the play as "Kongi's mouth wide open in speechless terror" (p.84). Although Kongi has issued death orders from afar, his reaction when faced with such brutality is different. Thus, he cannot harmonise himself with this new ideology while he copies Western one. His identity does not match this ideology completely.



The other characters, such as Segi, Secretary and Daodu, are reflected as struggling to be a woman, identity and resistance in the play. Women cannot find the right place to discover their identity and capability because of the restrictive perspective on women. Therefore, Soyinka has “realized the need for women to be recognized in the society so [he] place[s] them in central positions in [his] novel [...] to demonstrate the capabilities of African women such as education, power, wealth, etc., which were overlooked” (Agu, 2016, p. 77). He showed Segi as a smart, powerful and sexy figure. For example, Segi says, “[t]hen forget he is there. Let the yam be pounded. I shall return soon with a seasoned gift for the leader” (p.81) when Daodu states that they failed. She creates a different way to solve the problem. Thus, the speech “shows her as one who is endowed with powers to handle situations and people. [...] The presentation of the head to Kongi is wholly the handiwork of Segi” (Mamudu, 2013, p. 12). According to Soyinka, it is possible that a woman can find her true identity and be successful in society if there are no strict ideas and restrictive behaviours for a woman.

However, Kongi does not fail to reflect the European’s point of view of the African women while he characterizes Segi as taking a central role in *Kongi’s Harvest* for his purpose. She is described as “a right cannibal of the female species” in the play. While she is clever and strong, her good representation is pressured in the work. Fapohunda highlights that “in terms of western education and a more favourable economic policy of the colonial administration gave and has continued to give men advantage over women” (Fapohunda, 2011, p. 244). In light of this, European ideology does not promote his idea on women even if Soyinka gives importance to women. Likewise, women’s representation happens in a different dimension. A woman is perceived as a sex element. For example, the concept of Polygamy is common in Danlola’s family. Soyinka highlights polygamy in his play by referring “Son of Sarumi by his wife number six” (p.14). Furthermore, it is believed that women gather for the rehabilitation center in the play. Secretary goes to Segi's club and questions whether they closed the quarter or not. Daodu states that he has no idea about it. On his words, Secretary adds that: “Yes we did. All the prostitutes were sent off to a rehabilitation camp and on graduation day they became the Women's Auxilliary Corps, a sort of female leg of the Carpenters brigade” (p.31). Thus, it is clear that they decide to raise the women that they have collected in order to use them for their purpose.

Besides, Kongi talks with the Secretary about the Reformed Aweri Community. Kongi tells that “[t]hey do nothing but quarrel among themselves. Every time I set them a subject for disputation they quarrel like women and then fall asleep” (p.35). If there is a situation where a man can be humiliated, he will be linked to a woman. The situation causes women to be further marginalized and isolated from society. Danlola also talks about women as “of [his] backyard, where women throw their piss” (p. 49). Therefore, women who are constantly isolated from society begin to have identity conflicts. They do not believe that they have a place among the people of Isma. Contrary to this suppression of women, Segi cannot stand Kongi any longer and tells that “I am tired of being the mouse in his cat-and-mouse game” (p.80). She offers Kongi the head of an old man instead of a new yam. Thus, she demonstrates the resistance that no one else can as a woman.

Resistance can be regarded not only against traditional nationalist actions but also against colonial actions. Likewise, the struggle of the ones, who bring social destruction, is often dealt with in the play. For example, the Secretary does whatever Kongi wants. Secretary is one of the few people that Kongi communicates with. However, he does not approve of him when he gives up his word about the situation of prisoners. Secretary reflects that “[y]our promise my Leader. The word of Kongi!” (p.47). Even Secretary eventually realizes that he has no place in this society. He states that “I'm done for, I know it. I am heading for the border while there is time” (p.80). Unlike Segi, Danlola and Daodu, he chooses to flee rather than resist. He is never able to feel a sense of belonging. Secretary wants to find himself in places far from his homeland and get away to feel belonging.

In an environment where people do not feel free, they first question themselves and their existence. However, this is not possible in the society of postcolonial Africa. Characters who live with pressure, threats, and coercion are constantly indecisive about which leader is best for them. The pre-colonial characters follow in the footsteps of the spiritually and culturally possessed Danlola in accordance with their traditions. However, there are some changes brought by British colonialism in this society. In other words, the existence of some certain groups which adapt their own traditions and colonialism is the result of the British so-called civilization. The political wars of this group led by Kongi and the traditional leader Danlola cause destruction in society. Any character including leaders can no longer adapt to society and gain a place in society. While some characters like Segi and Daodu do not feel that Africa is their homeland, they resist and try to save it. However, characters like the Secretary want to leave their homeland if they lose their hope. They struggle to feel a sense of home in distant lands from their homeland.

### 3. Conclusion and Suggestions

The themes of unbelonging and postcolonialism overlap in a deep way in Wole Soyinka's play *Kongi's Harvest*. Through the character of Kongi, Soyinka investigates the convolutions of postcolonial power struggles and the ways in which individuals and communities can feel disconnected from their cultural roots. Kongi's attempt to modernize and develop his fictional African country constructs a tension between tradition and progress, as well as between Kongi's own desires and the needs and requirements of his people. This conflict is indicated in the character of the Secretary, who resists Kongi's attempts to enforce a new order on the community. With the representation of the Secretary and other characters, Soyinka shows that the remains of colonialism maintain to impact African societies and shape their identities and relationships with the wider world. Eventually, *Kongi's Harvest* invites its readers to think the complex ways in which individual and collective identity are twisted by historical, cultural, and political forces. Through its vivid characters and richly symbolic imagery, the play provides a detailed exploration of the themes of unbelonging and postcolonialism that remain relevant today.

In conclusion, Soyinka's work is great evidence to the enduring legacy of colonialism and the continuing struggles of postcolonial societies to define their own identities and futures. The play's exploration of the tensions between individual desires and community needs, and colonial legacies and contemporary realities, offers a complicated understanding of the postcolonial condition. It reminds us that the fight for self-determination is incessant and that the course of decolonization is not just about political independence, but also about cultural and psychological freedom as also exemplified in Turkish Yeşilçam's Movie entitled "Derviş Bey"(1978) which is about the villagers who ask for the protection of a leader instead of getting their own independence by rejecting the lands presented them for free. Briefly, *Kongi's Harvest* is a ground-breaking work that sheds light on the intricacies of postcolonial societies and the ways in which individuals and communities direct the challenges of unbelonging through its celebration of cultural resistance.

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