
Power Dynamics in Bole Butake's *Dance of the Vampires*: Dominance, Manipulation and Resistance in the Context of Political Identity

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Abstract: Discourse is often charged with nuances of symbolic power, evenly or asymmetrically distributed, shaping social relationships between groups or individuals. This sociolinguistic inquiry examines top-down and bottom-up power relations in *Dance of the Vampires*, a political play portraying a monarch who sacrifices his people in the quest for absolute power. The study transcends monolithic studies on language as power reproduction and vector of inequalities while integrating manipulation and resistance in power dynamics analysis, which are often overlooked. Dominance, manipulation, resistance and political identity variations in the examined play were analysed through the lens of Foucault's (1991, 1998) social theory of power and Van Dijk's (2008) socio-cognitive framework. The content analysis method was employed to analyse the selected power variables. The findings reveal that power asymmetry among characters in the scrutinized play is multifold. Dominance variations marking social asymmetries and authority in top-down relationships manifest through critiques, honorifics, humilifics, orders, royal proclamation, destitution, signature and seal, questioning, warning, threatening and conditioning. Manipulation is orchestrated by the monarch to control the thoughts of his subordinates, using devices such as corruption and gaslighting. Resistance to power hierarchy in bottom-up relationships is operational through contesting power, disapproving orders, and arresting and destituting the ruler. It emerges from the writer's political ideology that social contract, collectivism and egalitarianism should guide political rulers' governance. The study concludes that the discourse of power in contemporary writing reflects hierarchical and bottom-up models of power in institutional regimes and intergroup communication.

Keywords: dominance, politics, power dynamics, resistance, sociolinguistics

Introduction:

Purpose of the Study: Power dynamics studies abound in critical studies, sociolinguistics,

conversation analysis, the social psychology of language, applied linguistics, and communication. The studies account for the relationship between language and power, pondering over the power behind language, the language of power, and the power of language. Power dynamics refer to the ways in which power is distributed, exercised, and negotiated within social relationships and structures. They integrate manipulation, resistance, and identity. Power dynamics are manifested across domains such as politics, economy, education, culture, workplace, etc. Conceptually, power is ontologically physical and linguistic in nature. Eelen (2001, p. 224) defines power as “something people do to each other.” So, power is the way people reciprocally control themselves or assert authority. It is a behavioral process. It overcomes the objective physical force to become a behavioral social concern, that is, how people in positions of power subdue others in communication. Overall, power is a dynamic multifaceted force, a relational and social practice that expresses conflicts of interest and how individuals use them in interactional contexts. It is not something static and inherent to individuals but is a dynamic force that can shift from one form of power to another and is subject to resistance. The exploration of power dynamics in contemporary writing is the centrality of this paper. The current study explores power dynamics in Bole Butake’s *Dance of the Vampires*, analysing instances of domination, manipulation, resistance, and political identity generated by characters of unequal social scales in the discourse of politics. It demonstrates how language is used to reinforce or contest social hierarchies in bottom-up and top-down relationships. What is examined here is how the language of power reproduces social inequalities, challenges social orders, and influences political identities. Characters in Butake’s play use linguistic hierarchies that shape power relations, inequalities, and change constitutive of the rapport between power holders and the governed.

Statement of the Problem: Critical inquiries on language and power relationships mostly concentrate on power enactment, maintenance, and perpetuation in top-down power relations, neglecting manipulation and resistance in bottom-up relations wherein people through language challenge and resist social structures. *Dance of the Vampires* is a postmodern political play that highlights the manifestations of absolute power in an imaginary kingdom, shades of manipulation of conscience, and contest to the established order. The monarch Psaul Roi incarnates power in this kingdom and uses all means possible to ensure total control over his subjects. The language used between the monarch and his subordinates stands out as domination, manipulation, resistance, and identity formation within political and social hierarchies.

Research Questions: The above-mentioned problem led to the following research questions:

1. What are the variations of dominance in *Dance of the Vampires*?
2. What are the variations of the discourse of manipulation and resistance in the play?
3. How is political identity constructed and negotiated across the text?

Significance of the Study: This study is significant as it brings to light how influential and instrumental powers are enacted in a political play to regulate, negotiate, and contest power

in top-down and bottom-up relationships. Further, the findings of this research will permit the capture of the language of power and political identity in postmodern African literature. Lastly, this study contributes to scholarship on power dynamics as far as manipulation and resistance in power relations are constructed in discourse.

Signature and Seal: Signatures and seals are instrumental power symbols that give authority and authenticity to official documents. They are instruments of royal authority in *Dance of the Vampires* as excerpt 12 showcases.

Excerpt 12:

TOWN CRIER: (*Pulling it out from breast pocket*) *A copy, Your Most Royal Majesty. Duly certified by Your Royal Majesty's Chief of the Security Service.*

PSAUL ROI: (*Examines it closely and hands it back*) *This looks authentic. And... were you made Town Crier by royal proclamation under my sign and seal? (Dance of the Vampires, p.13)*

The noun phrases “my sign” and “seal” are power symbols that Psaul Roi duly uses to grant royal pardon, and appoint or destitute his collaborators. Signatures and Seals are institutional symbols that are used in different domains of life to decide people's fate. The king questions the legitimacy of Town Crier through the rhetorical question “And... were you made Town Crier by royal proclamation under my sign and seal?”, signaling his scepticism.

Questioning: Questioning is another subtle influential discourse tool used by Psaul Roi to control his subordinates as excerpt 13 demonstrates.

Excerpt 13:

PSAUL ROI: *What is it that you are wearing? Are you in the army?*

TOWN CRIER: *Chief Commander, Your Most Royal Majesty.*

PSAUL ROI: *Who made you Chief Commander?*

TOWN CRIER: *By Royal Proclamation No. 999/ 777/555/DOV/RME signed and sealed by Your Most Royal Majesty on April 6, 19...*

PSAUL ROI: *Do you have the proclamation?*

TOWN CRIER: (*Pulling it out from breast pocket*) *A copy, Your Most Royal Majesty. Duly certified by Your Royal Majesty's Chief of the Security Service.*

[...]

PSAUL ROI: *Why haven't I seen you before? I mean such an influential personality... Is that why you have not cared to come to me? (Dance of the Vampires, pp.12-14)*

Psaul Roi in the above dialogue probes Town Crier, the Chief Commander of Armed Forces and Chief of the Vampires Cult about the source of his authority. The monarch subtly insinuates the Chief Commander's proudness reproaching him for not having visited him: “Why haven't I seen you before? I mean such an influential personality... Is that why you

have not cared to come to me?”, Psaul Roi asked. Implicitly, the king is accusing the Chief Commander of defiance and disrespect a way to indicate that the monarch is the only person who has absolute power in the kingdom. The monarch is cynical if we consider that in extract 1 presented at the beginning of the analysis, Song, the Chief of Protocol announced the visit of the commander in chief in the palace who came for an urgent matter but was hushed by the monarch who questioned the urgency of the visit.

Warning: Warning is a verbal threat in discourse that carries power and implies trouble or danger looming if the individual talked to does not amend his attitude. Excerpt 14 is an instance of a warning from *Dance of the Vampires*.

Excerpt 14:

PSAUL ROI: *What time of day is it? I can hardly make morning from noon, day from night. All because of those vandals who won't let me sleep a wink.*

SONG: *No need to bite your tongue about them, Your Royal Majesty. The army...*

PSAUL ROI: *Watch your tongue, Mr Protocol. What impudence! Insinuating that My, Our Most Royal Majesty would bite my, our tongue! (Dance of the Vampires, p.6)*

Psaul Roi warns the Chief of Protocol to watch his tongue when he talks to the king: “Watch your tongue, Mr Protocol. What impudence! Insinuating that My, Our Most Royal Majesty would bite my, our tongue!” The monarch blames his subordinate for being impudent, rude, and not showing respect to him. The use of the imperative “Watch your tongue, Mr Protocol” by the monarch aims to maintain power over his chief of protocol.

Threatening: Threat is a powerful speech act that speakers use in communication to silence partners or make them revise their thoughts or behaviour. Excerpt 15 below is a glaring example.

Excerpt 15:

SONG: *Wait a little, Mr Albino. Your Most Royal Majesty, if he leaves now then we are finished. The soldiers are marauding in the land spitting fire and spreading death everywhere... looting and raping because they have not been rewarded. Most Royal Majesty and Commander in Chief, can you imagine what will happen when they turn their weapons against the palace and demand reward? Can you trust a dog that is hungry even if that dog has been your faithful companion for years. Think again, Your Most Royal Majesty and reconsider the proposal of Mr Albino. We cannot miss this occasion. I don't even know how Chambiay used to manage... (Dance of the Vampires, p.39)*

PSAUL ROI: *Don't pronounce that name in our royal presence or I will lose my mind.*

In the exchange above, Psaul Roi does not appreciate that Song, the new Chief Commander of the Armed Forces mentions the name of Chambiay, the former commander that the monarch has destitute. Psaul commanded: “Don't pronounce that name in our royal presence or I will lose my mind.” The monarch threatens to punish Song if he ever mentions

Chambiay in their conversation. Psaul Roi utterance uses the imperative mood, a marker of power and influence.

Conditioning: Conditioning somebody implies that we have power over the person and the person can be deprived of some advantages if he/she does not meet the conditions established. Albino cannot help Psaul Roi financially to clear the decomposing bodies infesting the land unless the monarch calls back the members of the community who went for asylum after the bloodied massacre conducted by the monarch on his people. Excerpt 16 depicts Albino's condition.

Excerpt 16:

ALBINO: *Your Majesty, we must bring the people back...coax them to return. But first we must clear the land of the already decomposing bodies. But only on condition.*

PSAUL ROI: *What is the condition?*

ALBINO: *Business. Albinia cannot do business with a king who has no subjects because it is they who provide labour and consume goods. So, your kingdom must be peopled again. (Dance of the Vampires, p.38)*

Psaul Roi needs money for soldiers to clear the bodies killed in the heavy massacre he ordered yet he is broke. Albino is an emissary from Albinia sent "to rescue the land." p.43 In a position of power, Albino sets conditions to help the monarch and subordinates it to the idea that the king, through a royal pardon, should call back the people of the land who went into exile. It is an absolute condition to fulfil to benefit the foreigner's assistance. Albino sententiously concludes: "So, your kingdom must be peopled again." From what emerges, Albino has power over Psaul Roi because he gets the finances that Psaul Roi desires.

To sum up, discussions on dominance demonstrate that there is a high use of influential and instrumental powers that establish inequality between characters in Bole's Butake's *Dance of the Vampires*. The discursive instruments employed are 'social practices' that maintain and perpetuate power cohering Fairclough's (2001 a) view that discourse is "a form of social practice" that shapes, reinforces, and transforms social structures and power relations.

Manipulation in *Dance of the Vampires*: Manipulation is a key concept in Van Dijk's discourse of power and influence. Van Dijk (2006, p.360) contends that manipulation is "the exercise of a form of illegitimate influence by means of discourse: manipulators make others believe or do things that are in the interest of the manipulator, and against the best interests of the manipulated." Thus, manipulation is a nuance of power dynamics standing as a cognitive process or tactic somebody uses to control people's thoughts, actions and emotions to comply with desired interests or modify the behaviour of the listener to the advantage of the manipulator. Manipulation in *Dance of the Vampires* proceeds through corruption and gaslighting.

Corruption: Corruption practices in power struggle take many forms. Some of them are highlighted in excerpt 17.

Excerpt 17:

SONG: *Envelopes, Your Most Royal Majesty.*

PSAUL ROI: *Ah! Song, my friend. My very good friend and daily companion; not envelopes but money. The whole palace is full of money. Take some, as many as you want.*

SONG: *One is good, Most Royal Majesty.*

PSAUL ROI: *No! Take some more, as many as you want. Hide what you have very carefully, where those other thieving vampires will not get at it.*

SONG: *I thank you, Most Royal Majesty. Shall I beg leave of you?*

PSAUL ROI: *No, my friend, you must keep me company. I will get another bottle of this wonderful stuff from the royal brewery and we shall drink ourselves to sleep. (Dance of the Vampires, p.20)*

PSAUL ROI: *You must start learning to savour power and royalty. If you agree with my plan, by this time tomorrow, there will be only two vamps in this kingdom, you and me. And all the wealth and resources shall belong to you and me.*

SONG: *All the money shall belong to us, just you and me?*

PSAUL ROI: *Just you and me; and I shall have absolute power. (As they smile at each other, gradual fade to black). (Dance of the Vampires, pp.20-21)*

In the above dialogue, Psaul Roi employs corruption means to manipulate Song, his chief counsellor, to obtain his favour for admission into the cult of vampires being an influential member of the group. The monarch illusions Song with money, drinks and flatteries to control his thoughts and comply him to the monarch's aspirations. He allows him to take as much money as he wishes; further, he promises him to get another bottle of sweet wine for them to drink and both will become the only two vampires in the kingdom and all resources shall belong to them. Psaul Roi cunningly buys the favours of his chief counsellor to belong to the spiritual sect he is not entitled to. Manipulation is a powerful instrument brewed people use to subdue naïve people.

Gaslighting: Gaslighting is a manipulative strategy used in discourse to assert authority. The process consists in distorting or denying the truth to make the other person doubt their perceptions. This includes denying abusive behaviour, blaming the other for the abuse or distorting the truth to devalue their credibility. A prototype of gaslighting is demonstrated in excerpt 18 that follows.

Excerpt 18:

PSAUL ROI: *People of this land! My dear mothers and fathers, daughters and sons, the joy in my heart as I stand before you is immeasurable. The joy in my heart is immeasurable because of... why? The joy in my heart is immeasurable because... because... because... (Beckons at Song who brings him file and he reads) because we have won an astounding victory over the forces of evil and subversion in the land. (Abandoning file) My dear people,*

we have been victims of a bad... evil, malevolent spell cast on all the land by a... a... band... a gang even of... of... a handful of very greedy people whose sole objective has been to enrich themselves and to eat like greedy little children until you, their mothers, have to rub their swollen stomachs with palm oil and make them sit by the fire so that they do not explode like an over-stretched drum. (Dance of the Vampires, p.27)

Psaul Roi has achieved his goal as far as persuading the vampire cult to sit in their midst is concerned. He has persuaded the pillars of the cult, namely Song, Chambiay, Centre, East, South, and North, to admit him into their cult no matter the consequences his misdeed will bring about. After his prowess, Psaul Roi became the chief of vampires fulfilling his desire for absolute power. In the above-mentioned dialogue, Psaul in his address expresses his joy of having defeated the cult of vampires: “an astounding victory over the forces of evil and subversion in the land.” The forces of evil mentioned here are the members of the vampire cult, a council in the village that balances the power of the monarch. Now that Psaul Roi has won their soul through corruption, he depicts them as forces of evil and accuses them of subversion. A spell was cast on the monarch’s kingdom after his admission into the vampire cult. Psaul Roi manipulates the community in his address accusing the members of the vampires’ cult of being responsible for the calamity befalling his people in a bitter tone: “My dear people, we have been victims of a bad... evil, malevolent spell cast on all the land by a... a... band... a gang even of... of... a handful of very greedy people whose sole objective has been to enrich themselves and to eat like greedy little children until you, their mothers, have to rub their swollen stomachs with palm oil and make them sit by the fire so that they do not explode like an over-stretched drum.” The monarch does not want to assume his irresponsibility but tries to manipulate the audience to adhere to the opinion that their misfortune comes from the vampires’ cult. The use of the gaslighting technique by the monarch aims to make community members doubt the morality of the council members.

Resistance in *Dance of the Vampires*: Power dynamics is not always one-way straight. Resistance is a counterpower in power relations aiming at contesting domination, challenging social structures, and transforming or changing them. Foucault buttresses that resistance is an inherent aspect of power relations and that power itself generates counterpower. He claims that resistance takes diverse forms, ranging from individual acts of defiance to collective movements aimed at challenging oppressive structures. He highlights the significance of “micro-resistances,” which encompass everyday acts of resistance occurring within the gaps and crevices of power. These acts may be as subtle as questioning norms, subverting expectations, or engaging in small acts of rebellion. Through these micro-resistances, individuals carve out spaces of autonomy and contest dominant power structures. Resistance in *Dance of the Vampires* is operational through discursive strategies such as contesting power, disapproving order, and destitution and arresting authority.

Contesting power: The quest for absolute power haunts Psaul Roi’s soul. In a conflictual power relationship with the vampires, Psaul Roi does not want to be dominated as excerpt 19 below demonstrates.

Excerpt 19:

EERIE VOICE: *The sounds will never cease! The dance will never stop! Power is in our hands. The land is in chains as the vampires dance the dance of the vampires. He that does not believe let him open his eyes and ears and watch a most spectacular spectacle- Dance of the Vampires!*

PSAUL ROI: *Power is in our hands? We who? Psaul Roi and who? Power is in our hands! Psaul Roi, you are a fool. You are king with only the semblance of power. Real power, absolute power is in the hands of the vampires. What to do? Psaul Roi, what to do to have absolute power? I want power! Psaul Roi wants absolute power. Absolute power even if I have to wrestle with the vampires. I want absolute power! Power!!! (An apologetic knock at the door. Psaul Roi swallows a mouthful and then impatiently) Who is it? Who is there? (Dance of the Vampires, pp.5-6)*

Psaul Roi is against sharing power with the vampires, the council in charge of balancing the monarch's ruling. Sharing powers with the Vampires will make the monarch a semblant king hence he must snatch the parcel of power they control for supreme power. The monarch's anxiety for centralized and tyrannical power compels him to fight the vampires to reign alone over the land: "I want power! Psaul Roi wants absolute power. Absolute power even if I have to wrestle with the vampires. I want absolute power! Power!!!", he emphasises.

Disapproving order: Disapproving the monarch's order is daring, it is a courageous challenge to the king's authority as excerpt 20 below shows.

Excerpt 20:

PSAUL ROI: *Since you won't stay with me, I will have to come with you. Your meeting will be graced by our royal presence.*

SONG: *Most Royal Majesty, you cannot. You are not...*

PSAUL ROI: *I am not what?... Initiated?... So, the vamps are deciding on my fate this night?*

SONG: *I do not know what will be discussed, Most Royal, I was only just informed now by Town Crier. (Psaul Roi whispers into his ear and he smiles broadly as both of them walk back to low table)*

PSAUL ROI: *Sit down, my friend, Song.*

SONG: *Most Royal Majesty, I cannot. (Dance of the Vampires, p.21)*

In the above dialogue, Song must leave Psaul Roi for the vampires' cult meeting but Psaul Roi, the monarch, not qualified as a member of the cult, wants to force himself into the council through his chief counsellor. The cult of vampires' main function is "to maintain some kind of balance of power between the king and council." p.46. The tradition of the land does allow any monarch to be a member but Psaul Roi wants to break the law ignoring the bloodied consequences of his move. Song, an influential member of the cult, disapproves and challenges the monarch's idea to be part of the meeting in these words: "Most Royal

Majesty, you cannot. You are not..." The monarch cannot be a member of the vampire cult because the law does not allow it. As retaliation, the king ordered Song to sit down and Song resisted: "Most Royal Majesty, I cannot." Song utterances exercise power over the king appealing to him to respect the law of the kingdom. He fearlessly resists the king regardless of his low status in the palace.

Destituting: Power destitution marks the end of authority by legal or illegal forces and renewal of power as what happens to Psaul Roi in excerpt 21 below.

Excerpt 21:

ALBINO: *Nothing about switching loyalties until we put the king away.*

NFORMI: *Killing him will be doing him a favour. The people need to see him naked to be convinced. We will have to make him sign a royal proclamation destituting himself as king.*

ALBINO: *Just get a few men whom you can trust, some of your family members, I guess. And we can launch the operation. (Dance of the Vampires, p.48)*

Destitution is a powerful instrument enshrined in the constitution of governments that can be used against unscrupulous rulers to put an end to their term of office. Nformi, in the above dialogue, intends to force Psaul Roi to "sign a royal proclamation destituting himself as king." Committing this is an act of resistance to the ruling of the king.

Arresting: Psaul Roi was arrested for his tyrannic rule; the arrest of the monarch put an end to his term of office and expressed resistance to authority and power change. Extract 22 portrays this.

Excerpt 22:

PSAUL ROI: *By royal proclamation, Chief Counsellor, Chief Commander, Town Crier and General of the royal armed forces, Nformi.*

NFORMI: *(indicating Psaul Roi and Song) Arrest them! These are the vampires who have ruined our land and brought calamity upon our people. (Dance of the Vampires, p.55)*

The General of Armed Forces, Nformi arrested Psaul Roi and Song, all responsible for the ruins and degeneracy of the kingdom. He ordered their arrest imperatively: "Arrest them!", he commanded. The arrest of the monarch signifies destitution from the throne and a switch of power. Nformi has challenged the power of the king using Foucault's society's disciplinary power, the army, to restore justice.

Politics Identity Construction: Through discourse, Bole Butake constructs a political identity that fosters equality, justice and respect for human rights. His political ideologies build on the social contract, communism and democracy.

Social Contract: Bole Butake's political theory coheres with Hobbes, Locke and Rousseau's social contract problematising that political authority and legitimacy come from the consent

of the governed. A ruler sources power from people not from divine right or force. Without people, the ruler's position is meaningless. Excerpt 23 deriving from Butake's play highlights the point.

Excerpt 23:

SONG: *So, he ordered me, Chief Commander, to order the soldiers to shoot. That is how there are corpses all over.*

PSAUL ROI: *Believe me Mr Albino, there was absolutely no provocation. Surely, vandals had infiltrated the market place.*

SONG: *And there was no other way of containing them.*

ALBINO: *So, everyone in your kingdom is dead?*

SONG: *The rest escaped, ran away.*

ALBINO: *A kingdom is none unless there are people. What is the use being a ruler without the ruled?*

PSAUL ROI: *No headaches with vandals and no need to share the meagre resources. (Dance of the Vampires, p.37)*

Albino emphasises that the power of a king resides in the hands of the people he rules. No population, no power. To acknowledge the power of the ruled, he states "A kingdom is none unless there are people. What is the use of being a ruler without the ruled?" This means that Psaul Roi is a useless king for having killed all the people of the kingdom. The ideology behind this talk is that political leaders must protect their citizens and avoid carrying out oppressive actions against them since power is futile in the absence of the ruled.

Collectivism (Communism): Bole Butake prioritises collectivism under individualism. Here, group goals are valued above individual interests. Excerpt 24 below exemplifies it.

Excerpt 24:

ALBINO: *Exactly! The great monarch is broke and Albinia has sent me to rescue the land.*

SONG: *The monarch! To rescue the monarch!*

ALBINO: *In Albinia, we do not think individuals, we think people.*

NFORMI: *I like that.*

SONG: *What?*

NFORMI: *What he said. Here we think only His Most Royal Majesty because we are frightened of his royal edicts, instruments and proclamations. Now I have discovered his real strength and I am ashamed to be making the discovery only now. (Dance of the Vampires, p.44)*

Albino as a moralizer claims "In Albinia, we do not think individuals, we think people" castigating Psaul Roi tyrannic governance that fights only for his interest, that is, absolute power to the detriment of the common interest.

Egalitarianism or Democracy: Bole Butake rejects the concentration of power in a single lineage in a monarchy to avoid marginalization or alienation. Excerpt 25 showcases the playwright's ideology.

Excerpt 25:

NFORMI: *You don't know? Song did not tell you? The cunning, fawning monkey! Well, our monarch is a vampire king. There is... there used to be a vampire cult in this kingdom whose main function was to maintain some kind of balance of power between the king and council. Our monarchy is rotative so that no family in the land should feel alienated or marginalised.*

ALBINO: *Very interesting system of governance. (Dance of the Vampires, pp.44-46)*

Bole Butake propounds a rotative power in traditional kingdoms; power should not be concentrated in the hands of a single-family lineage. All families must govern but in turn to avoid alienation and marginalisation: "Our monarchy is rotative so that no family in the land should feel alienated or marginalised." Albino, highly appreciates this governing system: "Very interesting system of governance.", he said. In short, Bole Butake promotes inclusive governance in monarchic systems.

Conclusion: The study of power dynamics in *Dance of the Vampires* is a sociolinguistic inquiry that purported to explain power variations in top-bottom and bottom-up relationships in political discourse examining social variables such as domination, manipulation, resistance and the author's political identity. Domination in the examined play varies and includes variants such as critiques, honorifics, humilifics, warnings, threats, power symbols, and questioning. Manipulation is operated through corruption and gaslighting. Resistance is manifested through disapproval, power destitution, and arrest. The conclusions emerging from the study corroborate Foucault's ideology that power is dynamic and no resistance is futile. The highly esteemed monarch who claimed to have absolute power was challenged at the end of the play, destitute and arrested as a form of resistance to hierarchy. Butake's ideology filtered from the characters' discourse enhances an inclusive political system based on social contract, collectivism, and egalitarianism, an alternative to tyrannic governance. This research contributes to critical studies on power manipulation, resistance and egalitarian governance in monarchic systems. Future directions to the study of discourse and power may analyse voices, that is, the effects of power and the conditions of power.

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