

ABSTRACT

Postcolonial discourse has argued that the relationship between the colonizer and the colonized is not a mere binary opposition of two separate entities. Rather, the contention is that what lies between the metropolitan center and its subordinated periphery is a dynamic site called the “liminal space”, where the differences between the colonizer and the colonized are engaged in a dialogic interaction. Postcolonial study argues that this process affects the power dynamics between the two. For the marginalized, this process is potentially empowering for it presents a possible avenue for the postcolonial subject to modify the positions of dominance and subjectivity established by colonial discourse. By challenging the very structures of knowledge and analysis imposed by colonialism, and thus its authority, the postcolonial subject is working toward establishing new positions that are no longer confined to the hierarchies of colonial discourse. The experience and state of being that result from this process have been described by some postcolonial critics as a form of hybridity or hybrid construction that gives agency and legitimacy to the marginalized voice. This study aims to examine the idea of hybridity as it is manifested in the culture and literary mode in a selection of plays by Nigerian writer Wole Soyinka. These plays include *The Lion and the Jewel*, *The Road*, *Death and the King's Horseman* and *A Dance of the Forests*.