

Cultural clash and the sociological implications of ritual in Wole Soyinka's death and the king's horseman

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Abstract

Death and the King's Horseman by Wole Soyinka was written as a play that provides a rich representation of the interconnection between tradition, personality and colonialism in the culture of the Yoruba community. Analyzing the sociological aspects of the play, this paper considers the aspects of ritual, personal and collective accountability, gender and power relations, and the collision of cultures and their influence on the shape of identity. Thus, through these themes, the work points to the importance of ritual as a means of social cooperation and cultural continuity.

In moving the playground from its native territory to the world of the colonial masters, Soyinka underlines the brutal consequences of cultural imperialism and the epistemological closure of colonial and neo-colonial reasons over indigenous African wisdom. The paper also provides more insight into the parts Iyaloja and Olunde play as characters who represent the utilisation and preservation of Yoruba culture. Ancestors' spiritual authority, demonstrated by Iyaloja and Olunde's claim to collective liability, encourages Indigenous principles as methods of constructing identity and managing the disruption of society.

This paper shows that Death and the King's Horseman were written as a critique of colonialism and as a way to celebrate Indigenous culture. Similarly, through the culturally complex presentation of Yoruba cosmology, Soyinka presents the problem and seeks to show how cultural rivalry and imposition can be destructive when the value of cultural difference is not recognized. Consequently, this study will make a contribution to other ongoing discourses in postcolonialism, cultural heritage and tradition in maintaining societal fabric.

Keywords: Ritual; Colonial Hegemony; Communal Responsibility; Cultural Identity; Yoruba Cosmology

1. Introduction

Wole Soyinka's *Death and the King's Horseman* (1975) are one of the most important works in postcolonial African literature. It provides an intense dramatic representation of the violent confrontation between indigenous Yoruba cosmology and British colonial hegemony. This play, based on a historical event that took place in Oyo, Nigeria during the 1940s, portrays a crisis resulting from Elesin Oba, the king's horseman, who does not carry out his sacred duty of ritual suicide to join his dead king in the afterlife because District Officer Simon Pilkings has intervened. Such narrative core serves as a strong lens through which Soyinka explores detailed sociological fabric about Yoruba society, colonialism as disruptive force, and cultural identity under threat. The play's power rests on this deep grounding in historical and cultural documents transforming a local incident into a universal allegory of cultural conflict. The play is much more than an event-based dramatization; it rather partakes in complex metaphysical and sociological inquiries. Soyinka himself warns against interpreting it through the "clash of cultures" as being a "rather facile frame" but rather focuses attention on its central "threnodic essence" and an "abyss of transition" (Soyinka, 1975). This "abyss" refers to

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that metaphysical realm connecting living beings with dead ones plus unborn ones within Yoruba cosmology sustained by ritual.

Therefore, disruption of Elesin's ritual duty becomes not just social transgression but cosmic catastrophe. As articulated by Mekunda in a play that uses "mytho-ritual dramaturgy," death here is viewed critically as a major "rite de passage" needed for keeping both cosmic plus social orders intact. Colonial intervention blind to such spiritual logic embodies what Garuba defines as an existential clash whereby absurdity newly created by modern colonialism violently intrudes into a universe ruled by ritual necessity.

The dynamics of the characters in the play clearly reflect this gap in knowledge. Pilkings, the colonial administrator, looks upon the rite with Eurocentric and utilitarian eyes; he finds it barbaric and worthy of being banned in the name of civilization. Such a stand is representative of what Kesur and Patil (2022) describe as "cultural hegemony": a process of imposing Western values on the world, de facto canceling the epistemologies of other cultures. Characters like Iyaloja, "Mother of the Market," who personifies the moral and spiritual guidance of her world, and Olunde, son of Elesin, oppose this hegemony (Kesur, B. N., & Patil, M. P., 2022).

Olunde is especially interesting; even though he was raised in the West, he shows a deep understanding of his cultural duties—a complexity that Nwadike et al. (2024) explore through a "flipside criticism" of his psycho-social dynamics. His last act of self-sacrifice is not borne out of despair but rather an intense reclamation of cultural agency—a theme more in line with what Pardey (2023) terms "dramatic dissent" in her readings of the play and its adaptation by Netflix. The piece equally presents a complex criticism of sex and authority that does not easily fit into readings centered on male dominance (Pardey, 2023). Iyaloja's power highlights the important and often powerful roles women have in maintaining customs and enforcing ethics in Yoruba culture, as noted by Beier's study in 1958 (Beier, 1958).

However, during colonial times, these indigenous gender roles were often pushed aside while new patriarchal systems took over; this dynamic is discussed in Atteh's exploration of Nigerian drama (Atteh, n.d.). This paper positions itself within this rich scholarly conversation that includes analyses of the multidimensionality of the play (Ojaruega, 2021), its portrayal of aborted ritual from a postmodernist perspective (Omigbule, M. B., & Mwaifuge, E. S., 2017), and its function as a narrative of resistance (Al-Ameer, Z. A. A., & Kateb, A. H., 2025; Mbwoye, 2024). Building on this foundation, this study will employ an organized sociological and postcolonial framework to conduct a systematic analysis of the play's central conflicts. By applying theories of structural functionalism, the sociology of ritual, and cultural hegemony, this paper will dissect how social order works and what happens when it is deeply disrupted.

Objectives

To this end, this research aims to achieve the following specific objectives

- To analyze the sociological function of ritual in *Death and the King's Horseman* as a mechanism for maintaining social equilibrium and cosmic balance within the Yoruba worldview, and to examine the catastrophic consequences of its disruption by colonial hegemony.
- To investigate the complex dynamic between individual desire and communal responsibility, using Elesin's failure and Olunde's sacrifice as central case studies to understand the tensions within a collectivist society under external pressure.
- To explore the gendered power dynamics and the impact on identity, critically assessing the role of women like Iyaloja as custodians of tradition and analyzing how characters navigate the cultural collision to resist erasure and affirm indigenous values.

This paper seeks to demonstrate through a multi-pronged analysis that *Death and the King's Horseman* is a potent sociological commentary on the vulnerability of social orders when their essential ceremonies are interrupted, and on the persistent strength of cultural identity against imperialistic powers. The play makes clear in the end that the maintenance of ritual is not an expression of primitive superstition but rather a basic necessity for community cohesion, spiritual survival, and postcolonial self-determination.

2. Methodology

This study uses a qualitative research design based on critical textual analysis of Wole Soyinka's *Death and the King's Horseman*. The dominant methodology is a close reading of the play's dramatic text, including dialogue, characterization, stage directions, and symbolic structure in order to elicit its sociological and philosophical

implications. A systematic review of related literature supports the approach by placing the analysis within existing academic discourse.

The analytical framework comprises three theoretical paradigms that coalesce into a powerful critical lens. The first is the sociological theory of ritual and social order as articulated by Émile Durkheim and Victor Turner. This provides a basis for understanding ritual suicide as a form of social cohesion. The concept of "collective conscience" propounded by Durkheim helps to understand how Elesin's intended suicide reinforces shared values and moral unity. Turner's "ritual process" and "communitas" would see the market scene as sacred liminal activity. This is further developed in contemporary scholarship by Mekunda with his study on the play's "mytho-ritual dramaturgy," as well as Omigbule and Mwaifuge through their exploration of "aborted ritual," which directly feeds into disruption analyses.

Second, structural functionalism will be used, especially Talcott Parsons' role theory, to view Yoruba society as an interrelated whole. Elesin's position as the King's Horseman will be seen here in terms of functional specificity for systemic balance maintenance; his failure to enact this role will then be viewed through a lens that sees such breakdowns become catastrophic-creating dysfunction and anomie-and thus illustrating how personal failures result in public disasters.

Thirdly, a postcolonial theoretical framework that uses Antonio Gramsci's "cultural hegemony" will reveal how colonial authorities impose their worldview as universally valid and systematically subordinate Yoruba cosmology. This aligns with Kesur and Patil's framing of the play as resistance against cultural hegemony. Insights from Frantz Fanon regarding psychological violence under colonialism are brought to bear on identity crisis and resistance through Olunde, particularly when viewed further through "double consciousness," as discussed by Kutluk regarding inner conflict for an indigenous subject educated in the colonial metropole (Kutluk, 2023).

The concept of "Othering" is similarly discussed in relation to the works of Al-Ameer and Kateb. This methodology, by integrating these sociological and postcolonial perspectives, allows for an analysis of *Death and the King's Horseman* that is situated within broader discourses about social order, ritual, cultural imperialism, and identity.

3. Literature review

3.1. The Sociological Role of Ritual in Yoruba Society

Organised cultural practices and rituals are the main points in the Yoruba worldview and occupy a stabilising place in the social structure of a Yoruba community. In his play '*Death and the King's Horseman*,' Wole Soyinka's dramatisation of the role is embodied in the suicide of Elesin, the king's horseman. In Yoruba cosmology, physical and spirit worlds function in perfect harmony; the living, the dead and the unborn are in a triadic cycle that is fundamental to the sustenance of society. This has been seen as the sociological role of rituals as a means of maintaining order, creating a group or communal identity and enforcing compliance.

3.2. Rituals as Mechanisms for Social Equilibrium

In Wole Soyinka's *Death and the King's Horseman*, it is not only a symbolic representation but rather an operative mechanism that maintains cosmic and social order. This has been extensively discussed in literature about the play as it places ritual at the heart of the Yoruba world, where stability rests. Therefore, this literature review will synthesize these perspectives by examining how rituals keep social equilibrium, what catastrophic consequences follow their disruption, and what specific role suicide by the king's horseman plays within this cosmological framework. Iyaloja's comment serves as the best foundational understanding of ritual in this play: "The world was never meant to be left empty at its hour of need" (p. 33). Scholars have interpreted this statement not simply as a metaphor; rather it speaks to one basic sociological and cosmological principle. The Elesin Oba's ritual suicide is therefore not an act of individual despair but rather a critical communal obligation. As Mekunda (2019) elaborated through his concept of "mytho-ritual dramaturgy," death here refers to a structured "rite of passage" that becomes necessary for ensuring that there is smooth transit for kingship from one soul into another so that there can also be continuity in cosmic order (Mekunda, 2019).

The death of Elesin should therefore be seen as an act done prophylactically, meant to protect the world from anarchism by preventing any metaphysical vacuum which would destabilize relationships between living beings, dead beings, and those yet to be born. This view is supported by Idowu (1999), whose work on Yoruba cosmology emphasizes that human rituals are needed to maintain delicate balances between physical and spiritual realms (Idowu, 1999). Failure in such duties is believed to put at risk not only spiritual equilibrium but also material stability and prosperity for the whole

community. From this sociological view, the Yoruba understanding has a strong echo in Émile Durkheim's theory of ritual. Durkheim described rituals as generators of "collective effervescence." These are moments of intense shared experience that serve to bind individuals together, transform collective consciousness, and reinforce the 'collective conscience'-the shared values and moral codes of a society. The market scene in Soyinka's play, where the community gathers to take part in and witness Elesin's last procession, can be seen as a classic example of this phenomenon. In this liminal space defined by Turner, normal social hierarchies are temporarily suspended and a state of *communitas* emerges which strengthens social bonds and reaffirms communal identity.

The ritual is the engine for social integration; it is a performative act through which the Yoruba community maintains its identity and members' devotion to a common set of values. Ojaruega, discussing the multidimensionality of the play, affirms that it is primarily expressed and sustained by this lens: that ritual is what coherence for such an implied belief system requires (Ojaruega, 2021). A critical part of the scholarly conversation centers on what happens if the ritual fails. The play offers a dramatic case study in what occurs when this mechanism for social equilibrium breaks down. Omigbule and Mwaifuge frame it as an "aborted ritual," a postmodernist imagining that reveals how fragile social structures are. They argue that disruption does not merely postpone some ceremony but severs the sacred bond between community and cosmological foundations, resulting in both spiritual and social disorientation (Omigbule, M. B., & Mwaifuge, E. S., 2017). Elesin's failure to perform his duty-whether through his own momentary weakness or through the colonial power imposed externally-is tragic proof of how precarious societal equilibrium can be when individual acts or outside forces violate unbreakable communal norms.

The colonial intervention led by District Officer Pilkings adds the dimension of cultural hegemony to the analysis of ritual disruption. Kesur and Patil (2022) explicitly frame this conflict as resistance to cultural hegemony, where the British colonial administration embodies Gramsci's (1971) concept by imposing its worldview and invalidating Indigenous knowledge systems (Kesur, B. N., & Patil, M. P., 2022; Gramsci, 1971). Pilkings' dismissal of the ritual as barbaric is not merely a personal opinion but an act of epistemic violence that seeks to replace Yoruba cosmological order with a Western, rationalist framework. This perspective was explored further in Al-Ameer and Kateb's work (2025), who analyze the "process of Othering" in the play, whereby colonial characters construct Yoruba practices as savage and irrational in order to justify their own dominance (Al-Ameer, Z. A. A., & Kateb, A. H., 2025). The catastrophic result-depicted through community collective mourning and loss of faith-is directly manifested from social anomie that Durkheim identified as being caused by a weakened collective conscience. Moreover, Olunde's character gives us critical insights about how powerful ritual logic can be even when its physical performance is disrupted. Nwadike, Orabueze, and Okoye-Ugwu (2024), in their "flipside criticism" of Olunde's psycho-social dynamics, point out that he has not lost touch with cultural responsibilities because he gained Western education (Nwadike, 2024). His final act of self-sacrifice is a strong affirmation that this ritual is necessary. Olunde takes his own life instead of his father; therefore, he performs a restorative function.

As Bigot (2024) notes in her analysis on the "failed ritual," Olunde's death is an attempt to "re-consecrate" the broken cosmic order-a theme also touched upon by Peters in discussing the decolonization of African cosmology (Bigot, 2024). His action underlines how resilient is the symbolic and social power of rituals-implying while performances can be aborted underlying cosmological imperatives endure demanding fulfillment.

In summary, all scholarly literature places the ritual in *Death and the King's Horseman* as the main mechanism for maintaining balance within society. This is a Durkheimian act of social cohesion, a Turnerian rite of passage, and Yoruba cosmology's core element according to Idowu (Idowu, 1999; Durkheim, 1912). The failure of this ritual described by Omigbule and Mwaifuge as an "abortion" leads directly to societal breakdown while others attribute it to cultural hegemony. However, through Olunde's corrective sacrifice, this play also demonstrates how strong these ritual structures are against catastrophic disruption affirming their essential role in keeping both collective conscience and cosmic balance within a community.

3.3. Rituals and Social Integration

Communal practices which exist in the Yoruba society, just like in any other society, are meant to assist people to be assimilated into a society where everybody must owe allegiance unto man. Appearance in such ceremonies becomes a mechanism whereby the culture and behaviour are passed from one generation or one generation to another. *Communitas*, in these terms, is described by Turner (1969) as the process whereby the bonds of ego identities are cast off, and people are brought into a collective unity (Turner, 1969). This is true, given the largely communal aspect of Ifa, which is seen in the specific reference to a market scene in *Death and the King's Horseman*.

The market, as a metaphorical place, is the union of the social, economic, and spiritual dimensions of human life. Iyaloja leading the market group is an indication of affiliations in this domain and the unifying factor of rituals that bind them together. Confirming Durkheim's (1912) assertion that rituals work to rejuvenate the collective conscience – or the common moral Awakening – helps keep the society moving forward (Durkheim, 1912). This is especially true in Yoruba culture, where rituals serve as the operational base of society.

3.4. Rituals and the Individual-Community Nexus

The struggle between personal wish and social responsibility is a major theme in Wole Soyinka's *Death and the King's Horseman*, with Elesin Oba's character tragically representing this fight. This connection is viewed as key to grasping the play's social and philosophical meaning by Garuba (2022), and Adade-Yeboah et al. (2022). Elesin first shows he understands this link by accepting his holy duty; he gladly takes on his job as the king's horseman, a role that brings great honor only because of the final sacrifice it asks for (Garuba, 2022; Adade-Yeboah, 2022). As Mekunda (2019) mentions in his study of "mytho-ritual dramaturgy," through such acts, the person is absorbed into a bigger cosmic story (Mekunda, 2019). But this first determination falls apart when faced with the real "weight of longing" for earthly joys, as he cries out, "The weight of longing crushes me" (p. 56). This moment of doubt and later failure is not just a personal flaw but a tragic breakdown of the social agreement that ties the person to their community. This interaction is strongly examined through Parsons' (1951) structural functionalism lens. From this viewpoint, Yoruba society works as an interlinked system where stability relies on people doing their expected tasks (Parsons, 1951). Elesin's role as the King's Horseman is a specifically functional position that cannot be changed; it is vital for keeping balance in the system. His failure to do this job stands for what Omigbule and Mwaifuge (2017) call an "aborted ritual" in their postmodernist reading—an event that breaks off the holy bond and causes system problems (Omigbule, M. B., & Mwaifuge, E. S., 2017). The results do not stop at Elesin alone; as Parsons would argue, his missed role creates a sense of normlessness and disappointment throughout all Yoruba society. Iyaloja's claim—"You have betrayed us"—strongly shows this system breakdown; it highlights how one person's wrongdoing is felt as a shared disaster. The background of colonial rule makes this inner struggle worse. Kesur and Patil (2022) and Al-Ameer and Kateb (2025) say that having the colonial government, shown by Pilkings, brings in another value system that unknowingly supports selfish desires over group duties (Kesur, B. N., & Patil, M. P., 2022; Al-Ameer, Z. A. A., & Kateb, A. H., 2025). Pilkings' interference gives Elesin an outside reason for his inside failure, changing a holy task into a savage act that can and should be avoided. This outside disturbance, as discussed by Adade-Yeboah et al. (2022) in their comparison study, makes stronger the conflict between old and new cultures, turning Elesin's personal failure into a small version of bigger cultural battles (Adade-Yeboah, 2022). Conversely, the character of Olunde, the son of Elesin, offers a solution to this tension by reversing his father's choice. As discussed by Nwadike et al. (2024) in their "flipside criticism," Olunde, despite being educated in the West, shows a deep internalization of communal values (Nwadike, 2024). His decision to take his life in place of his father is the highest affirmation of community over self. Garuba (2022) explains this act through existential dualism where Olunde's choice is an active decision to embrace metaphysical meaning rather than absurdity (Garuba, 2022). His sacrifice according to Bigot (2024) is an attempt at patching up the hole in the cosmic fabric caused by his father's failure, a desperate act of "reconsecration." Olunde therefore becomes the personification of successful integration of individual into communal will fulfilling that role which was left unfilled by his father and restoring through death some measure of honor and cosmological balance (Bigot, 2024; Gibbs, 2025). In summary, the scholarly analysis of the individual-community nexus in *Death and the King's Horseman* reveals ritual as the critical yet fragile mechanism that aligns personal identity with social structure. The tragedy of Elesin illustrates how devastating its systemic consequences can be when individual desire breaks this bond—a failure made worse by colonial interference. In stark contrast, Olunde's sacrifice reaffirms a deeply sociological truth: that within Soyinka's Yoruba cosmology, selfhood is most profoundly expressed through willing submission to duties larger than oneself.

3.5. The Role of Women in Ritual Preservation

In Wole Soyinka's *Death and the King's Horseman*, cultural and ritual integrity is seen as feminine and subordinate to women, who are mostly keepers of tradition and moral order. The academic perspective, based on anthropological and feminist critiques, has placed female characters such as Iyaloja in the role of the proverbial fulcrum on which balance or equilibrium rests within the social and spiritual fabric of the Yoruba community. Atteh (n.d.), Beier (1958), and Mbwoye (2024) all concur that women belong neither on the periphery nor at an edge but rather at a center that is cosmologically balanced in Yoruba society. Iyaloja, being a "Mother of the Market," embodies this role; her title is not merely honorific but signifies a position of great socio-economic and spiritual authority since the market stands as a space for communal interaction, trade, and ritual convergence (Atteh, n.d.; Beier, 1958; Mbwoye, 2024).

Her stern rebuke to Elesin—"You have betrayed us" (page. 63) is therefore not any personal grievance but rather the voice of collective conscience which powerfully demonstrates how much responsibility is shouldered by women in enforcing communal ethics and fulfilling spiritual contracts. This authority is deeply rooted in Yoruba cosmology. Beier

(1958), in his seminal work on the position of Yoruba women, establishes that they are traditionally viewed as mediators between the physical and spiritual realms (Beier, 1958). This liminality grants them a unique insight and authority in ritual matters. Iyaloja's function in the play perfectly exemplifies this. She oversees the ritual preparations, mediates between Elesin and the community, and ultimately serves as the chief interpreter of cultural law. The character mirrors what Idowu (1999) outlined in *Olodumare: God in Yoruba Belief* about women often having spiritual roles as priestesses and guardians of oracular secrets. The leadership of Iyaloja shows that the success of the ritual is not just based on the actions of Elesin but rather a shared effort, organized and approved by female power (Idowu, 1999). This goes against easy patriarchal interpretations and shows a complicated power relationship where women have substantial spiritual and moral authority (Ifowodo, 2013).

Academics have also discussed how colonialism disrupts the indigenous gender system. Atteh (n.d.), in an analysis of the "cultural and historical legacies of patriarchy in selected Nigerian postcolonial play-texts," claims that colonialism imposed patriarchal systems which marginalized existing authoritative roles of women (Atteh, n.d.; Kayode, 2025). This is seen in the interactions between Iyaloja and Pilkings and Jane, the colonial figures. Pilkings' dismissal of Iyaloja's authority is a microcosm of cultural hegemony that Gramsci (1971) theorized and Kesur and Patil (2022) identify as a central conflict in this play. The colonial gaze represented by Jane's bemused and superficial engagement cannot capture the depth of Iyaloja's power but instead reduces her to an identity stereotype (Gramsci, 1971; Kesur, B. N., & Patil, M. P., 2022). This confrontation, as Mbwoye (2024) notes in her study on "tradition and revolt," demonstrates how Yoruba women continue to resist external forces that seek to undermine their cultural standing (Mbwoye, 2024). The female role is not only enforcing but also nurturing and ensuring continuity. Iyaloja's reluctant first consent to Elesin's last marriage with a young bride acknowledges human desire within ritual, ensuring his passage will be joyous, thus effective. But when he fails, her condemnation is total; she protects the community's future through judgment. This duality of nurturer and judge defines her power. As Turner (1969) says about *communitas*, rituals create one social body; Iyaloja is its guardian. The implications of failure—an aborted ritual—are articulated most deeply by women who mourn it and underscore their investment in both spiritual and social well-being of the community (Turner, 1969).

In summary, scholarly literature clearly places women as the foundation for ritual preservation in *Death and the King's Horseman*. Through Iyaloja, Soyinka shows a societal structure where female authority is necessary to keep cosmic and moral order intact. Beier, Atteh, and Mbwoye all confirm that women are essential links between worlds as enforcers of communal responsibility who stand strongest against cultural erosion from colonial imposition forces—not just supplementary but foundational to survival for these traditions dramatically played out here.

3.6. The Consequences of Ritual Disruption

The tragic consequences of ritual disruption are at the heart of Wole Soyinka's *Death and the King's Horseman*, offering a compelling case for sociological and postcolonial analysis. Most critics agree, as noted by Omigbule and Mwaifuge (2017), and Bigot (2024), that the aborted suicide is not merely an event but rather a metaphysical rupture with dire consequences for the individual, community, and cosmic order (Bigot, 2024; Omigbule, M. B., & Mwaifuge, E. S., 2017). From a structural-functionalist perspective, Parsons (1951) would identify the failure of Elesin Oba to perform his proscribed role as a critical system failure (Parsons, 1951). His position as King's Horseman was foundational to the architectural stability of Yoruba society; its absence initiates disintegration through all levels of social structure resulting in collective mourning, disillusionment, and a deep crisis of meaning. This social breakdown is an immediate manifestation of Durkheim's (1912) theories and Turner's (1969) theories. Durkheim's concept of "collective conscience" describes how the ritual was intended to strengthen shared community values and moral unity; its disruption therefore fractures this collective consciousness plunging society into anomie—a normlessness where sacred life-governing rules have been violated (Durkheim, 1912; Turner, 1969).

Similarly, Turner's theory illuminates communal trauma. The market gathering is liminal for "*communitas*," heightened solidarity toward transformation. Elesin's failure keeps it trapped here indefinitely without reintegration or reaffirmation that successful completion would provide. This "aborted ritual," as Omigbule and Mwaifuge (2017) call it, leaves the community forever spiritually and socially disoriented (Omigbule, M. B., & Mwaifuge, E. S., 2017). The colonial intervention embodied by District Officer Pilkings adds another layer of disruption through cultural hegemony. Kesur and Patil (2022) and Al-Ameer and Kateb (2025) interpret Pilkings' actions as a classic case in Gramsci's (1971) theory whereby colonial power presents its view as universally valid while systematically invalidating Indigenous knowledge systems (Kesur, B. N., & Patil, M. P., 2022; Al-Ameer, Z. A. A., & Kateb, A. H., 2025). Pilkings' dismissal of the ritual as barbaric ("Life should never be thrown away carelessly," Soyinka, p. 42) is not simply cultural misunderstanding but an act of epistemic violence. As Fanon (1961) stated, colonialism aims to destroy the native's cultural world; therefore, Pilkings' "rescue" of Elesin directly attacks Yoruba cosmological order (Fanon, 1961). This external imposition has been discussed by Adade-Yeboah et al. in their comparative study that shows how colonial interference exacerbates internal

vulnerabilities converting what might have been a personal failure into an unavoidable cultural disaster. The consequences are not just social; they are framed as a cosmological crisis. Mekunda, in his study of "mytho-ritual dramaturgy," insists that the ritual is a rite of passage necessary for the king's transition and for the continuity of cosmic order (Mekunda, 2019). Its failure creates a dangerous void: the "world... empty at its hour of need" (p.33). This is precisely that metaphysical imbalance which Bigot describes as a world tumbling in the void of strangers; hence, it makes sense that community despair should be viewed through such an existential threat-the fear that literally everything has been compromised at one level or another (Bigot, 2024). The play offers a tragic resolution to this crisis in the character of Olunde. His self-sacrifice, as discussed by Nwadike et al. and Garuba, is an act of desperation to restore both cosmic and social orders that have been broken. It can be termed Peters' act of "re-consecration," an attempt to heal the spiritual fabric torn by ultimate assertion over individual life towards communal responsibility (Nwadike, 2024; Garuba, 2022). Though it cannot completely reverse damage done, Olunde's death is a strong indictment against his father's failure and a last reaffirmation-however defiant-of the very ritual logic disrupted. Finally, a scholarly discussion about ritual disruption in *Death and the King's Horseman* leads one to conclude that such ceremonies are not mere custom but rather basic structures constitutive of social reality, identity, and cosmic balance. With theoretical lenses drawn from Durkheim, Parsons, and Turner-augmented by postcolonial critiques from Fanon and Gramsci-the play makes clear that destroying a key ritual brings about systemic collapse. The deep societal mourning along with Olunde's corrective sacrifice brings out this crucial sociological fact: human societies can only remain stable when their most sacred practices retain their integrity.

4. Textual analysis

4.1. Colonial Interference and Cultural Hegemony

The colonial confrontation in *Death and the King's Horseman* is not just a background but an active destructive force that represents Antonio Gramsci's theory of cultural hegemony, where the dominant power tries to impose its worldview as the universal standard. This is represented by District Officer Simon Pilkings, whose every action and word shows a deep epistemological arrogance that systematically invalidates Yoruba cosmology. Pilkings' hegemonic mindset is immediately established through his attitude toward the sacred ritual. As soon as he hears about Elesin's intention, he dismisses it with colonial contempt: "What a piece of impertinence. The man is under my jurisdiction" (Soyinka, 1975, p. 42). The word "jurisdiction" is key; it reduces a profound spiritual duty to a mere legal infraction, asserting the primacy of colonial law over indigenous cosmic law. This is a classic act of what Fanon identified as the cultural violence of colonialism which pathologizes native practices. Pilkings confirms this when he calls the ritual "a barbaric custom" (Soyinka, 1975, p. 42); such judgment erases deep sociological and spiritual meaning for Yoruba community outlined by Durkheim and reframes it through reductive Eurocentric lens. The results of this hegemonic imposition are disastrous. By physically stopping Elesin, Pilkings does not just save one man; he kills off that ritual process which Turner would identify as essential for social cohesion. The community's despair finds voice in Iyaloja who tells Pilkings after the failure of Elesin: "You have averted the unclean thing that was about to befall this market... Now you must be ready to take the consequences" (Soyinka, 1975, p. 63). Her words are heavy with irony and prophecy; Pilkings thinks he has prevented a crime when in fact he has committed an even greater one against cosmic order-greater because Parsons would argue that by forcibly preventing this key role from being fulfilled, he has caused catastrophic dysfunction in the social system. It is through Olunde that the strongest critique of hegemony comes out in the play. In a devastating exchange between them, Olunde has seen West from inside and thus confronts Pilkings' hypocrisy directly. When Pilkings expresses horror at Olunde even contemplating his father's suicide as honorable, Olunde shoots back with an anecdote about a British captain who blew up his own ship asking "Did you think for one moment that you could... stop one of us from... self-destruction?" (Soyinka, 1975, p. 79). Here Olunde uses against Pilkings exactly what cultural logic Pilkings had used before him to expose arbitrary nature behind colonial judgment; thus, his final act of suicide becomes not only fulfillment but also supreme act of resistance against cultural hegemony which sought to make this duty meaningless.

4.2. The Epistemological Divide

The colonial officers in the play, especially Pilkings, watching the Yoruba's performance, see it as merely a savage dance that they do. Pilkings' dictum, "Life should never be thrown away carelessly" (Soyinka, 1975, p. 42), is equally Western in the sense that it raises individual life above community responsibility. This perspective was drawn from colonial beliefs in an endeavour to change the Indigenous peoples' ways of life or customary norms.

This situation can be understood using Gramsci's (1971) theory of cultural hegemony. There is an understanding that in order to perpetuate their authority, this or that dominant group sets the standard of what is and is not acceptable. In the case of *Death and the King's Horseman*, neglect of African customs as superstitious by the British top government is

a typical type of cultural imperialism. The colonial masters negate the legal and cultural authority of the Yoruba people's practices, therefore robbing the natives of their composite self-governance.

The colonial imposition of set values in the play affects people as well as society in general. However, the interruption of the sacrificial ritual for Elesin is framed as self-failure in performing his ascribed role; nonetheless, it is also a microcosm of colonial disruption. It is a sociological lesson on the effects of cultural hegemony because the community mourns and loses faith as one. The lament unavoidably sung by Iyaloja, 'The gods will demand restitution,' expresses not only the spiritual but also the socially transformative cost of this disruption (Soyinka 1975: 63).

Actually, Durkheim (1912) was most concerned with how rituals serve to reinforce collective sentiments. The congregation loses its collective identified self-purpose when these rites and rituals are distorted. For the British administrators involved, their intervention upsets the social structure of the Yoruba by undermining it and a void is created here that can hardly be filled. Such a loss of cultural independence is the consequence of colonial domination when the values of Indigenous people clash with the imposed colonialized norms.

Yet, Colonial hegemony seems to reign supreme, but what do readers find in *Death and the King's Horseman* – resistance in the face of oppression? Olunde, the son of Elesin, remains a contested figure as he represents dualism between the embrace of Western education and Indigenous cultural values. Although Olunde has been staying in England to study, he now possesses improved knowledge of both societies. It shows his stand to take the right stand of an Indigenous brother and give the colonial masters the middle finger. "I have seen the ways of your people". Incredibly displaying the validity of the Yoruba values and taking an unequivocal stand with his people," I return to mine," (Soyinka, 1975:79).

Other postcolonial theorists, including Said (1978), stuck to the belief that cultural resistance is an important way of regaining freedom. Olunde's behaviour is antithetical to the colonial hegemonic power exemplified by Pilkings. His death not only sets right the cosmic order but also restores the faith in Yoruba culture against Western colonisation.

4.3. Gender and Cultural Hegemony

Women's resistance to cultural imperialism is also well-featured in the play. As the moral and spiritual person of the community, Iyaloja has the responsibility of being a protector of Yoruba traditions. Her scolding of Elesin and her stand-off with the colonial masters are stages where she is aware, active and assertive in the process of protecting tradition.

Beier (1958) points out that in Yoruba culture women are often highly involved in ritual and spiritual activities as agents between this world and the other world. Iyaloja's authority departs from the status of women in colonial regimes which provide them little or no autonomy and power. This duality is used to illustrate the relation of gender with coloniality, showing how indigenous gender roles and women authorities' status are affected by colonialism.

Therefore, colonialism and the deployment of Western cultural dominance and superiority are depicted as folly that brings about the disintegration of Yoruba civilization in the play. This is seen through the actions of Pilkings and Jane, as Soyinka was able to show the epistemological difference between Western and local practices. As a play of a postcolonial nature, the play depicts the effects of cultural imperialism, especially in the extermination of communal unity and the complication of communal harmony.

But Soyinka also addresses the defiance of the Yoruba culture's colonial repression. Olunde and Iyaloja are two of the characters, and the play takes its time to teach and remind African society that it is still relevant to practice and uphold the cultural beliefs, values, and practices of the ancestors. Through such themes, it presents a gothic representation of colonialism and a glowing depiction of African traditions.

4.4. Individual and Communal Responsibility

The tragedy of *Death and the King's Horseman* occurs at the fraught intersection of personal desire and communal obligation, a site where Elesin Oba ultimately falters. From the beginning, Elesin verbally affirms his sacred obligation; his opening praise-song announces, "I have a great destination to reach... the welcome of a great king" (p. 12). This performance indicates initial acceptance of the Parsonian (1951) role that is functionally imperative for stability within the Yoruba social system. He is not an individual but an office-holder; his suicide is the ultimate act of social integration, a Durkheimian (1912) reinforcement of collective conscience. However, Soyinka masterfully reveals how fragile this resolve really is. Elesin wavers in his commitment at the first sight of earthly pleasures embodied in the beautiful young Bride. His lamentation: "The world is not a constant. How can the world be a constant when I have a lifetime of longing condensed into a moment?" (p. 56) reveals crushing individual yearning. The request to marry on the eve of death becomes an outrageous transgression-attempting to serve both self and community. Iyaloja consents reluctantly-not

for pleasure but to ensure that his spirit will be content for the journey-warning him, "The fruit of such a union is rare. It will be neither of this world nor of the next" (p. 51). This foreshadowing creates an aborted liminal state he will produce by failing. When he is arrested and fails his duty, communal condemnation comes swift and absolute. Iyaloja's accusation: "You have betrayed us. We fed you sweetmeats such as we hoped awaited you on the other side... you let in the strangler of hope" articulates collective betrayal (p. 63). Her words are those that illustrate investment by community; theft of their collective hope and violation of spiritual contract through failure brings consequence. It is a Turnerian breakdown in *communitas* leaving society with an unresolved crisis and mourning. In sharp contrast does Olunde embody that most complete submission of the individual to community. His Western education has not eroded values but rather provides perspective enabling conscious choice regarding duty for him. His suicide becomes therefore an act which is calculatedly restorative: Finding his father in chains alive-and thus dishonored-Olunde declares "I have no father eater of left-overs" (p. 75). He then performs what ritual his father could not; becoming sacrificial individual who by extinguishing life seeks restoration to cosmic and social balance disrupted by his father's actions. His death becomes tragic affirmation that here this cosmology holds-the self finds its ultimate meaning in service to the whole.

4.5. The Concept of Communal Responsibility in Yoruba Cosmology

In the Yoruba cosmology, the community functions as a whole or as a collective whereby what concerns the individual is of concern to the large public and vice versa. The social organization of the living, the dead, and those yet to be born puts a lot of importance on the relations between members of society. That is why rituals are not individualistic but rather communitarian because they are supposed to contribute to the proper functioning of this complex network (Idowu, 1999).

According to the Iyaloja, the mother of the market, "The world was never meant to be left empty at its hour of need" (p. 33) This statement epitomizes the Yoruba proverb which says that a man's actions are of significance to the whole community. The horseman's lack of performance of his tasks opposes both the cosmic and the social balance, and points to the significance of collective accountability in preindustrial cultures.

The play depicts Elesin's character both as an independent person and an agent of the community. Because he is the king's foremost servant, known as the king's horseman, he has the honor of taking the dead king to the next world. At some point in the 1981 play, Elesin convincingly seems to uphold this responsibility, boasting and even embodying the role of a traditional Yoruba priest. Nevertheless, his sinfulness is seen in his desire to achieve whatever he wanted on earth, such as marrying a young woman on the night he was to be used for a sacrificial purpose, showing the conflict between individualism and collectivism.

Soyinka captures this tension through Elesin's lament: "The weight of longing crushes me" (p. 56). This moment of hesitation brings to realisation the vulnerability of communal measures that are run subject to goodwill of individuals. From a sociological view Elesin has failed to understand why individual motives can interfere with social objectives, this raises the debate on the opposition between individualism and collectivism.

4.6. Structural Functionalism and Societal Roles

This paper argues that Parsons' (1951) structural functionalism is a good theoretical lens through which to understand both the individual and communal aspects of *Death and the King's Horseman*. Parsons, on his part, posited that stability in a society depends with on the accomplishment of the laid down roles and responsibilities. In this connection, Elesin fails to perform this ritual obligation and this causes topsy-turvy in the social order thus disappointments from the collective bowl.

The ramifications of this failure can easily be seen in the general public reaction. The reinforcement of the principal character to the community's frustration and loss resulting from the action taken by Elesin was viewed in Iyaloja's reprimanding of the former. "You have betrayed us. The gods will demand restitution" (p. 63); she proceeds to state the social cost of his lack of success. This moment can be reflective of the sociological understanding of the role as an imperative structure for stability in civic and identity terms.

The conflict between Elesin and his son Olunde adds to this concern of individual and communal responsibility as well. Olunde may well be considered a man of two worlds since he has been educated in England and practices a Yoruba culture. Thereby demonstrating that even though Olunde is familiarized with the western norms he never strays away from his culture. His action to stand in for his father in the rite of passage symbolizes a return to bear the burden and to refuse his father's negligence.

Olunde concerned portrayal by confronting Pilkings, the British district officer shows his consciousness of communal responsibilities. I have clearly observed the conduct of your people. He becomes quite emphatic about this when he says, "I return to mine" (p. 79), thus asserting the continued predictions of the Yoruba traditions. In the course of the play, Soyinka uses Olunde to teach people the endurance of tribal culture regarding family practices amidst individual and system factionalism.

Yoruba people's behaviour is judged through the opinions of others and according to the standards of the community. This collective moral vision is necessary in order to help personal self-organization so that the given individual's free will and choice work within the context of societally acceptable norms, thus respecting the collective sense of right and wrong. Iyaloja stands more as the moral meter of the entire compound, and her character portrays that ideal. The specificity of her character is evident through her interactions with Elesin when she underlines that the character bears the answers for his behaviours and actions, which violate the standards of the community.

According to Durkheim (1912), rituals strengthen the collective conscience as a guide to citizens' behavior. In *Death and the King's Horseman*, this is seen in the funeral rites: When Elesin fails to pay by committing suicide, the entire community mourns and loses faith. A disruption of the ritual disturbs the cosmic order and disorients the subject's identification as a member of the community in which such a rite is celebrated.

4.7. The Impact of Colonial Interference on Communal Responsibility

The colonial interference in this play interferes with the reciprocity between the individual and the general responsibility. In this case, Pilkings' disruption of the ritual indicates his ignorance of Yoruba cosmology and the sociological importance of communal responsibility. When the colonial masters proceed to remove authenticity from the indigenous communal practices of the Yoruba people and replace them with Western facades of the same practices, they intensify the conflict between the will of the individual and the authority of the community.

Fanon (1961) has postulated that colonialism breaks the natural society and replaces it with ethnically inapplicable standards. In the play, this disruption is shown in Elesin's confusion and the people's sorrow. In view of this, colonial authorities' failure to recognize Yoruba institutions erodes the legitimacy of the communal obligations and disorients cultural fabric.

A lot of interaction between the protagonist and the society is presented in *Death and the King's Horseman*; this makes it easier to analyse the role of individual and total personality in the Yoruba culture. By depicting the tragedy of Elesin and the tragedy of Olunde, the author explains the sociological relevance of the individual's actions to meet societal expectations. The play is very insistent on the vulnerability of the communal systems predicated on the member participants' compliance, as well as the strength of the communal values that are under-aught by pressures from outside the collective.

Analysing these themes with the help of a structural-functional approach, collective morality, and generational conflict, *Death and the King's Horseman* emphasises the role of communal accountability as a vital factor in maintaining social integrity and cultural legacy. The disruption created by colonialism is nicely tied with the sociological conflict between external forces and the native systems, providing a critical view of the freedom and responsibility dilemma.

4.8. Colonialism and the Marginalization of Indigenous Gender Roles

The cultural set-up of the play makes a spirited representation of gender and power relations slightly cloudy. Thus, most of the colonial systems brought to indigenous societies were negative and included discriminating against women through promoting patriarchal structures of the society. This is evident when Pilkings dismissed Iyaloja's traditional and folkloric authority as the community's spiritual and political matriarch.

According to Fanon (1961), colonialism derails Indigenous people from their normal way of life through culture incorporation techniques that include disruption of the social set-up, including gender relations (Fanon, 1961). In this play, this disruption is best observed in systematically erasing women's roles from communal responsibilities. In this perspective, the appropriation by Iyaloja of the confrontation with Pilkings demonstrates her rejection of this marginalisation; that is, the rejection of colonial pretensions and the refusal to accept that the Yoruba tradition is being undermined.

However, colonialism presents an influential force in the portrayal of women who are viable, strong-willed characters that equally fight forced structures of authority in the play. Iyaloja's role in the Yoruba community is more or less unchangeable and defies the colonisation of African women. Primarily, she opposes both Elesin, who 'follows' the

Yoruba cultural traditions and Pilkings, who does not understand these traditions at all, proving the resilience of Yoruba women in maintaining their identity.

The power of Yoruba women to survive ordeal is also epitomised in their positions as power-bargainers. An important aspect embodied by Iyaloja is the degree of compassion put alongside the range and verdicts that demand compliance regarding Elesin. This dualism most emphasizes how power relations were constructed in Yoruba cosmology for women, as 'mothers', they were benevolent, all-loving figures, yet as 'police', they were just as ready to punish youthful 'delinquency'.

Soyinka in the play does not overemphasise the subjugation of women and powerlessness in Yoruba cosmology but emphasises the indispensability of women in holding society and power together. Hence, by such a character as Iyaloja, the play shows the social-religious power of women against the imposed image of the male domination system in both indigenous Yoruba and colonial British society.

It is sociological that women broke the power and tradition in this play, yet they remained as the keepers of culture and spirituality. Even after suffering from colonisation interferences, the role and strength of Yoruba women persist in the essence of the communal identity and social balance of the society. Through these themes, the play gives a scathing portrayal of the impacts of colonialism and the ability to recognise the indomitable spirit of Indigenous male chivalry.

4.9. The Impact of Cultural Collision on Identity

This paper examines how the play portrays the confrontation of the African Yoruba culture with the British colonial culture to bring about a critical understanding of the effects on identity. It displaces the presumably reciprocal interaction between the chthonic and the supra-chthonic realities of Yoruba cosmology, thereby upsetting the social order which orders society. The struggle between the two cultural systems is in Olunde, who is Elesin's son. Olunde, who has been educated in England, knows the Western style of education and thinking processes, but he does not forget Yoruba culture. The latter means that the main character restores native cultural traditions in response to the oppressive influence of colonial mentality that intruded upon his father's ritual practice. When he shouts, "I have seen the ways of your people. I return to mine" (Soyinka, 1975, p. 79), It is as if Olunde is confirming the resistance of indigenous identity in the face of imperialism.

There is also a clear indication that for the Yoruba community, any shift from the ritual is not just a break from a tradition but a violation of their people's unity. It is a group action that stabilizes agreement, a practice that asserts such truth and belief. The colonial authorities relegated its significance to heightening the community's feelings of alienation and displacement.

Fanon (1961) notes that Europeans want to abolish aboriginal cultures and impose total cultural imperialism on subject populations. This erasure is represented in the play by Pilkings, who is oblivious to Yoruba spiritualism as nothing more than barbaric. This epistemological bifurcation specifically directs attention to the fight for culture, from a social perspective, to preserve its freedom. Finally, therefore, the play shows how acculturation is as much a factor of decay as it is a source of strength. Whereas the disruption of tradition contests communal identity, the desire of characters like Olunde asserts the possibility of a strong cultural heritage contributing to the formation and preservation of identity.

5. Discussion of Findings

Death and the King's Horseman is an exemplar text that proves suicide in the ritual sense is the basic tool through which order in both the universe and society among Yoruba people can be maintained. This proves emphatically that ritual, far from being just another cultural practice, is actually that very thing which integrates society; it is an act of Durkheimian proportions reinforcing collective conscience. As Iyaloja poignantly puts it, "The world was never meant to be left empty at its hour of need" (Soyinka, 1975:33). This paper places Elesin within a Parsonian function- a pivotal element in any social structure whose non-performance would lead to disastrous consequences for the system. A market scene full of Turnerian *communitas* immediately falls into *anomie* and general despair once this particular ritual has been aborted; this fact alone suffices to prove that stability in this particular society is tied up with performance concerning its sacred duties. A major finding of this research concerns the tragic interplay between individual desire and communal obligation, as it manifests within the arc of Elesin's tragedy. The moment he takes on his duty with "I have a great destination to reach" (p. 12) is quickly followed by crushing personal longing which then produces "The weight of longing crushes me" (p. 56). This tension makes palpable just how vulnerable those social systems are that depend on individual volition for fulfilling critically important collective roles. It will be concluded here that Elesin's

failure represents a betrayal severing his spiritual contract with his people; this point is driven home by Iyaloja's heartbreaking indictment: "You have betrayed us. You let in the strangler of hope" (p. 63). In stark contrast does Olunde's calculated self-sacrifice stand as the ultimate affirmation of communal values over self, desperate to restore cosmic order broken by his father. In addition, this analysis reinforces women's primary position as guardians of such cosmological order. Iyaloja is not merely a supporting cast but rather represents both moral and spiritual center for her community. Her power comes from being positioned between worlds (Beier, 1958), hence challenging colonial and simplistic patriarchal interpretations. The findings further reveal that her confrontation with Pilkings is indeed an indigenous female authority directly clashing with colonial cultural hegemony illustrating how colonialism attempted to marginalize strong indigenous gender roles (Atteh n.d.). The most important thing to be discovered here is the terrible effect of colonial epistemic violence. Pilkings' intervention, which is based on his calling the ritual a "barbaric custom" (p. 42) and his claim of colonial "jurisdiction" (p. 42), is shown to be a very deep act of cultural hegemony (Gramsci, 1971). This study finds that the colonial disruption is not an incidental conflict but rather a core component of the tragedy intensifying internal weaknesses and changing a possible personal failure into an unavoidable cultural catastrophe. The play then becomes a never-ending sociological proof: that the imposition of an outside view and disruption at such key rituals does not bring development but instead pulls apart all parts of identity, social unity, and cosmic balance.

6. Conclusion

Death and the King's Horseman remain a deeply sociological and cosmological work regarding the necessity of ritual in human society. The present study establishes that the prescribed suicide is much more than a mere tradition; it is indeed the very primary mechanism which maintains the most delicate balance between individual, community, and cosmos within the parameters of Yoruba worldview. Elesin's tragic failure compounded by Pilkings' colonial intervention shall demonstrate with devastating clarity how disruption in such an essential ritual does not lead only to social disarray but results in a metaphysical crisis - one that shatters collective conscience and plunges a community into anomie.

The play strongly asserts that cultural identity is formed and maintained through the accurate performance of communal responsibilities. Characters such as Iyaloja, and Olunde's final act of defiance, provide strong resistance against cultural imperialism - showing indigenous knowledge systems as strong and valid even when confronted with hegemonic imposition. Therefore, Soyinka's work went beyond its historical period to become an everlasting warning against the destructive consequences resulting from epistemological arrogance and violently interrupting cultural practices in a society. It insists on a society's entitlement to its own cosmological logic by claiming that real social order and individual significance do not lie in detached self-interest but rather in the sacred life-sustaining fabric of communal duty articulated through ritual observance.

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