
YORUBA CULTURE INFLUENCE INTO CONTEMPORARY STAGE THROUGH WOLE SOYINKA'S *THE SWAMP DWELLERS*

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ABSTRACT

This paper aims to observe the full development of literature on the African continent through special attention to a world-leading literary scholar from Africa, Wole Soyinka with his masterpiece drama the Swamp Dwellers. This paper also explore the history of the greatness of Wole Soyinka who continually nurtured Yoruba cultural traditions through her works. More interestingly, the description of Yoruba culture is not only seen in his works, but also has colored the life of the author himself. Although his mind and personality were influenced by the outside world when he continued his studies in the United Kingdom, his love and love for local cultural traditions, especially Yoruba culture, remained something to be prioritized. The method used is descriptive qualitative by using content analysis approach . The result of the research shown that the Yoruba culture with contemporary stage reflected into swamp dweller drama and had been influenced others cultural over the whole of Africa till now.

Keywords: Yoruba, Wole Soyinka, Swamp Dwellers

ABSTRAK

Tulisan ini bertujuan untuk mengamati secara utuh perkembangan sastra di benua Afrika melalui perhatian khusus kepada seorang sarjana sastra terkemuka dunia yang berasal dari Afrika yaitu Wole Soyinka dengan drama terkenalnya the Swamp Dwellers. Tulisan ini juga akan menelusuri sejarah kehebatan Wole Soyinka yang secara terus menerus menyuburkan tradisi budaya Yoruba melalui karya-karyanya. Lebih menarik lagi penjabaran budaya Yoruba tidak hanya terlihat pada karya-karyanya, namun juga telah mewarnai kehidupan pengarang itu sendiri. Walaupun pikiran dan pribadinya telah dipengaruhi oleh dunia luar sewaktu beliau melanjutkan studinya di United Kingdom, namun cinta dan rasa kasihnya kepada tradisi budaya setempat terutama budaya Yoruba tetap menjadi sesuatu yang harus diutamakan. Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif melalui pendekatan content analisis. Hasil penelitian memperlihatkan bahwa budaya Yoruba dengan latar kontemporer tergambarkan melalui drama Swamp Dweller yang ditulis oleh Wole Soyinka dan juga telah mempengaruhi budaya lainnya di Afrika hingga saat ini.

Kata kunci: Yoruba , Wole Soyinka, Swamp Dweller

INTRODUCTION

The name Wole Soyinka is so well known in the world of literature and humanitarianism not only in the African continent but also throughout the world of literature. Soyinka was a Nobel Prize winner in Literature in 1986. As a great-spirited writer, it is not surprising that he is also known as a prolific art fighter, essayist, critic who is very free, translator, dramatic, poet and African author who speaks out against social problems and politics especially in Nigeria. His personal attitude and position make him known as an innovative African author. This proves that Soyinka is dramatically famous and great especially in producing many dramas that dare to combine singing, dancing and ritual. Its volume voiced this view which was one of the reasons why Soyinka was later imprisoned for twenty-two months as a political prisoner during a war between Nigeria and Biafra.

Born 67 years ago precisely on July 13, 1934 in Abeokuta, in Western Nigeria, the name Soyinka was so close to the academic world. Soyinka started school in Abeokuta and then continued his studies at Government College near Ibadan, which is approximately 48 Km from Abeokuta, where the school is a famous secondary school throughout Nigeria. After that, he worked for 18 months at Government Medical Stores in Lagos. His Academic World began in September 1952, when he enrolled as a student at the University Collge of Ibadan at the age of 18. At this University Soyinka also met Chinua Achebe and Christopher Okigbo and a few years later the University also received applications for John Pepper Clark, Michael Echeruo and Nkem Nwanko.

Soyinka then continued his studies at the School of English at Leeds University and succeeded in obtaining a bachelor's degree with cum laude in English literature in 1957. Subsequently he served as a teaching staff at the University College in Ibadan and became chairman of the drama department at Ibadan University in 1967. He was also a teaching staff at Lagos University and Ife University. While studying at Leeds University, Soyinka's career skyrocketed as a dramatic, drama and theater activist. At that time the city of Leeds was so active in doing theater activities at the University besides also offering classical and modern drama productions. One of United Kingdom's George Wilson Knight was imaginative and also a critic of controversial drama helped to give moral support to Soyinka to produce plays which tended to emphasize underlying dramatic ritual structure of symbolism.

This is where Wole Soyinka's interest began to stage the meaning of tragedy for the Yoruba in terms of Dramatic Symbolism and the Poetry of Action (Moore 1971; 6). And that interest continued to get support from Wilson Knight. While studying, Soyinka did not forge himself to become a stage playwright, but trained himself as an

assassin of playgoes. Three years at Leeds, Soyinka has been the author of satire poems including "The Other Immigrant" which was broadcast in *Black Orpheus* in May 1959. In the summer of 1957, Soyinka left Leeds University after obtaining a diploma and began teaching as a London teacher. While in London, Soyinka had succeeded in producing two dramas namely "The Swamp Dwellers" and "The Lion and The Jewel". This is where he met Geoffrey Axworthy, one of the English language instructors at Ibadan University, who at that time needed several plays to be released at the New Arts Theater. Soyinka then offered the two dramas for production at Ibadan University.

In the fall of 1958, he began his career at the Royal Court Theater in London as a script-reader, which also gave him the opportunity to take care of the director and staging fields. During this period too, between 1956 and 1960, the field of drama featured early and famous dramas such as the works of John Osborne, Arnold Wesker, John Arden, Ann Jellicoe, Samuel Beckett and famous drama players such as Kenneth Haigh, Alan Bates, Joan Plowright, Mary Ure and Frank Finlay. Soyinka took the best opportunity by accompanying this famous dramatic group and gave him the opportunity to make a performance. One of the entertainment performances that was successfully carried out was "The Invention And Other Tales" on November 1, 1960 and Soyinka also read his famous poem "Telephone Conversation" which is considered to be a famous satire poem that was once produced among a new generation of West African poets. On the other hand Anthony Graham White (1974:7) in his works . "*The Drama of Black Africa*" stresses that the drama of black africa is not a history of African drama, but a survey of the main dramatic types, the scope of each and the common themes of their development, thus indicating briefly what may be the directions in which African drama is moving.

Wastberg, (1968: 17) mentioned that wole soyinka himself is outside categories, he is multidimensional dan difficult to summarize. He has a vibrant imagination, he has also shown democratic spirit in many social and political campaigns. He has a vision of a dignified harmonious past the traditional Yoruba village where people had a knowledge and understanding lost to the contemporary world but he has also resisted the facile fascination of the past that may inhibit a writer rather than release his creativity. On the other hand, Edgar Wright (1973: 21) mentioned that modern african writing is largely a post war phenomenon in which literary growth has been associated with political, racial and cultural movement.

Based on the explanation above, the researchers are interested in studying

Yoruba culture influence into contemporary stage through Wole soyinka's drama *The Swamp Dwellers*, whereas the previous research focussed for myth, absurdity and literary elements attached to the drama.

LITERATURE REVIEW

Haris Abdul Wahab Noureiddin (2011: 251-275) in his article *The Absurd in Wole Soyinka's The Swamp Dwellers and The Road* shown that Soyinka's drama can be labeled 'Absurd' yet not in the exact nightmarish form of the Euro-American tradition. Socially and politically, Soyinka foregrounds the absurdity of post-colonial Africa, but the dramatic form he adopts is not totally 'anti-theatre'. Influenced by the Western literary modes which he studied and taught, Soyinka adopts some of the elements of the 'theatre of the Absurd' as defined by Martin The Absurd in Wole Soyinka's *The Swamp Dwellers and The Road* 269 Esslin and as practiced by Samuel Beckett, among others. In terms of matter, Soyinka plays are rampant with the motif of suspense, waiting and anticipation of the unknown. In terms of manner, this motif is enacted, with varying degrees of intensity between his plays, through the allegorical stage setting, the plotless fragmented action, and the symbolic and satirical presentation of content and characters.

Muhammad Mushfiqur Rahman (2014: 1-4) in the article of *Instances of powerful family bond in Soyinka's The Swamp Dwellers* stated that Wole Soyinka mostly rely on ritual and traditional sources for composing the play but this does not make his play traditional, rather this trend of writing play goes beyond the border, and gets universal recognition in perspective of humanity. The playwright uses the raw materials of myths, and certain formal properties to furnish the play producing something new and sometimes wholly unexpected. Although the play sometimes exposes banal elements of human affairs, it gradually unravels the dramatist's inner side and the universal complexities humans face across the globe. The banal elements which have stitched the play ultimately portray love for trends and tradition; love for stability of human beings; and love of family, the extended family. The dialogues exchanged in the play demonstrate strong family bond and love yearned by the chief characters.

To support this paper, the researchers included several cultural theories developed by experts as revealed by Levi-Strauss (1971: 12) views culture as a shared symbolic system and is a creation of creation (creation of mind) cumulatively. He tried to find in structuring the cultural field (in mythology, art, kinship, and language) principles of mind that produces that culture. It also defined by Ward

Goodenough (1971: 23) stated that culture is seen as a system of knowledge. The culture of a society consists of everything that must be known or someone trusts him so he can behave in an acceptable way members of the community. Culture is not a material phenomenon: he does not stand on things, humans, behavior or emotions.

RESEARCH METHOD

The method used is descriptive qualitative. According to Nana Syaodih Sukmadinata (2005: 73), descriptive research is intended to describe and describe existing phenomena, both natural and engineering humans, who pay more attention to characteristics, quality, linkages between activities. In addition, Sugiono (2012: 9) also suggested research qualitative as a research method based on philosophy postpositivism, used to examine the condition of natural objects. To support the method used, the researcher took content analysis approach. According to Holsti (1969: 28), content analysis is a technique of making conclusions by identifying objective message characteristics objectively and systematic. Meanwhile Klaus Krippendorff (1980: 1-2) defines content analysis as a research technique in making conclusions from the context data. He also mentioned that the historical root of Content Analysis starts from studies theology in the church in the late 1600s. This method was first used to assess the material print that was well documented in Sweden in the 18th century. Based on two definitions above, there are two functions of content analysis, namely: providing systematic and can be tested about the contents of manifest and latent a narrative discourse, and produce valid conclusions about the narrative context based on the descriptive content.

The research procedure carried out was to use primary data in the drama scripts written by Wole Soyinka. While secondary data in the form of several scientific articles related to the *Swamp Dwellers* drama. The findings of the two data were then processed and analyzed through an analytical content approach making it easier for researchers to analyze drama performances through the appearance of the characters.

FINDING

Wole Soyinka's drama world continues to grow to her homeland, when the two plays are successfully performed, namely *The Swamp Dwellers* and *The Lion and The Jewel*, directed by Ken Post and Axworthy on the 20th to the 21st of February 1959. The presentation of two plays has completed one brilliant production and new inspiration for Nigerian residents who later argued that scholars like Soyinka should be brought home immediately to Nigeria so that their brilliant ideas could be replicated by African society. Soyinka's return to Nigeria was truly right because at the same time The Rockefeller Foundation had awarded for his dedication in the field of drama. He has also been involved in the field of traditional African drama research and gave him the opportunity to explore the territory of Nigeria, conduct studies on

religious celebrations and other traditional activities that can be applied in drama performances.

The world of literature has named Soyinka at the age of 23 when the drama *The Swamp Dwellers* was staged at the London Student Movement House in September 1958. As a result he was awarded the most talented dramatic in the world of English Speaking. In the period 1960-1967, Soyinka not only succeeded in making and directing seven of his own dramas, but also helped to perform plays made by other black peers such as Barry Reckord, Sarif Easmor and J.P. Clark.

The activity in the field of drama continues to stimulate its interest in forming two theater associations which produce novels and anthologies of short stories and poems, contributing dozens of articles in the form of articles and reviews. Meanwhile the title controversial writer attached to himself caused Soyinka to have been detained by the Nigerian military government between August 1967 and his release in October 1969. His experience while imprisoned also influenced the way he worked, including he was a writer who talked about his experience in detail, but his attitude and its stance is more directed at uniting and cultivating talent to provide benefits to society by instilling a sense of silence and solitude. Both of these concepts are the reason why scholars who study their works have a time to fail to write or interpret their works because they fail to understand the two concepts. This failure becomes even more real because almost all of his artworks expect certain events and life experiences.

FINDING AND DISCUSSION

Soyinka's triumph begins with Yoruba culture, often when the results of his work are examined, critics will formulate that Yoruba culture is Wole Soyinka and Wole Soyinka is Yoruba culture. The root roots of Yoruba culture and Soyinka's self-history are relationships that are reciprocal, even inseparable. This cultural digestion is not only cultivated in him but in every aspect of his artwork. Soyinka is from the African community who tells and perpetuates the Yoruba language (Mooree 1971, 4).

Born from the tribe of Ijegba, where his father came from the tribe of Ijebu and his mother from the tribe of Egbas who also lived around Abeokuta who was famous for his title under the rock. In fact, he began himself as Yoruba, even though he had connected himself and his mind with the outside world, both of these experiences were included in his work. Apart from being born in the Yoruba atmosphere, he has also become an expert on the culture of his people. Therefore, it is not surprising that most of the results of his creativity are absorbed and injected with cultural influences in addition to applying the atmosphere of his hometown.

For example in the novel *The Interpreters*, he injected two main influences namely god of iron and the environment around the small town of Abeokuta which became the main element in this novel. To him, Abeokuta still has been marked by traditional aspects and his dramatic site is a continual reminder of his federal pre-colonial origin for the Egbas, who gathered their strength here in the early century and with the terrible problems by Amazon armies of Dahomey. One of the images present in his writings is a description of physical and spiritual strength about his hometown and where he was born.

As a drama activist, essayist, critic and literary scholar, Soyinka has a distinctive style that is built with several examples of works of art that have a place in the community, among others, it can be seen from the themes which are concluded to be one to a fundamental conflict between two protagonists: Man and Destiny (Katamba 1975, 63). In short, social questions are reflected in poetry, drama, short stories and essays. He also does not involve himself carelessly in ideology, but loves freedom maximum.

As a critic and observer of politics, he did not believe in dictatorial government, as an art person, Soyinka emphasized the art offerings in drama and argued for artist and the man are one, and as a humanitarian fighter he emphasized man on earth where he saw man is dressed for the moon in African dress and the tropical forest, but it represents the whole race (Jones 1973, 11).

These principles are reflected in his art, including the poems "Idanre and Other Poem", "Poems from Prison", "A shuttle in the Crypt", and "Ogun Abibiman". Manakala in two novels namely "The Interpreters (1965) and" Season of Anomy "(1973), also in anthology short stories such as" Madame Etienne's Establishment "and" A Tale of Two Cities "and in autobiography works such as" The Years of Childhood (1981) and "The Man Died: Prison Notes (1972) and his personal views in the form of essays and memoirs such as" Myth, Literature and the African World "and" Isara: A Voyage Around Essay ". The view of humanity, death and destiny was the main ingredient in most of his plays such as "A Dance of the Forest (1963)," The Swamp Dwellers "(1959)," The Lion and the Jewel "(1963)," The Strong Breed "(1964), "The Trials of Brother Jero" (1964), "The Road" (1965), "Kongi's Harvest" (1967), "Madmen and Specialists" (1971), "Jero's Metamorphosis" (1973) and "Death and the Kings Horseman "(1976).

Looking at the development of Soyinka's writing, it is ensured that his works are more directed at earning drama. The possibility of this tendency caused by drama in the sense of Nigerian society means elegant imitation where the process of imitating character actions is very meaningful and gives a positive impression to the audience. The drama in Nigeria is the same as in Egypt with Osiris and in Greece which began with The Oedipus. Dramatic drama in Nigeria is more influenced by religious

traditions, magical ceremonies and people's celebrations. The origin begins with the tradition of egungun and oru in the Yoruba community, egwugwu and mmo among the Ibo and owu communities and oru in the Ijaw community. But the development of the latest drama can be shared with several types, namely traditional drama, popular and literature. These three types of drama are interrelated.

What is the understanding of the Yoruba cultural tradition among Nigerian people? Yoruba is one of the most amazing groups of Africans. Their culture is not only rich in the local context but has also been influenced by the outside world. The Yoruba culture has spread around Brazil and much of South America, the Caribbean Islands and in Sierra Leone since centuries ago. However, this origin and culture originated in West Nigeria. G.J. Afolabi Ojo gave his view that ... "The area where the Western provinces of Western Nigeria (Oyo, Ibadan, Abeokuta, Ijebu, Ondo, Lagos, Olorin Division of Ilorin Province and Kabba Division of Kabba Province (1996 , 20) And in Abeokuta, Soyinka was born in an area that was still intact and superior with 90 percent still speaking Yoruba.

The life of the Yoruba tradition is dominated by religion, not surprisingly Yoruba is surrounded by God, the spirit and worship of thick ancestors. This idiomatic expression explains that Yoruba explained themselves as the 401 gods whom Soyinka referred to as Irunmale. In this case, olodumare or Olorun is the Supreme God who functions as a creator, king, very powerful, wise, omniscient, judge and holy. Soyinka presents this god in two of his works, *The Intepreters* and *A dance of the Forest*. To Soyinka, God who is his favorite is Ogun, which is God who nurtures and fosters affection, safety and protection for infants and children. In fact, Ogun also emits human life that comes from the power and sanctity that exists in unborn children. Between the names of other Gods such as Esu (King who tore down), Sango (God of light or lightning), Sopona, Erinle and Esumare.

Yoruba culture is also very rich in celebrations, from something as concise as worship ceremonies celebrated with the family, such as birth, marriage, death ceremonies to the annual celebrations held on a large scale such as the ceremony to raise Obas (king). In a brief review, *A year of Sacred Festival in One Yoruba Town* (1970, 4), Ulli Beir explained that there were eleven major celebrations that were welcomed at a party by a city community of only 6,000 inhabitants. Livestock and agriculture are the main sources of livelihood, other economic activities lead to hunting, fishing, weaving and trading. The Yoruba community also has a kingdom with the title Oba (leader). Oba is a king who is celebrated in a celebration held by a union between politics and religion. Spiritual power Oba is called Kongi's Harvest. Although this Oba was not chosen as king, however, the spiritual power of the Oba remained influential and functioning and gained a place in society.

This background is what colored Soyinka's life. Although basically, he got an education at a foreign university level, was Christian, instead his education and body were more Christian-European, but the roots of Yoruba culture were still faithfully embedded in him. That is precisely why one of the plays of *The Swamp Dwellers* was produced by taking issues and human values which were almost entirely colored by the life and face of the Yoruba community. Traditional background takes place and becomes one of the main keys in every creative work. Soyinka has also stated that he no longer practices the Christian teachings, even though the influence of this religion is still visible in his works.

Through the drama of *The Swamp Dwellers*, which was produced in 1958 and staged in 1959 in London, he raised several important issues about a village that was facing the challenges of material development which then affected and threatened the ways and ways of life and community beliefs represented by the Alu family and Makuri. Human life which is only focused on the Alu family has described various kinds of life in the village community.

As a short drama, *The Swamp Dwellers* includes a variety of themes. A village / village which is used as the background of this drama shows that this village is being poisoned with modern features. Soyinka began with the issue of marriage, which at first seemed rather easy, between Makuri and Alu, which clearly showed a manifestation of the difference between husband and wife. The husband looks so powerful and the wife gets along well. As proof, we examine the words Alu (Soyinka 1965, 192).

Alu: "Where the rivers meet, there the marriage must begin, and the river bed itself is the perfect bridal bed."

Soyinka uses this pair to present the audience with a dominant form of pressure and may also destroy or overcome the will of individuals and society. Could this pressure be in the form of tradition, politics or religion? Or everything is used to allow an excessive sense of greed for profit. Unfortunately, Soyinka does not provide detailed answers. Regardless, the public must get along that power is the guardian of their lives.

Martin Banham and Clive Wake (1976: 23) in their books *"African Theatre Today"* assumed that the roots of African theatre are ancient and complex and lie in areas of community festival, seasonal rhythm, and religious ritual, as well as in the work of popular entertainers and storytellers. On the otherwise G.D. Killam (1973: 45) expressed that African literature has now achieved recognition as a subject of serious study in many universities of the world. When the first writing from Africa

burst upon a world that was unprepared for such a phenomenon, reactions were many and varied.

This drama offering is also said to be one of the more dramatic drama offerings compared to *A Dance of the Forest*. In each of his offerings, Soyinka will exploit to the maximum the composition of dramatic values. However the plot of *The Swamp Dwellers* drama is rather boring because of the role of Drummer and the little procession that accompanies Kadiye has disturbed the dialogue between Alu and Kadiye. This drama is motivated by the atmosphere of gloomy and grim but is full of symbolic meanings about the theme of a village's decline.

One interesting comment that can be taken is the state of the peasant community whose life is so opaque and dark, more impressed when the roles are displayed at dusk in a remote cottage in the river area called the Niger Delta. The scene began when a dispute broke out between an elderly husband and wife, 60-year-old Makuri and his wife Alu, where they waited eagerly and worriedly returning their son Igwezu who had come out to see their fields hit by the flood. In an atmosphere of darkness and full of waiting, they have been visited by guests who give advice such as drought and flood, dearth and plenty and finally impatience and humility.

The first person to enter their house was Blind Beggar who had walked far from the north by crossing a long river where his fields were attacked by grasshoppers. Blind Beggar had met the Makuri family who had also been overwritten because the river water had overflowed and damaged their fields. However, there are still fertile fields but have not yet been cultivated, because the land is sacred to "The Serpent of the Swamps" and no one can cultivate the land that is considered sacred.

The second guest to visit is Kadiye, a priest or Chief Priest. His arrival was aimed at cutting and shaving hair because Igwezu and Makuri had long been running a barber shop in Paya Village. Kadiye has determined that villagers need to give a portion of their proceeds to him every year so that The Serpent will bless their lives and continue to prosper their crops in the years to come. Soyinka deliberately described Kadiye's image as a fat person, because it was in a cynical tone Igwezu asked "Why are you so fat, Kadiye (P. 195).

Finally, the third guest who came was Makuri and Alu's children, Igwezu, who came to feel angry at Kadiye. Igwezu assumed that Kadiye had deceived him because Kadiye suggested to Igwezu to move to a city that promised a variety of modernity and life pleasures. The essence of Igwezu does not get what Kadiye said. Eventually an incident occurred when the twin sister Awuchike seized his wife named Desala and robbed all of his property, causing him to return to the village of Paya to work on the land of Paya which became his last hope to start a new life again. But once again Kadiye destroyed his last hope, when Kadiye was sleeping on a chair suddenly

Igwezu took the razor and threatened him. We see the expression of anger and anger at Igwezu to Kadiye who tried to be divorced by Beggar below:

Igwezu : You lie upon the land, Kadiye and choke it in the folds of a serpent

Makuri : Son listen to me.....

Igwezu : If I slew the fatted calf, Kadiye, do you think the land might breathe again? If I slew all the cattle in the land and sacrificed every measure of goodness, would it make any difference to our fates?

Kadiye : (in cooking voice) Makuri , speak to your son.....

Beggar: Master....Master.....

(Igwezu suddenly shaves off the final smear of lather with a rapid stroke which makes the Kadiye flinch. Releases him and throws the razor on the table. Kadiye scrambles up at once, tearing the cloth from the neck, makes for the door)

Kadiye :(painting) You shall pay for this.....I swear I shall make you pay for this...

Do you think that you can make an ass of the Kadiye?..... Do you think that your sacrilege into my ears with impunity?

The drama ends when Igwezu angrily rushes out of the city even though the land he left behind is still covered in dark and flooded with water. The possibility of his departure this time to take a death or at least try to achieve the desired desire is to enjoy the meaning of progress and wealth. This departure made the village of Paya continue to be shrouded in silence because there were no more young people who would become heirs and substitutes for the older generation. Therefore Igwezu overflows his heart with greed, he said:

Igwezu: Only the children and the old stay here, bondsman. Only the innocent and dotards

Symbolically the words expressed illustrate the loss of the spirit of trust among the younger generation to the life of tradition, the system of life views and the nobility of the manners of the villagers. It is also possible that Soyinka built these words as a warning to the Yoruba community about the changes in weather that have taken place in their lives. These words were recited when Alu and Makuri had left the stage just to stay Beggar in an atmosphere of silence and illuminated by the increasingly gloomy light. See the conversation quote below:

Beggar : I shall be here to give account

That was the end of the drama *The Swamp Dwellers*, where Soyinka had offered an ignorant and destroyed village community. Destroyed which can be interpreted by Soyinka's philosophy and grip, namely silence and solitude. This destruction was also caused by the young group represented by Igwezu and his twin brother Awuchike who could not accept the essence of poverty and life that was gloomy, there was no belief in God and were influenced by city life that promised luxury compared to simplicity. Soyinka tried to present Kadiye who only pretended to use religion for self-interest and pleasure by troubling villagers who respected him as God's representative. Alu and Makuri, who represent the old group, give birth to a feeling of sadness, crying for losing a child and throwing out anger and anger at themselves. Once again Soyinka shows the collapse of educational values and the failure of the role of parents who only get along with the will of fate. But on the Beggar side, he kept silent. The dignity and honesty that is embedded in him has distinguished himself from other characters. When compared with Igwezu who ran away from the village because he found the abandoned land would not produce anything. Likewise with Kadiye's greedy attitude and ignorance, he was satisfied to be able to sacrifice the villagers. Beggar believes that his love will pay off. Knowing he was blind and destitute he used his heart's eyes that the land of land would bring results, while Igwezu, Alu and Makuri only witnessed bitterness and failure.

The Swamp Dwellers also look for something that is death, even though the phenomenon and atmosphere is so gloomy and rich in prejudice. That is precisely, in one way out, the Beggar character was deliberately left symbolically alone on stage with tasbih in the hand, while the audience understood that Alu and Makuri were the older generation who failed in life. Likewise with Igwezu who sees the city as a way out to get pleasure, while Awuchike even though its name is called but the public can determine that the modern process is only based on lust, money, women paralyzes the pattern of human life. Even worse, Kadiye's character has sacrificed his own duties with the aim of safeguarding the interests and agenda of his life. But a speck of hope and change in the Paya village should be represented by Beggar (blind beggar). Even though he has a visual impairment, his self and personality are nurtured by a strong bond of spiritual and religious values. In fact, Alu and Makuri houses are considered as a stopover to continue the challenges of the life to come.

Behavior and background characteristics in *The Swamp Dwellers*, can be categorized into three main groups, the first group affected which is represented by Awechike (Igwezu twin brothers) and Kadiye. The two groups who were deceived were represented by Makuri and his wife Alu and the three groups who became victims namely Igwezu and Desala (Igwezu's wife). These characteristics also

contributed to the influence of the author's philosophy and the fading spark of the values of Yoruba culture, for example through Alu and Makuri. They were so determined to regard Kadiye as the representative of God, getting along with the will of God who looked after the plants. Their role has shown a grip on the values of family life, the meaning of a marriage, the spirit of neighboring, respecting guests and fostering affection among fellow family members.

Through Kadiye's character, we discover how he will go to Duraga village to carry out circumcision ceremonies and hold thanksgiving (pg. 23), also through Kadiye's character, Soyinka shows how influential people are hypocritical and self-centered and use influence and religion for their own sake. Implicitly, Soyinka wants to convey the desire that the Yoruba people need to be aware of the ever-increasing challenges and their easily shaky attitude with luxury to be able to afford their self-esteem. Kadiye is a symbol of the collapse of the value of religious life. Igwezu had failed to work in the city and was desperate to work on land in the village. This character is also a symbol of the Yoruba youth with the influence and obstacles of the metropolis. More awesome is that Awuchike's character is a symbol of a soul that is dry and extinguished with pure life values. This character is a symbol of the young group whose Yorubanes soul is dead. Their souls are naturally injected and continue to be fertilized so that Yorubaan's spirit will continue to last. However, which is purer and more implied, Soyinka presents Beggar's character as a new ray of livelihood which also allows us about Soyinka's stand on Islam. In fact, Soyinka directly shows the appearance of the characters handling this drama with human experience that is embroidered with disappointment and frustration. From the research, it clear that the drama of swamp dwellers written by Wole Soyinka had been represented the originality of Yoruba culture, highlight the uniqueness of African culture as a whole and show that Yoruba culture has been a pioneer for the advancement of African culture in the development of world literature.

CONCLUSION

Through this research, it can be concluded that the Yoruba culture is clearly seen through the Swamp Dwellers drama show where the drama straightforwardly shows the interesting side of the Yoruba culture that is owned by the author. It is also increasingly clear that the culture in Africa has contributed to the development of drama in the world today.

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