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*Antonio Gramsci's Intellectuals in Wole Soyinka's The  
Lion and the Jewel (1962), and Athol Fugard's My  
Children! My Africa! (1990)*

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*I dedicate this work to:*

*My beloved parents, my brother Yasser and my sister Lydia, and all my family  
Who have supported me all along my curriculum from primary school to Master 2  
To all my friends, particularly my beloved Lamia Limani.*

*\_ Younes*

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## **I. introduction**

The present dissertation embarks on a thematic exploration that draws inspiration from Antonio Gramsci's theories of intellectualism, using them as a framework to delve into the compelling narratives woven by Athol Fugard in *"My Children, My Africa"* and Wole Soyinka in *"The Lion and the Jewel"*. In this intellectual journey, we traverse the intricate landscapes of these two remarkable plays, exploring the complex interactions among intellectuals in their respective societies and the profound consequences of tradition, modernity, and cultural identity as a central focus. Through the prism of Gramsci's ideas, we navigate the thought-provoking narratives crafted by Fugard and Soyinka, illuminating their enduring relevance in the broader discourse on intellectualism and postcolonial thought. It has to be noted that Intellectualism, as a powerful force in human history, has consistently shaped societies, challenged societal norms, and driven progress. It transcends geographic boundaries and time periods, manifesting itself through the thoughts, ideas, and actions of those who engage deeply with the world around them. The African continent, too, bore witness to the influence of intellectualism, especially during the era of European colonial dominance. This period of intense intellectual activity in Africa, characterized by the writings and actions of well-known individuals such as Athol Fugard, and Wole Soyinka, reflect a crucial chapter in the continent's history a time when intellectual thought became a potent tool for resistance, identity reclamation, and the pursuit of freedom. Exploring intellectualism in Africa during colonial rule unveils a compelling narrative of resilience, cultural preservation, and the seeds of change sown amidst adversity.

During the 19<sup>th</sup>, as Africans sought to assert their independence and reclaim, their cultural identities, there were instances where cultural changes took place. In some cases, Africans embraced aspects of western culture that were introduced during colonialism. This could be seen in the adoption of western languages, clothing, and educational system and governance structures. The Impact of western culture led to shifts in social norms, lifestyles, and values among certain segments of the population. The reason that pushed us to do this research is our big interest and curiosity in this kind of works that deals with common subject and share same issues. Despite the fact that the two authors have a different writing style and belong to a different generation in literature. Both of them share the same issues, they place intellectualism at the heart of their narratives and explore the roles and responsibilities of intellectuals within their respective societies and the broader impact of intellectual thought. when traditional values and customs collide with the forces of modernity and change. They often use this clash as a backdrop to highlight the challenges faced by intellectuals in navigating these shifts additionally, they both deal in their works with the tensions that arise. My children My Africa by Athol Fugard and the Lion And The Jewel by Wole Soyinka are two perfect plays that shows somehow the similarities of both authors, as both plays explore the enduring consequences of colonialism and the clash between traditional and modernity.

## **1. Review of literature**

Athol Fugard's and Wole Soyinka's plays have been subject of criticism, within the context of this research we will try to focus on the most representative reviewers of Fugard's and Soyinka's works with some references to both plays "*The Lion and The Lion the Lion and the Jewel*" (1963) and "*My Children My Africa!*" (1986). In fact, both plays have some things in common. For example, both plays are set in Africa and both examine the impact of colonialism and its aftermath on African communities. However, there are notable differences

between the two as well. Fugard's play focuses on the specific historical context of apartheid and the fight for education and equality, whereas Soyinka's work emphasizes the clash between Western influence and cultural preservation in a Nigerian village. "*The Lion and The Jewel*" by Wole Soyinka was first published in 1963. When the book was first published, it received positive reviews from literary critics. Many praised Soyinka's skillful use of language, humor, and satire to explore themes such as the clash between tradition and modernity, the role of women in society, and the corrupting influence of power. The play was written by Wole Soyinka while he was living in Nigeria, which may reflect his deep connection to Nigerian society and its culture.

The play discusses many themes such as power and control, colonization, independence and gender roles. In his article titled "*Laughter in the Theatre: A study of Soyinka's The Lion and the Jewel*", Ajimuda Olufunso attempts to demonstrate the importance of laughter as a tool in the theatrical performances of the play. Olufunso argues that laughter is a crucial element of the play and is used to emphasize the play's themes, characters, and conflicts. Throughout the article, he provides examples of how humor is used to convey meaning and to create an engaging and memorable theatrical experience for the audience and points to the character of Sidi, who is often the subject of laughter in the play. He argues that this character's humor allows the audience to connect with her and understand her struggle to balance her desires with the expectation of her community.

Another previous analysis was made by Ashli Watts in her article entitled "*Tradition Vs Modernity: Wole Soyinka's the Lion and the Jewel*". Watts begins her article by setting the stage for the conflict between tradition and modernity in "*The Lion and the Jewel*". She notes that the play is set in a Nigerian village that is grappling with the changes brought about by colonialism and modernization. Watts argues that Soyinka presents a complex portrayal of

this conflict, one that is not simply a clash between two opposing forces, but rather a nuanced and multifaceted struggle. One of the ways in which Soyinka portrays this conflict is through the character of Lakunle. Lakunle represents the modernizing force in the play, Watts notes that Lakunle is portrayed as a "proud advocate of modernity", and he often dismisses traditional practices as backward and outdated.". However, Watts argues that Lakunle's attempts to modernize the village are often portrayed as naïve and impractical. In contrast to Lakunle, the character of Baroka represents traditional Nigerian culture. Watts notes that Baroka is portrayed as a wise and respected leader who understands the importance of tradition. She suggests that Baroka's character serves as a foil to Lakunle, highlighting the flaws in his modernizing agenda. The author also explores the role of women in the play and how they are caught in the middle of the conflict between tradition and modernity.

From the time of the play's first opening, it has gathered much academic and journalistic interest. In the article entitled "The dialectic of the self and the other in Athol Fugard's *My children! My Africa!* As a post-colonial play." (2016), Sahar Abdul-ameer Al-Husseini has dealt with one aspect of the play in depth, exploring the dialectics of "self" and "other" as they can be perceived through the characters interactions. The author argues for the inherent otherness of Mr. M despite his narrow spectrum of self within the confinement of his educational realm. In such a fashion we may quote Sahar Abdul-Ameer Al-Husseini : "Mr. M is also seen as 'other' for he represents the group of black teachers who accept the Bantu education system as an instrument of segregation, and who teach according to Eurocentric culture of the West or the white in particular." Moreover, Thami is shown herein as having awareness of his otherness and subsequently working towards establishing his own national identity independent of the colonizers through any means necessary, as is mentioned in the article: "in fact, Thami and his mates Try to find their 'self' through violence which Frantz Fanon regard [sic] as a 'cleansing force.'" In addition to these two characters, Isabel represents

the white “princess” for she is actively benefiting from the blacks, her servant is not even accorded a name which refers to her passivity in the cultural context of Isabel’s life. Integration of whites and blacks after the apartheid system.

Additionally, to the above-mentioned article, Dr. Isam M. Shihada in his academic paper entitled *My Children! My Africa!:* Athol Fugard’s vision for non racial South Africa (2007) discusses the racial issues which hindered African society’s integral unity by installing a system in which segregation reigned on a governmental level. The author raises Fugard’s pacific views which were expressed in the play through employing symbols of order and encouraging conversation and diplomatic dialogue in moving from this state of separation into harmonious social state. He claimed: For Fugard what is most needed is not only an artificial integration of black and white students teaming up for a school contest but the more difficult integration of cultures, art and insight in the service of humanity, an integration that is based on mutual understanding and respect and not hegemony in which one culture seeks mastering over another. Dr. Isam M. Shihada dissects the play further by stating the ways in which this peaceful integration may occur. The educational system needs to eradicate the practices which implement self- hatred and subservience in Bantu schools. The plot explores the characters’ actions in a way that best concretizes Fugard’s attitude on these racial issues in order to bring about their unnaturalness and attempt to create a cultural milieu for the two communities to Coexist.

## **2. Working Issues and Hypothesis**

As seen in the above review of literature, it is obvious that Athol Fugard’s ‘*My children! My Africa!*’ (1986) and Wole Soyinka’s ‘*The Lion and The Jewel*’ (1959) received a great amount of criticism which explored the plays through many frames and perspectives. Nonetheless, to our best knowledge, no research has so far ventured to study the

plays from the viewpoint of Gramsci's intellectual theory to explore the characters and the plays' themes as they fit with the said theory. Moreover, they are compared to some other literary works but no comparative study has involved them together. It is evident that both authors were banned due to their resolute support for social protests and their unyielding dedication to challenging injustices in their respective homelands. They made it clear that they would not tolerate injustice within their nations. To underscore their resolve, both writers devoted their literary creations to championing freedom, equity, and peace. While their circumstances differed, it is imperative not to dissect their works separately, as they share common attributes and viewpoints. Despite their distinct surroundings, their shared commitment to these ideals binds them together. There are good reasons for choosing this topic. First, these two great works aren't well-known because they were often ignored in our time. Second, nobody has really looked at them together before. Lastly, the two works would really help us to deeply understand what does Antonio Gramsci mean in his theory about intellectualism .

### **3. Methodological outline**

This research paper hence, holds the purpose of applying Antonio Gramsci's theory of intellectuals using the two concepts of Organic and Traditional, mainly illustrated in his book Prison notebooks on the two plays by Fugard and Soyinka. The first chapter is devoted to explore the two concepts of Organic and Traditional on the characters in "*The Lion and The Jewel*". The second chapter is meant to showcase how Gramsci's Organic and Traditional are reflected through the characters' resistance to Apartheid and the segregation system in Fugard's "*My children! My Africa!*".

## **2. Materials**

This part of our work comprises the synopses of Wole Soyinka's *The Lion and the Jewel* (1962) and Athol Fugard's *My Children! My Africa!* (1990) as well as the life and biography of the two authors.

### **a. Synopsis of Wole Soyinka's *The Lion and the Jewel***

When the famous Nigerian writer Wole Soyinka wrote *The Lion and The Jewel*, he wasn't aware that the play would receive immediate success. nevertheless, the play has been appreciated and enjoyed by various individuals especially scholars and academics that are interested in African literature and postcolonial studies. With its exploration of cultural identity, social dynamics and traditional values, it has contributed to the developpement and recognition of African literature and theater. *The Lion and The Jewel* is a captivating play written by Nigerian playwright Wole Soyinka. Set in the fictional village of Ilujinle, the story revolves around the conflict between tradition and modernity. The central characters are Sidi, a beautiful and headstrong village girl, and Baroka, the crafty and aging local chief. Both Lakunle, a schoolteacher influenced by Western ideals, and Baroka are vying for Sidi's affections. Lakunle represents progress and wants to modernize the village, advocating for women's rights and education. Throughout the play, Sidi becomes the object of desire and the subject of a power struggle between the two men. Her character undergoes development as she grapples with her own desires, societal expectations, and the choice between the allure of modernity and the familiarity of tradition. Ultimately, her decision has far-reaching implications, exposing the complexities and tensions inherent in the clash between tradition and progress in Nigerian society. At the end of the play , Sidi end up to choose Baroka, who embodies traditional African values.

## **b. Life and biography of Wole Soyinka:**

Wole Soyinka was born on July 13, 1934, in Abeokuta, Nigeria. He is a renowned Nigerian playwright, poet, essayist, and Nobel laureate. His life and journey are marked by immense literary achievements, activism, and a relentless pursuit of artistic expression. Soyinka grew up in a multicultural environment, exposed to both Yoruba traditions and Western education. His early education at Abeokuta Grammar School and Government College, Ibadan, laid the foundation for his intellectual curiosity and passion for literature. In 1952, he enrolled at the University College, Ibadan, where he studied English literature, drama, and Greek classics, eventually earning a bachelor's degree. After Wole Soyinka graduated from the University College, Ibadan, he embarked on a diverse range of activities that further shaped his career and contributions to literature and society.

Upon completing his studies, Soyinka worked as a playwright and a teacher. He joined the Royal Court Theatre in London as a dramaturgist in 1958, where he gained exposure to the vibrant theater scene and collaborated with renowned playwrights and actors. This experience helped refine his craft and broaden his understanding of theatrical production, and one year after he wrote many plays including *The Lion and The Jewel*.

As an African writer, he wrote it with the intention of exploring and highlighting the clash between traditional African culture and the encroaching influences of modernity, knowing that the play was written during a time of social and political change in Nigeria, with the country transitioning from colonial rule to independence. Despite facing imprisonment during the civil war in 1960, Soyinka continues to be a vocal advocate for human rights, freedom of expression, and the power of literature and the arts to effect positive change in society. His life and literary journey serve as an inspiration to aspiring writers and activists around the world.

**c. Synopsis of Fugard's *My Children! My Africa!***

*My Children! My Africa!* Is a poignant and politically charged play written during the late 1980s, specifically in 1986. The play is set in South Africa during the apartheid era which lasted from 1948 to 1994. It tells the story of an experienced black teacher at a segregated township school, and his relationship with two students, Thami Mbikwana and Isabel Dyson. Mr. M is a passionate advocate for education and believes that knowledge is the key to overcoming the apartheid system. He mentors Thami, a bright and ambitious black student, encouraging him to pursue his studies and aspire for a better future.

Thami respects Mr. M and initially shares his vision of using education to challenge the racial injustices of their society. Isabel, a compassionate and idealistic white student from a privileged background, takes a keen interest in the struggles faced by black South Africans. She befriends Mr. M and becomes involved in his efforts to bridge the racial divide and fight against apartheid. Mr. M forms a debate team with Thami and Isabel, hoping to use their participation in an interschool competition as a platform to promote understanding and unity. As the story progresses, Thami's optimism wanes, and he becomes increasingly frustrated with the slow pace of change and the limitations placed on black individuals by the apartheid system. Influenced by radical anti-apartheid movements, Thami begins to question the efficacy of peaceful resistance and considers more militant forms of activism.

While Mr. M urges Thami to remain committed to education and peaceful means of protest, Thami grows disillusioned and becomes involved in underground anti-apartheid activities. Political unrest escalates outside the school walls, and tensions rise within the community. The characters are faced with difficult choices, moral dilemmas, and the consequences of their actions. The play reaches its tragic climax when Thami is caught in the crossfire between his allegiances and is forced to confront the consequences of his choices.

#### **d. Life and biography of Athol Fugard:**

Athol Fugard was born in 1932 in South Africa. He is an African playwright, novelist, and director whose works have left an indelible mark on the world of theater. Growing up in a racially divided society, Fugard became a passionate activist against apartheid, utilizing his creative talent to shed light on the injustices of the system. His plays, such as *Master Harold* and *My Children! My Africa!* tackle themes of racism, oppression, and personal relationships within the context of apartheid. Fugard's collaborations with black South African actors, including John Kani and Winston Ntshona, were instrumental in giving voice to marginalized communities. His writing style, characterized by poetic language and emotional depth, delves into the resilience of the human spirit in the face of adversity.

Fugard's work has earned him numerous accolades ,including Tony Awards and an Obie Award, solidifying his place as a celebrated playwright .Even after apartheid ended, Fugard continued to explore themes of reconciliation and the ongoing struggle for social justice. His legacy serves as a testament to the transformative power of art in challenging oppression and inspiring dialogue about important social issues. Talking about his education, Athol Fugard did not formally graduate from any university or institution. His education was primarily self-directed and influenced by his personal experiences and observations of the world around him. Fugard was raised in Port Elizabeth, South Africa, and he attended local schools during his early years. However, due to financial constraints, he was unable to pursue higher education. Instead, Fugard immersed himself in literature, theater, and the arts, using them as a means to explore and understand the social and political realities of apartheid South Africa. His knowledge and artistic development were largely shaped through his own readings, engagement with theater productions, and personal interactions with people from various backgrounds. Despite lacking a formal degree, Fugard's talent, dedication, and

insightful storytelling propelled him to become one of the most influential playwrights of his time .

### III. Results

Our research study has been conducted using Gramsci's concept of intellectualism and hegemony, and we have applied the Organic and Traditional types on the plays' characters written by Wole Soyinka's *The Lion and the Jewel* and Athol Fugard's *My children! My Africa!*

The first play, *The Lion and The Jewel*'s characters are politically and ideologically divided, Lakunle the schoolteacher and Baroka the village chief, have different viewpoints on the cultural direction the village should take, with Baroka advocating for tradition and Lakunle advocating for modernity. This is the basis for the intellectual belonging of Lakunle and Baroka. It classifies Lakunle as a traditional intellectual and Baroka as an organic one, Lakunle wanted to teach and civilize his village in contrast Baroka as an organic intellectual wanted to preserve the values and customs from any menace or influence from western society. These opposing ideas lead to a conflict between the two as Lakunle believe in the necessity of transforming the village by embracing modernization, and Baroka believe in the fact that the village should remain firmly rooted in its indigenous customs and Traditions.

As per the second play, we have found that the characters of *My Children! My Africa!* do not share the same ideological and political positions. Mr. M the teacher, and Thami show different opinions on what revolution consists of and what it is supposed to entail. The brilliant student has a radical way of construing rebellion. He believes that only an armed fight against the Apartheid system can free South African blacks from the oppression of the white minority. Unlike Mr. M who refuses to take part in what he calls "lawlessness" and "acts of vandalism". These attributes classify Thami as a Traditional intellectual and Mr. M as an Organic intellectual according to Gramsci's theory which we have defined in the methods section of this dissertation.

As such, the characters of the play are opposing each other therefore a rift based on their ideological differences ensued between them leading to a conflict. Thami wanted to boycott school whereas Mr. M, as an Organic intellectuals believed in the necessity of it despite the curriculum being a direct result of discrimination, rendering their learning subjects no more than teachings about menial jobs and unscientific methods. Consequently Mr. M propagates the very system that oppresses his own people, this is what made Thami weary of him. Mr. M cooperated with the white police as an informer against the comrades who participated in taking actions against Apartheid. As a result, Mr. M was killed for his treason. By contrast, Thami belongs to the intellectuals who are willing to participate actively in the fight and is engaged with the special forces of his country to fight against the whites' oppression, whereas Isabel is shown to be an intermediary between the two main characters.

This study has resulted in understanding Gramsci's most influential concepts such as hegemonic currents and their spreading in Africa, as well as the formation of intellectuals which affects the former in various ways, whether in reinforcing the dominant ideology or going against it.

## **IV. Discussion**

### **Chapter 1: Intellectualism in Wole Soyinka's *The Lion And The Jewel***

#### **1. Traditional intellectualism**

This portion explores Gramsci's theory concerning Traditional intellectuals as portrayed in the characters of Soyinka's play "*The Lion and The Jewel* ",The investigation is based on the definitions provided in Prison notebooks. According to Valeriano Ramos, Jr.'s article "The Concepts of Ideology, Hegemony, and Traditional Intellectuals in Gramsci's Marxism," the traditional intellectual is defined in the following manner:

Traditional intellectuals are those intellectuals linked to tradition and to past intellectuals; those who are not so directly linked to the economic structure of their particular society and, in fact, conceive of themselves as having no basis in any social class and adhering to no particular class discourse or political discourse. (Ramos, 1982)

Before going into details about the play, one must know that The 1960s marked a remarkable change in Nigeria, as the influence of Western culture became increasingly evident. This cultural shift played a significant role in shaping the intellectual landscape of the country, where some individuals remained deeply rooted in Nigerian culture while others embraced Western values and ideologies. The emergence of intellectualism during this period was closely linked to the growing exposure to Western education and ideas. Nigeria's journey towards independence had been accompanied by a significant expansion of the educational system, which was primarily modeled on Western standards. As a result, a new generation of educated Nigerians emerged in the 1960s, and they played a pivotal role in the intellectual and cultural transformation of the country.

Western-style education introduced Nigerian students to a wide range of disciplines, from literature and philosophy to political science and economics. This exposure to

Western thought sparked intellectual curiosity and critical thinking among young Nigerians. Many of them began to engage deeply with Western ideas, using these insights to analyze and critique their own society and its challenges, this is known as cultural hegemony. Cultural hegemony refers to the dominance or control of one culture or group over others within society. It is a concept developed by Antonio Gramsci, the Italian Marxist and it is usually achieved through social institutions, which allows those in power to strongly influence the values, norms and ideas and behavior of the rest of society.

The emergence of Nigerian intellectuals during the 1960s was characterized by a dual identity. On one hand, they were products of a Western-style education system that emphasized rationality, individualism, and modernity. On the other hand, they were deeply rooted in Nigerian culture, history, and traditions. This duality created a rich intellectual landscape where individuals grappled with questions of identity, tradition, and modernity. Prominent figures such as Chinua Achebe and Wole Soyinka exemplified this intellectual duality. Achebe's novel "Things Fall Apart" explored the collision of Igbo traditions with Western colonialism, while Soyinka's works such as *The Lion and the Jewel* delved into themes of cultural conflict and identity. These intellectuals not only engaged with Western literature and philosophy but also drew from their Nigerian heritage to create powerful narratives that resonated both nationally and internationally. Furthermore, the 1960s also witnessed the rise of intellectual discourse in Nigerian

print media. Newspapers, novels and magazines provided platforms for intellectuals to share their ideas and engage in debates about the future of the country. These publications became vehicles for critical analysis of political, social, and cultural issues, contributing to the shaping of public opinion.

Wole Soyinka's play, "The Lion and the Jewel," offers a captivating exploration of intellectualism during the colonial period in Nigeria. Set in the fictional village of Ilujinle, the play provides a lens through which we can examine the clash of cultures, the role of intellectuals, and the impact of colonialism on traditional societies. In the context of "the lion and the jewel", one could argue that the character Lakunle, the school teacher who represents modernity and western influence could be seen as a traditional intellectual, he is educated and holds views influenced by western ideas, which can be perceived as reinforcing the dominant ideology of colonialism and modernity in the play. Otherwise, he has been exposed to western education and ideas and try to use them to modernize his village. This is found in the play in act one scene one when Lakunle saw Sidi the village belle carrying loads on her head and describes her as a stubborn and illiterate goat because she is deeply rooted in traditional values and customs refusing to embrace the modern ideas and habits. The expression "illiterate goat" is used as an insult, emphasizing Lakunle's displeasure for Sidi's lack of formal schooling.

As he says to her " you could wear something, most modest women do. but you, no you must run about naked in the streets, does it not worry you?"(P,4). Lakunle once more again shows his displeasure and made an offense to Sidi's clothing. Lakunle's comment reflects his desire to modernize the village and its people, including Sidi. He believes that adopting Western customs and dressing in more modest attire would be a step towards progress and civilization. He sees the traditional practices, like Sidi's dressing, as primitive and incompatible with his vision of a more sophisticated society which qualifies him as a traditional intellectual. Lakunle is deeply infatuated with Sidi, a beautiful and charming village maiden he wants to marry her. his love toward Sidi in The play is portrayed as idealistic and influenced by his modern and Western-influenced perspectives. He sees Sidi as

a symbol of progress and desires to mold her into a more "civilized" woman according to his Western ideals.

Lakunle's affection for Sidi is genuine, but it is also tainted by his patronizing attitude. He believes that his education and exposure to Western ideas make him superior to the traditional villagers, including Sidi. He wants her to abandon her cultural roots and adopt the Western ways that he perceives as more advanced. Throughout the play, Lakunle struggles to understand the true essence of love and how it differs from his notions of control and manipulation. His love for Sidi is often misguided and clouded by his desire to change her, rather than accepting her for who she is. He even refuses to pay the bride price due to his ideological beliefs and his desire to challenge traditional customs. He sees the bride price as a backward and outdated practice. He perceives it as a form of commodification where women are exchanged like property as he asserts "to pay the bride price would be to buy a heifer off the market stall" (p,9). Lakunle's attachment to Western culture changes his behavior and attitudes and made him more independent which is one of the factors that makes him even more a traditional intellectual. He dresses in Western-style clothing, advocates for modernization in the village, and is critical of traditional beliefs, such as polygamy. His desire to marry Sidi, the village beauty, reflects his aspiration to embrace Western ideals of beauty and romance, which conflict with the traditional values of the village.

In general, Western influence changes Lakunle by causing him to adopt a more modern and individualistic worldview, often at odds with the traditional culture of his community which made things to him much more complicated to marry Sidi. His pursuit of Sidi is not just a personal infatuation but also represents his aspiration to modernize the village and align it with Western values. Lakunle sees Sidi as a symbol of beauty and desires her not only for her personal qualities but also as a means to embody his vision of a modern, Western-influenced society.

## 2. Organic Intellectualism

According to what has been said in Antonio Gramsci's theory, organic intellectuals are those who arise from and represent specific social groups, classes, or movements. These intellectuals are deeply connected to the experiences, needs, and consciousness of their respective communities. Unlike traditional or "traditional" intellectuals, who may be detached from the concerns of their society, organic intellectuals emerge as a result of their shared social and economic conditions. Unlike traditional or "traditional" intellectuals, who may be detached from the concerns of their society, organic intellectuals emerge as a result of their shared social and economic conditions.

Of course, Gramsci's concept of organic intellectuals is widely open to interpretations and different researchers may have different views on how it applies to specific literary works. From our view, Baroka is the perfect character that represents the organic intellectuals in Wole Soyinka's play *"The Lion and The Jewel"*, he is the leader of the village and holds a significant position of authority within the traditional Yoruba society. While he may not possess formal Western education, he is deeply connected to and influential in his community, actively shaping and preserving its traditional values and customs. Baroka, as the "Lion of Ilujinle," embodies and promotes the traditional values of his society, particularly in his pursuit of Sidi as a way to maintain his virility and authority. He plays a role in upholding and promoting the cultural and social norms of his community, making him an organic intellectual within the context of his traditional society. Baroka often takes on the role of a mediator and wise counselor in the village, helping to resolve disputes and maintain social harmony. This function aligns with the idea of an organic intellectual who addresses the practical needs of the community. His wisdom and experience make him a trusted figure in resolving conflicts and ensuring the well-being of the village, he also resists the influence of Western modernity, particularly through his rivalry with Lakunle, who represents modernity

and Western education. This resistance is a hallmark of his commitment to preserving traditional values and customs. It underscores his role as a guardian of the community's traditional way of life, actively defending it against external influences. This can be seen in act 2 scene 1 When Baroka arrives, he addresses Lakunle with a greeting of "Akowe" Teacher wa Misita Lakunle." The term "Akowe" refers to a teacher, indicating that Baroka recognizes Lakunle's role as an educator in the village, This shows at the beginning that baroka has a complex relationship with lakunle and does not fully accept lakunle and his modern ideas in his village but he shows respect to him after all. In act two scene two, baroka jokingly scolds lakunle for trying to take sisi's virginity, and he playfully suggests giving him a slap to wake his brain as he says " You tried to steal our village maidenhead Have you forgotten? If he has, serve him

a slap To wake his brain." [an uplifted arm being proffered] (p17). Baroka's playful remark and quick recall of the threat of a slap highlight his understanding of social norms and the boundaries of behavior within the village as well. This understanding is characteristic of someone deeply connected to the social fabric of the community.

While Baroka represents traditional values, he also demonstrates a nuanced approach. His comments are a playful way of emphasizing the importance of respecting cultural norms, particularly concerning relationships and virginity. This balanced approach reflects his role as an intellectual who acknowledges the value of traditional customs while navigating the challenges posed by modernity.

Throughout the play, Baroka is a character who serves as the village chief in the Nigerian village of Ilujinle. His primary aim in the play is to assert his dominance and authority over the village and its people. Baroka is determined to preserve the traditional way of life in the village and resists modernization and change. He is particularly interested in

maintaining his reputation as a "lion" and a powerful figure, this reveals his type as an organic, valeriano ramos says " their interests are "more nearly identical with those of the dominant classes". thats exactly what we see in baroka's character. This is shown in his dialogue with sadiku, the village elder who calls him "my lord" baroka's answers with "you have my leave to speak"

(act 2, scene 2, p26). Organic intellectual as explained by valeriano ramos Ramos, jr. Are those who are instrumental in a class" struggle for hegymony. Baroka, the village chief in Wole Soyinka's play, can be interpreted as an organic intellectual in the sense that he is actively engaged in a struggle for cultural and social hegemony within his community. Baroka embodies traditional African culture and values, and he uses his intelligence and cunning to maintain his authority and influence over the people of the village. In doing so, he resists the encroachment of Western values and influences that are brought to the village especially by the character lakunle, this is shown in the play when baroka states "and where would the village be, robbed of such wisdom as mister lakunle dispenses daily? Who would tell us where we go wrong? Eh, mister lakunle?" (act 2, scene 2,p,17). Baroka's actions and strategies can be seen as instrumental in the class struggle for hegemony within the village. He employs various tactics to assert his cultural and traditional authority, such as pretending to be powerless to achieve his goals. This can be seen in his dialogue with lakunle during his arrival he says "well, the play was much alive until i came. And now everything stops and you were leaving us after all, i knew the story and i came in right on cue. It makes me feel as if i was chief baseje" (act 2, scene 1, p16). in his entry,Baroka acknowledges the significant role he plays in the village and how his arrival has disrupted the status quo. He implies that he has strategically entered the scene at the right time to shape events as if he were Chief Baseje, a revered figure from the past.

As a village chief and as man of principle, Baroka even uses a strategic plan to pursue Sidi, the beautiful and coveted village girl. He pretends to be powerless, a cunning move that challenges Sidi's self-worth and pride. Baroka's actions are a form of psychological manipulation. By pretending to be impotent, he exploits Sidi's ego, attracting her to marry him, as she initially believes that it will secure her position as the most sought-after woman in the village. While his calculated action was primarily about pursuing his personal interests, it had a more significant, comprehensive impact within the realm of cultural Dominance, known as "cultural hegemony". Baroka is aware that Lakunle is interested in Sidi's affection, he knew that Sidi marrying Lakunle, who represents Western ideas and modernity, could potentially influence her and, by extension, other villagers, this would make his strategic pursuit of Sidi even more significant within the context of cultural Hegemony. Baroka's actions can be seen as a proactive response to this potential influence. By marrying Sidi himself, he secures her as a symbol of traditional values and positions her as an influential figure within the village. This act not only prevents the influence of Western ideas but also reinforces the dominance of traditional cultural values over modern influences, thereby maintaining cultural hegemony within the village.

In this light, Baroka's calculated move can be seen as a strategic response to the broader cultural context and the potential influence of Western ideas on the village. It underscores his commitment to preserving the traditional way of life and resisting the encroachment of modernity, which is an integral aspect of the play's exploration of cultural and ideological conflict.

### **3. Sidi's Choices: Balancing Tradition and Modernity**

In Wole Soyinka's "The Lion and the Jewel," the clash between tradition and modernity is a recurring theme that is vividly portrayed through the character of Sidi. As a

beautiful and highly sought-after village girl, Sidi represents the embodiment of traditional values and ideals within the village of Ilujinle. Her character serves as a symbol of the enduring cultural conflict that is at the heart of the play. This chapter aims to explore the multifaceted role that Sidi plays in the clash between tradition and modernity, as well as the contrasting influences of Lakunle and Baroka in her journey. Sidi's character is introduced as the embodiment of traditional values and aesthetics. Her youthful allure and desirability make her the center of attention in the village.

Sidi's beauty and attractiveness reflect the cultural significance placed on physical appearance and allure, highlighting the traditional ideals deeply rooted in the community's history. She is celebrated and coveted, embodying the timeless allure of traditional customs and values. On the other side of the spectrum, we have Lakunle, a character who represents modernity and Western influence. He is an advocate for Western education, ideas, and practices, setting himself in opposition to the traditional values championed by Baroka, the village chief. Lakunle's pursuit of Sidi represents the encroachment of modernity into the village, challenging established customs and ideologies. He seeks to convince Sidi to reject Baroka's advances and embrace Western ideals, thereby centralizing the ideological struggle that drives the narrative.

Sidi's character is at the heart of a profound dilemma, one that encapsulates the broader battle between tradition and modernity. As she becomes the object of affection for both Baroka, the traditional leader, and Lakunle, the advocate for modernity, she finds herself caught between these opposing forces. Thus, Her choices become a reflection of the large struggle between traditional and modern values within the village. Marriage, as a central element of cultural identity, plays a pivotal role in this conflict. Sidi's choice of a husband is a decision laden with deep cultural and societal implications. Opting for Baroka signifies alignment with the preservation of the village's customs and values, reaffirming

the cultural hegemony of the village's past. In contrast, choosing Lakunle represents a departure from established traditions, symbolizing an embrace of Western modernity, and potentially reshaping the cultural dynamics of the community. Sidi's choice symbolizes the broader battle for cultural dominance in the village, highlighting the far-reaching consequences of her decision. Sidi occupies a complex and multifaceted role within the village of Ilujinle. While she may not fit neatly into the categories of a traditional or organic intellectual, her character does embody certain intellectual qualities, but these are distinct from the traditional and organic forms. Sidi's character is introduced as a beautiful and highly sought-after village girl, celebrated for her youthful allure and desirability. Her beauty and attractiveness make her the living embodiment of traditional values and aesthetics within the community.

However, despite her physical allure and desirability, Sidi does not conform to the archetype of a traditional intellectual and nor to the organic intellectual, as described by Valeriano Ramos, "organic intellectuals are those who are instrumental in the class struggle for hegemony. Organic intellectuals typically emerge from and represent the interests and struggles of a specific social class or group. They play a role in advocating for the class's interests and often engage in political or social activism". Sidi, while influential in the village, does not engage in this kind of class struggle. Her significance within the village is more rooted in her beauty and desirability, and her influence extends primarily through her relationships with Baroka and Lakunle.

Instead, Sidi's character embodies certain intellectual qualities that are distinct from traditional or organic intellectuals. One of these qualities is her agency. Throughout the play, Sidi demonstrates a degree of agency in her interactions with Baroka and Lakunle. She makes choices that have far-reaching implications for the village and its cultural dynamics. Her decision to choose a husband is a case in point. This choice signifies

her ability to make decisions that shape the course of the village's cultural and social life. Sidi's agency sets her apart as an intellectual in her own right, capable of making choices that influence her own destiny and the destiny of the village.

Additionally, Sidi's character is marked by a form of intellectual independence. While she may not be a custodian of traditional knowledge, she possesses her own form of wisdom. Her character is not submissive but assertive, and she stands up to both Baroka and Lakunle when she feels her interests are at stake. Her rejection of Lakunle's Westernized ideals and her defiance against Baroka's manipulative tactics demonstrate her intellectual independence and ability to challenge the dominant ideologies present in the village. Sidi's character also reflects a certain level of adaptability and the capacity to navigate the changing dynamics of her world. Her journey from a young girl who revels in her beauty to a woman who confronts her own identity and grapples with her place in a changing world showcases her intellectual growth. Her character evolves in response to the clash between tradition and modernity, and she adapts to the shifting tides of the village's cultural Landscape. Sidi's intellectual attributes are evident in her ability to influence those around her. Her personal choices and relationships with Baroka and Lakunle have a profound impact on the village's cultural hegemony. Her decisions shape the village's direction and demonstrate her capacity to sway the opinions and beliefs of those around her. In this sense, Sidi serves as a catalyst for change and a symbol of influence, which are qualities often associated with intellectuals.

## Chapter II: Types of Intellectuals in Athol Fugard's *My children! My Africa!*

In chapter two, we will study and analyze the play of Athol Fugard *My children! My Africa!* by applying the theory of Antonio Gramsci about the Intellectual. Gramsci posits two types of intellectual: The Organic and the Traditional. We, therefore intend to use the setting and the characters of the play to explore the presence of these concepts of the two different types of intellectuals. And given the apartheid society's fragmentation between the African and the Afrikaner, we have drawn the main social differences that lead each of the play's characters to develop their separate ideologies.

### 1. Traditional Intellectualism:

This section investigates Gramsci's theory of the Traditional intellectuals as they are found in the characters of Fugard's play *My Children! My Africa!* We will rely on the definitions he provided in *Prison notebooks*. Gramsci in his book argues that traditional intellectuals have a specific ideology and thoughts which he proved in his previous book:

... these various categories of traditional intellectuals experience through an "*esprit de corps*" their uninterrupted historical continuity and their special qualification, they thus put themselves forward as autonomous and independent of the dominant social group. This selfassessment is not without consequences in the ideological and political field, consequences of wide-ranging import. The whole of idealist philosophy can easily be connected with this position assumed since by the social complex of intellectuals and can be defined as the expression of that social utopia by which the intellectuals think of themselves as "independent", autonomous, endowed with a character of their own, etc. (Gramsci, pp. 138-139, 1947).

This is found in the play's character Thami Mbikwana, who grew up in the segregated parts of South Africa and dealt with the implications of the Apartheid system. Apartheid system as an official policy began in 1948. The aim of Apartheid was to maintain and institutionalize

racial segregation by classifying people into different racial groups and determining their rights and privileges based on their racial classification. It is a systematic segregation against nonwhites, of which the main objective was to render all the nonwhites under the control of the white minority and created schools specifically for the black race and made their curriculums destined to teach the students manual labor and menial jobs. Consequently, this led to a conflict between the two races living in the same country.

One of these Bantu schools was the setting of the play *My Children! My Africa!* where many scenes took place. Zolile is the name of this high school where Thami is a brilliant student. He has grown up in a black neighborhood, and has witnessed firsthand the injustices of the Apartheid system. As a result, Thami is neglectful of the ideas of his teacher by the name of Mr. M who opposes his revolutionary ideas. Thami believes that what is taken with blood shall be restored with blood, a loose quote from Frantz Fanon's philosophy. That means education was no effective way to react nor is what is called the pen's revolution. Instead it should be a real revolution even if it spills blood as ransom. Moreover, Thami has different ways to demand the rights of his people, which has the goal of freedom and equality. In fact, we will analyze the previous character according to Gramsci's theory of Intellectuals in which Thami is considered as the traditional intellectual.

One of the central characters of Fugard's play *My children! My Africa!* is Thami Mbikwana, a black student from Zolile high school. He is an activist of anti-apartheid system, this character is known for his love and jealousy towards his community South Africa, and this is exemplified by the rhetoric of his debates with the white character Isabel, who is from the white suburbs of the country. Thami is hyper-fixated on his grandparents' traditions and beliefs; in act I, scene 1, he evokes them and calls upon his comrades to consider him, not as a friend, but as an

oracle warning them of the great dangers of submit to this “so-called Western Civilization, that has meant only misery to Africa and its people” (act 1,scene1. p16). In addition to this, he mentions that ideas for women’s liberation are an implicit layer of sexual exploitation that the “opposition” tries to promote. Through this passage, we see that Thami’s ideology is completely for the restoration of his community’s culture and traditions. Given his upbringing in the poor neighborhoods of the segregated Bantu region, his childhood and the processes of his thought formation were heavily affected by those of his surroundings. The patterns of the black society’s values impacted Thami, and consequently, he developed the same sorts of reasoning; hence his propensity for their ideals. The type of intellectualism he subscribes to is therefore the Traditional type. Gramsci’s reading of this type in his *Prison Notebooks* defines the Traditional intellectual as someone who wishes to preserve the ideology of the class he belongs to. He is made from the same class as his peers, he speaks their language and shares their struggles, and therefore opposes any challenging to this dominant status quo.

Thami Mbikwana shares pieces of his childhood with his class, and says in this regard:

I had a book of bible stories when I was small, and there was a picture in it showing the building of the pyramids by the slaves. Thousands of them, like ants, pulling the big blocks of stone with ropes, being guarded by soldiers with whips and spears. According to that picture the slaves must have easily outnumbered the soldiers one hundred to one. I actually tried to count them all one day but the drawing wasn’t good enough for that (I, 5, p. 79).

In Act one, scene five, Thami makes an implied comment about his views on revolution. It is apparent that he coined the idea that revolution is statistically feasible, from a young age. Thami, as he recounts, had a Bible, and in it, there was a picture of the ancient Egyptian slaves who worked on building the pyramids. These slaves were “a hundred to one” (I, 5, p. 79) compared to the guards that kept them in check, and so, in Thami’s perception, could have abolished their slavery if they chose to turn on their guards. As he explains to Mr. M, it was only

a matter of choice for the people to revolt. The people, in this context, refers to South African Blacks, against their white oppressor minority, because, in the eighties' South Africa, the Apartheid system was in full action. As segregation took root in almost every aspect of society, the black community had to react to maintain their values, and such retaliation must amount to the intensity of a revolution. Thus were his ideas on the matter, although he did not share them with his teacher Mr. M who thought it best to lead a pen's revolution. This can be observed in the ensuing discussion between the two which served to contrast and highlight Thami's thoughts although in an indirect manner. Additionally, he posits that the most important condition for such a revolution to take place is a matter of choice. He inquires Mr. M about his willingness to make such a choice, to which Mr. M replies positively at first, but soon remarks the Lawlessness of such acts that would constitute retribution against the white.

Thami claimed: "No, I'm not. That's his trouble. He's got eyes and ears but he sees nothing and hears nothing". (I, 5, p. 24). Through this dialogue, Thami once more shows that he takes offense at Mr. M's different opinions when it comes to what is going on with the blacks. This latter does not, according to Thami, show any sense of engagement towards his own cause, despite Mr. M's alternative and strong beliefs in what makes a revolution honorable. Thami does not see his views as worthy of listening to. Thami thinks that the way Mr. M thinks is matching with the ideology of the white people, as a result of this, a conflict arises between these two characters. Thami's consciousness of his surroundings makes it clearer that he is an engaged party in his society and has formed ideas about what he thinks is right based on his lived experiences. He then transforms his ideology towards sensitize his peers. This consideration confirms that he is exclusively subscribed to Gramsci's theory of "traditional intellectualism". He is one of the people, and displays intention to participate in finding a solution for restoring their

“rights”. The conflict of Thami between his teacher, and their ideological grappling, according to Thami, ensued out of the “old-fashioned ideas” (I, 5, p. 63) of Mr. M that are not accepted anymore by his people. Thami strongly opposes his teacher’s outdated ideas, expressing his disagreement with a resolute “no. His ideas about change are old-fashioned. And what have they achieved? Nothing. We are worse off now than we ever were. The people don’t want to listen to his kind of talk anymore” (I, 5, p. 63).

He determinedly states that his teacher’s ideas about change are outdated and belong to the past. In Thami’s view, these ideas have achieved nothing, and, if anything, have made their situation worse than ever before. He proclaims that the people and students' community are no longer interested in listening to such invalid talk. Thami suggests a different approach to fighting for their rights, advocating for the use of what Mr. M calls “vandalism and lawlessness”(I, 5, p. 25) to attain freedom and dismantle the segregation system in South Africa. Thami's perspective on the other hand, reflects frustration with the lack of progress and makes a call for more radical and impactful actions to bring about favorable changes. Thami as an engaged intellectual student, and as a child who grew up in the midst of the Apartheid segregation system, allowed him to develop an understanding of the requirements of change in his society, to go from the worse to a better one, taking his people from darkness to brighter days. This push towards the keeping of traditional South African values is what is considered traditional intellectualism, because according to Gramsci, intellectual struggle is an integral part of civil society’s evolution. The conflicting viewpoints expressed by intellectuals like Thami can contribute to social change by challenging the new narrative imposed by the white supremacy, and presenting alternate perspectives. These intellectuals may offer new ideas and suggestions to address the perceived failures of Mr. M’s commitment.

In Act two, scene one, Thami and Isabel engage in a dialogue that shows a significant plot twist. Thami undergoes a transformation, shifting his advocacy from the pen's revolution to what he terms the real revolution. This shift involves boycotting studies and choosing to stay at home. Thami's change of perspective is a direct consequence of the meeting he attended, and he shares his newfound beliefs with Isabel during their conversation in which he states:

Please just calm down and listen to me! I know you're angry and I don't blame you. I would be as well. But you must understand that pulling out of this competition is just a small side issue. There was a meeting in the location last night. It was decided to call for a general stay at home. We start boycotting classes tomorrow as part of that campaign" (II, 1, p. 106).

In this context, Thami announces that a meeting was held the previous night led by the comrades for the purpose of boycotting the class the next day, and a general stay at home. According to them, the transformation should begin from them to achieve the goals. Therefore, as intellectuals, they feel responsible for making change and saving the others from the discrimination started and institutionalized by the whites, and say no to the Apartheid system. The mention of a meeting in the location emphasizes the importance of collective action and decision-making. Gramsci highlights the significance of organizing and mobilizing individuals around a common cause. In this case, the decision to call for a general stay-at-home movement and the subsequent boycott of classes signifies a collective resistance to the status quo. Gramsci argued that intellectuals play a crucial role in shaping society's ideas, values, and beliefs. They have the ability to challenge and disrupt the existing power structures. Ultimately, Thami's strict views of his fight and his beliefs in the necessity of an armed revolution led him to participate in various acts of rebellion organized by his comrades and those who share the same ideology. The play ends with him following the path of the armed revolution, being ready to sacrifice his own life if need arises for the cause he subscribes to, and this is shown by his words:

I'm going to join the movement. I've been thinking about it for a long time. Now I know it's the right thing to do. I don't want to end up being one of the mob that killed Mr. M but that will happen to me if I stay here (I, 4, p. 133).

In this previous statement, Thami shows his love and sacrifice for his society by joining the forces to fight against Apartheid system and to bring freedom to his community. Therefore, this also proves that a society can change itself from within as Gramsci argues in his theory from *Prison notebooks*. Thami, through this analysis, therefore shows his true color as a traditional intellectual who participates actively in his societal causes, and is contrasted by Mr. M.

## **2. Organic Intellectualism**

In the play, Athol Fugard shows to the audience that the intellectuals, especially the students, are the most powerful type in any society that seeks to change its current position. In the play *My children! My Africa!*, the character of Mr. M, who symbolizes the black community, stands as a countercurrent figure to Thami in the play, embodying the Organic intellectual. As a black teacher at Zolile High School, he refuses to engage in armed revolution, deeming it too low for his standards. He experienced firsthand the unfair Apartheid system imposed by the white supremacists, however, as a teacher, he has distanced himself from the more aggravated forms of persecution that the blacks go through, and is now serving the very system that presses his own people. Mr. M, however, believes that education and knowledge are powerful tools to contest oppression and eventually achieve equality and freedom. He even states: "I am a man who in the eager pursuit of knowledge forgets his food and in the joy of its attainment forgets his sorrows, and who does not perceive that old age is coming on" (I, 1, p.1). That means he is so engrossed in gaining knowledge that he forgets to eat and does not realize how old he's getting. For him, education and knowledge are the most pragmatic means to defy the colonizers, achieve equality, and attain complete freedom in a state of peace and prosperity. This seals his type as organic, of

whom Valeriano Ramos Jr., says that they "serve an articulatory role, in voicing what is happening and/or needs to happen, but without engaging in action against it" (Ramos, 1982). Mr. M only believes ideas and words possess the transformative ability to elevate societies from the depths of despair to the heights of progress, and sometimes get poetic about it in his declarations". In light of this, he organizes a debate between a black student from Zolile High School and a white student from a white comdeboo girl High School. The purpose of this debate is twofold, to challenge prevailing notions and vehicle the students' capabilities from different schools, while also raising understanding between the black and white communities, to continue his role of articulation. In fact, Mr. M's character highlights the importance of education and intellectual pursuits in the fight against discrimination and inequality. He believes that through the exchange of ideas, societies can be positively transformed. However, his efforts to bridge the gap between black and white communities are met with resistance from some individuals named 'the Comrades' with this brilliant student Thami amongst them. Mr. M was influenced by Confucius' ideas, the great philosopher and thinker from China who advocated the importance of education and the pursuit of knowledge. He emphasized the study of history, poetry, music, and the classic texts as a means of cultivating wisdom and moral understanding. He believed that education could play a transformative role in society by promoting ethical behavior, social harmony, and good governance. As a result, Mr. M states this in his debate with Thami when he says:

I speak to you like this because if I have faith anything, it is the faith in the power of word. Like my master, the great Confucius, I believe that, using only words, a man can right a wrong and judge and execute the wrongdoer. You are meant to use words like that. Talk to others. Bring them back into classroom. They will listen to you. They look up to you as a leader (II, 1, p. 15).

In this scene, Mr. M, the intellectual character in the play, is speaking to his brilliant student, Thami Mbikwana. Mr. M expresses his belief in the power of words and their ability to bring about change and justice. This character draws a parallel between himself and Confucius, the great Chinese philosopher, suggesting that they share a common belief in the transformative power of words and the pen's revolution. He sees words as a means to address injustices, pass judgment, and even execute punishment, metaphorically. He believes that by using words effectively, a person can make a difference and correct the wrongs in society. Moreover, the teacher encourages Thami to use his words and influence as a leader among his peers. He believes that Thami's role as a student leader gives him as he has the opportunity to engage with others; particularly those who have become involved in political activism, and guide them back to the classroom. Mr. M sees Thami as a potential agent of change, emphasizing the importance of using words to communicate, persuade, and guide others. This quote also reflects his conviction that education, dialogue, and intellectual discourse can be powerful tools for social transformation. It also highlights the theme of the play, which explores the complexities of education, racial dynamics, and the challenges faced by intellectuals in apartheid-era South Africa. Despite all these words, society rejected Mr. M's engagement, viewing it merely as articulations meant to propagate the system with these excuses. This caused a conflict between him and the student community, especially with his student Thami. Thami and others perceived him as an informant, as Thami mentioned in his conversation with Isabel: "He was an informer Isabel. Somehow somebody discovered that Mr. M was an informer." (II, 4, p. 137). In this passage, Thami's claim that Mr. M is an informer and symbolizes not only a breakdown of trust between the students and their teacher, but the rift that exists between the Traditional intellectual Thami and the Organic that Mr. M represents. The term "informer" usually implies that someone is providing information or spying on others for the benefit of an external authority or power.

Thami's accusation indicates that he believes Mr. M is betraying their shared cause or ideals by giving students' names to the police. This revelation leads to a sense of betrayal, disappointment, and even anger among the student community.

Mr. M is seen as wearing a white mask over black skin from the others, trying to assimilate the culture and beliefs of white people into his own, disregarding black people's urgency for change in their own country that is infested with a destructive white minority. Mr. M tries to defend his subscription to his community's cause by saying: “does that noble fight of ours really have to stoop to pulling down a few silly statues” (I, 2, p. 81)? but Thami realizes that Mr. M subalternity does not wield him from taking on the oppressors' side, unbeknownst to him. As a result Mr. M was killed by the comrades during the movement. Mr. M is regarded as an Organic intellectual due to his staunch opposition to the armed revolution. He embodies the kind of intellectual who is engaged in a battle of words, firmly believing in their power. For him, education and knowledge are the most pragmatic, therefore disregarding any concrete action towards freedom, and in this he betrays his community who retaliate by killing Mr. M.

### **3. Isabel Dyson**

On a different spectrum from the intellectuals types discussed above, this section is reserved for an analysis of a third character in the play by the name of Isabel Dyson. Gramsci outlined in his *Prison Notebooks* the traditional intellectual who emerges to describe the type that wants to maintain the values of the traditional class they belong to, personified by Thami Mbikwana in the play, distinguished from the organic intellectuals who are more ready to establishing change, personified by Mr. M. Gramsci describes the relationship between these types by saying:

One of the most important characteristics of any group that is developing towards dominance is its struggle to assimilate and to conquer “ideologically” the traditional intellectuals, but this assimilation and conquest is made quicker and more efficacious the more the group in question succeeds in simultaneously elaborating its own organic intellectual (Gramsci, 1947, p. 142).

In this play *My children! My Africa!*, we notice a difference between the characters' social and cultural backgrounds despite living in the same country. The privileged part of town does not have to even bear the sight of the black neighborhoods. Amongst the residents of white South African districts, we distinguish Isabel, who underwent a transformative journey when her eyes were opened to the reality of the other ethnicity, incited by her school visit to a Zolile school. She represents the white minority who is open to understanding the struggle that the other ethnicities deal with.

Isabel Dyson is a third character of the play who represents an eye and an ear for the different currents of thought that sweep through the black resistance and its opposers. Isabel lives in a comfortable home and is assisted by a black maid who is not given a name besides “auntie” with which Isabel addresses her. It goes to show the upper class lifestyle Isabel leads to the point where her family affords to hire maids who serve them even morning breakfast. She says:

Auntie, our maid, put down in front of me a plate of steaming, delicious jungle oats over which I sprinkled a crust of golden brown sugar, and while that was melting on top I added a little moat of chilled milk all around the side. That was followed by brown-bread toast, quince jam and lots and lots of tea (I, 1, p. 31).

At the outset of the play, the white “princess” is shown to be ignorant of the living situation of the blacks and initially never paid any mind to the dark realities of South African segregation policies' disastrous consequences. In the opening of scene 2 of act I, she stands alone on stage and addresses the audience, recalling when she used to go with her parents to the black neighborhoods of Brakwater, however, she confesses:

But don't get the wrong idea. I'm not saying I've spent a lot of time thinking about it or anything like that. It's just been there, you know, on the edge of my life, the way it is out there on the edge of town (I, 2, pp. 39-40).

One day, Isabel was called in by her principal to inform her that the black school had started a debating society and had invited them to go there. A comrade of hers, upon accepting this "challenge" urged her not to use too many "big words" given that English was not the black students' first language. This goes to show the perception the privileged white students have of the blacks. They readily look down on them and undermine their abilities. She ventures into this unfamiliar territory as an outsider during an inter school debate. As she immerses herself in the world of Breakwater however, Isabel is confused, for she was surprised that her expectations were not met, but exceeded. She also found it exciting, unlike the debates at her own school, and made friends with Thami. When they were talking, she started to talk to him about her life. She said she was the rebel of her family for always seeming to disagree with them on various matters at the dinner table. This means that she has always had an open mind. Her debate with Thami incited her thirst for knowledge and, by their collision, she comes to lend more ear to the struggles of the black for they are not just unsightly homes at the edge of town anymore, but people with real lived experiences. At first she is shocked that Thami has the sense of humor to joke about the police and riots, in this case she claimed: "oh...you caught me off guard. I didn't think you would joke about those things" (I, 1, p. 29). In her mind, it was off limits for them to discuss it, and this also proves the difference they have between the black and whites. However, as the play progresses, her ideas prove flexible to growth and change. Her initial discomfort fades away, replaced by a profound sense of belonging and engagement. Her severe wit and intellectual ability allow her to navigate the complexities of South African reality. Isabel while debating with the black student from Zolile high school, discovers a new world of black in the same society, a

new world where black skins suffer from the discrimination and apartheid system, therefore, she contends:

I discovered a new world! I've always thought about the location as just a sort of embarrassing backyard to our neat and proper little white world, where our maids and our gardeners and our delivery boys went at the end of the day. (I, 2, p. 44).

According to the previous statement, the black community was neglected from the others, forgotten and marginalized. Isabel was very grateful and happy for discovering this community and she managed to integrate with them by spending some time in their school. As a result this interaction guides her to know the reality of the society and the injustice where blacks live. After the integration with the community she admires them as intellectuals. Moreover, she understands the case of their struggle Anti-Apartheid system.

Isabel, upon forming a friendship with Thami, finds herself in between two black intellectuals who want the same thing but look at it from different perspectives and ways. A consequence of these differences caused a conflict between Thami, her friend and his teacher. Ultimately the death of the teacher Mr. M occurs because of his denunciation to police about the movement and the boycott that Thami and his peers did. Isabel, as an observant of their dynamics, who was not of the black community, still reasoned for the necessity of Mr. M and Thami's reconciliation before the tragic death despite her knowledge of their different ideological convictions. The author in his study about types of intellectuals discusses the characteristics of the traditional intellectualism of Mr. M that led to his demise and says in this regard:

Intellectuals of the rural type are for the most part "traditional", that is they are linked to the social mass of country people and the town (particularly small-town) petite bourgeoisie, not as yet elaborated and set in motion by the capitalist system (Gramsci, 1947, p. 148).

This is applicable to Isabel's case and character. By virtue of her socio-political background she is implemented in this play as an intermediary to Thami and Mr. M's challenging differences, despite the particularities of her coming into contact and personal engagement with the other heroes of Fugard's play *My children! My Africa!*

This concludes our second chapter in which we discussed Athol Fugard's important play *My children! My Africa!* set in the eighties' South Africa when the tension was at its highest between opposers of the Apartheid system and those who condoned its atrocious practices. We have classified the central characters into two categories of intellectuals as defined by Antonio Gramsci in his *Prison notebooks*, and have found Thami to belong to the Traditional whereas Mr. M is an Organic intellectual.

#### **4. Cultural hegemony in *The Lion and the Jewel* and *My children! My Africa!***

Cultural hegemony is a concept developed first by Italian political thinker Antonio Gramsci in his *Prison notebooks*. He views it as a way of manufacturing the consent of the people by importing the civil and political societies. These two work through non-violent means to establish an ideology that becomes *commonsense*. Ramos further explains it as “a system of class alliance in which a ‘hegemonic class’ exercised political leadership over ‘subaltern classes’ by ‘winning them over’” (Ramos, 1982). We are going to apply this concept on the two plays we have analyzed in relation to Gramsci's formation of intellectuals, because we find it of particular interest to our study.

First,

Second, Athol Fugard's play *My children! My Africa!* shows intersecting elements between hegemony and its intellectuals. As intellectuals are important in influencing hegemonic attitudes of people in society, we have seen manifestations of this. However, it is used differently by the two types, for the traditional intellectual seeks maintenance of their class's values, the organic intellectual goes to shift the dominant ideology in society, therefore seeking to create another sort of hegemony, or what is known as counter-hegemony. Thami and Mr. M therefore, are implicated in the hegemonic practices of South African society in different ways. For instance, Thami wishes to propagate South African traditions to his comrades at school by appealing to their higher considerations of their ancestors. He even refers to himself as an oracle, sent to warn against giving into the counter-hegemonic currents of the modern thought system that Isabel advocated for in their debate, he proclaims proudly:

Brothers and sisters these are foreign ideas. Do not listen to them. They come from a culture, the so-called western civilization, that has meant only misery to Africa and its people. It is the same culture that shipped away thousands of our ancestors as slaves, the same culture that has exploited Africa with the greed of a vulture during the period of Colonialism and the same culture which continues to exploit us in the twentieth century under the disguise of concern for our future (I, 1, p. 4).

On Mr. M's behalf, he realizes that maintaining the status quo goes against development, and is therefore opposes his student's position, and welcomes Isabel into the school as well as her modernized views. He also organizes debates with the two students who have opposing points of view. He even joins them in act II to conjoin their intellects together, which is one more way in which Mr. M wants to eradicate the distance that exists between the two ethnicities. Mr. M follows his logic to the end, where he does what he can to stop the traditional intellectual Thami from imposing his hegemonic attitudes once more on the south African society that he believes has come a long way since. He thus informs the police on the names of the students who

participated in the boycott, one of which is Thami, “his protégé” (3, p. 126), and then he admits his act by saying: “That’s right Thami. I am guilty. I did go to the police” (3, p. 127).

## V. Conclusion

We have conducted the current research upon analyzing Wole Soyinka's "*The Lion and The Jewel*" and Athol Fugard's "*My children! My Africa!*" by using Antonio Gramsci's theory of intellectuals and hegemony. We sought to understand how the two writers discuss the issues of the Apartheid system in what relates to the characters' construction as intellectuals, as well as the clash of cultures between the traditional versus the modern societies in Africa. As stated in our Issue and Working Hypothesis, our main aim was to link our primary sources to each other to shed light on their respective causes, and to extract the elements of intellectualism as well the hegemonic traces inherent to the characters of the two plays.

No doubt, both Lakunle and Mr. M are similar on two levels: cultural clash and educational conflict. Both of these characters are shown to be courageous and intelligent, and they exhibit commendable qualities. Lakunle, the modern and forward-thinking schoolteacher in "*The Lion and the Jewel*," demonstrates his determination to bringing progress and education to his Nigerian village, challenging deeply ingrained traditions, whereas Mr. M, the teacher at a Bantu school does the same, but with a twist consisting in his refusal for a changing the situation in South Africa with violent means.

In both plays, the reader can define which character is organic and who is a traditional by examining the characters' roles, beliefs, and actions within the plotlines. If we take the example of Lakunle in "*The Lion and The Jewel*", he is traditional rather than organic, Lakunle is seen within the play as someone who is eager to modernize the village but is not genuinely aligned with Western ideals justice, whereas in Fugard's *My children! My Africa!* we may clearly discern the type of intellectuals that are Mr. M and his student Thami, while Mr. M represented

Gramsci's formation of these social agents as an organic, whereas Thami's rebellion and violent streak puts him in the category of traditional intellectuals

This dissertation, therefore, went in-depth on the themes of Gramsci's ideas that he developed in his *Prison notebooks*, whilst he was imprisoned by the Italian fascist regime in the twenties and thirties of the last century. His Marxism-inspired ideas expanded on the themes of manufacturing the consent of people within oppressive regimes. We have applied these ideas specifically on the themes of the resistance of the hegemonic currents that struck post-colonial Nigeria, consisting of modernization and its anxieties; and South Africa, due to the Apartheid system that affected the blacks and segregated against non-whites by the white supremacy.

To conclude our work, we must again bring up the reason for which we have chosen this theme. We did so in order to not only link the plays that have not been previously associated with each other, but also because we found it particularly important to shed light on African resistance through its intellectuals in a post-colonial frame. This latter brings us to the following point: By regarding this theme as a starting point, we suggest that it be applied on more African literature novels and plays, thanks to its applicability and its pertinence to civil societies, especially when it comes to understanding the formation of organic intellectuals and their role in changing society from worse to better.