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**Resilience of Tradition in
Wole Soyinka's *The Lion and The Jewel* (1963) and
Ama Ata Aidoo's *Anowa* (1970)**

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Dedication:

In memory of my Mother and Grandmother;

To my caring sisters, Lamia, Malak and Ritadj;

To my dear brother, Islem;

To my father and stepmother;

To all English Department staff;

To my best friends: Hayet, Narimane, Samia, Djazia and Lynda for their help and support.

SABRINA

In memory of my dear father;

To my lovely mother, brothers and sisters;

To my husband and wonderful daughter Imen;

To all my nieces and nephews;

To all my friends, especially Sabrina.

HAYET

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Abstract:

This piece of research is a postcolonial comparative study of Wole Soyinka's *The Lion and The Jewel* (1963) and Ama Ata Aidoo's *Anowa* (1970). To carry out this study, we have relied on Homi K. Bhabha's *The Location of Culture* (1994). We have focused on the affinities in the two authors' misrepresentation of the traditional and modern thought and their cultural and social system. We have also dealt with the term Hybridity in both works and studied the authors' point of view towards the postcolonial era. Our work has not only been restricted to the study of similarities and differences between the two works, but also the examination of Soyinka's and Aidoo's different approaches to celebrate and consolidate their respective traditions. Both Soyinka and Aidoo portray the theme of marriage and its aspects and how the traditional of marriage are obligatory in Africa in opposite to the modern one. The aim of our study revealed that both Soyinka and Aidoo expressed the inequality between two different worlds and two different sex male and female consciously or unconsciously.

Key words: Postcolonial, Homi K. Bhabha's the Location of Culture, Hybridity, Gender, Marriage and Tradition.

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INTRODUCTION

1. Introduction:

After the colonial era there were many African authors such as Ngugi W Theng’O, Chinua Achebe, Wole Soyinka, Ama Ata Aidoo, Efua Sutherland, Buchi Emecheta... Those authors strived to produce writings that speak directly to African people and help them in order to determine their status in society and in the entire world. Soyinka and Aidoo used drama which is “a written work that tells a story through action and speech, in other words, to be acted on a stage”¹.

There are four types of drama, and they are ‘comedy, tragedy, tragicomedy and melodrama’². Soyinka and Aidoo specifically used play which is a work of drama or a performance that is done on a stage or in a theater. They used play because it allowed the audience or the African people to connect directly with what the characters say and how they behave on the stage, in order to have a direct conversation with them and to help them and manipulate their social and cultural activities. Resilience is defined as “the ability and tendency to react when facing disappointment or failure”³. The powers of tradition improve on how African people come back stronger than ever.

Our work is a comparative study between two African plays, the first one entitled *The Lion and The Jewel* (1963) written by the black African playwright Wole Soyinka. The play was written in English and played on the West African folk traditions, often focused on the tension between tradition and progress. Soyinka’s play revealed the disillusionment of Africans during the period of British colonizer. The second play entitled *Anowa* (1970) written by the Ghanaian feminine writer Ama Ata Aidoo, she emphasized the role of being the first modern African woman writer. The play discussed the position and status of African women during and after the British colonizer. Both plays aimed for one purpose which is the protection of African costumes and traditions differently.

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Africa as a country have many and different traditions, some of those traditions were no longer existing or extinct, others were on the way to extinction and others are still used till nowadays, but it differs from one society to another, as Amadou Hompté Ba argued, “when we talk about African tradition, we must not generalized because there is not only one Africa and not one man”⁴. This explained that in Africa, there were and still is several traditions and many different art forms such as; music, dance, art, sculpture and decoration work.

Orality or oral tradition was a part of African life or African traditions, because it ensured the passage of cultural practices from one generation to another. Oral tradition contained; storytelling, dance and songs. The aim of using that kind of oral tradition was to help people understand their life problems and how to combat them and how to solve solutions, by transmitting a direct message from the stage to the audience.

In addition, Amadou Hompoté Ba added that “tradition should be considered as a tree”⁵, this means that Africans needed to protect their traditions and at the same time new customs and traditions must be adopted in order to keep up with the new generations. In both plays, there is a constant confrontation between tradition and modernity. Both plays were published when Nigeria and Ghana were struggling for independence under British control. They were united as the “Colony and Protectorate of Nigeria” since 1914 and by the late 1950s were facing the challenge of whether or not they were ready for independence and capable of handling modern Western civilization. Some Africans felt that it was time for change while others wondered if they should move from their present culture.

2. Review of Literature:

In this part of our research, we have tried to review some of the previous literature written on Wole Soyinka’s *the Lion and the Jewel* and on Ama Ata Aidoo’s *Anowa*. Soyinka and Aidoo are among the most outstanding figures of African literature consequently; their

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two plays *the Lion and the Jewel* (1963) and *Anowa* (1970) have been regarded as two important plays that received great scholarly attention. Wole Soyinka's play *The Lion and the Jewel* contains echoes of folklore, depicting characters and conflicts that are reminiscent of familiar narratives, such as the love triangle and the trickster archetype. Though the play's narrative is straightforward, the notions of progress and modernization that underpin the story prove to be complex issues.

Nigeria, a British colony until 1960, underwent a period of industrialization and modernization under the influence of British rule. Though Soyinka does not specify the exact time period in which the play is set, the play was first performed in 1959. Giddis, James and Bernth Lindfors criticized that the timing of the play's first production, as well as the presence of the white survivor and Lakunle's descriptions of cities like Lagos, suggest that the play takes place sometime during the African colonial period.

The village of Ilujinle serves as a microcosm for all of Nigeria, representing many other villages facing significant change as modernization descends on the country. The struggle to maintain traditions while keeping up with progress is a common theme in African colonial literature, and *The Lion and the Jewel* is somewhat unusual in that, at least in the case of Ilujinle, tradition evidently triumphs.

Similarly to the precedent critic, the love triangle between Lakunle, Sidi, and Baroka provides insight into the changing gender roles in Nigeria under the influence of white colonial rule. Sidi and Lakunle bicker about the terms of their relationship, but their discussions bear the weight of much more than mere romantic tribulation.

Sidi's insistence that Lakunle pay her bride price, for example, emphasizes the role of tradition in Nigerian village life; to Sidi, the bride price is an essential element of the rite of

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marriage, but to Lakunle, the dowry represents provincialism and resistance to positive change. When Baroka becomes the third member of the love triangle, his presence adds even more complexity to Soyinka's exploration of progress and tradition. Baroka's hyper-masculinity suggests more than virility; it is also a symbol of the unrelenting presence of tradition in village life, a tradition that stubbornly holds fast in the face of progress.

In one of the few public performances of *Anowa* 1991 production in London, some twenty-one years after its publication many critics praised the play, drawing parallels between it and contemporary society. Comparing *Anowa* to a work by William Shakespeare, Malcolm Rutherford of the *Financial Times* writes, "Do not go to see *Anowa* looking for something exotic. What will strike you is not how different it is from developed western culture, but how similar."⁶ Louise Kingsley of *The Independent* makes an analogous statement. She argues that

Though the intimate bickerings of husband and wife are common to males and females the world over, *Anowa's* decline is, to European eyes at least, as much a consequence of her uncompromising nature as of her moral stance.⁷

On London critic echoes the sentiments of many scholars who have commented on *Anowa*. Anne Karpf in *The Guardian* writes, "Lyrical and eloquent ... *Anowa* brings us a typical Aidoo heroine, strong and nonconformist, but ultimately felled by conservative forces."⁸ Many scholars compare *Anowa* with Aidoo's previous play, *The Dilemma of a Ghost*, as well as her novels, looking at how she has handled certain themes and her development of characters. For example, Eldred Durosimi Jones in *African Literature Today* writes,

Like the earlier play, it [*Anowa*] preserves something of the representative nature of the folk-tale. It keeps in touch with social reality but does not become totally absorbed in realistic detail. The impact of particularities is dulled ... This eschewing of too much inconsequential realism gives the play its archetypal quality.⁹

Vincent O. Odamtten makes a similar point in his book *The Art of Ama Ata Aidoo*. He believes Aidoo's second play is more honest in its confrontation of history. He argues,

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Anowa enables us to better see how, as social beings, as both producers and products; we are implicated in the transmission and perpetuation of our past in our present and possible futures.¹⁰

Several scholars have found the dream that Anowa describes near the beginning of phase three particularly important. Comparing Aidoo's writing with several other African women authors, Maggi Phillips in *Research in African Literatures* believes "Anowa's bleak tones present the breakdown of human relationships, a breakdown that may not be salvaged unless we listen, as the Old Man advises, to the cries and dreams of the embattled heart."¹¹

In Maureen N. Eke's essay in *Emerging Perspectives on Ama Ata Aidoo*, «Diasporic Ruptures and (Re)membering History: Africa as Home and Exile in *Anowa* and *Dilemma of a Ghost*,» she also analyzes the dream. Eke believes the dream accounts for Anowa's oddness and also that it raised questions she has needed to be answered her whole life. Anowa is on a quest for the truth. However, Eke writes, "Like her community, Anowa is encouraged to sleep the sleep of silence and forgetfulness"¹² over slavery.

Other critical scholars look at *Anowa* in terms of motherhood. Naana Banyiwaa Horne, in *The Politics of Mothering: Multiple Subjectivity and Gendered Discourse in Aidoo's Plays* (also included in *Emerging Perspectives on Ama Ata Aidoo*), focuses on the Anowa's failed quest to become a mother. She examines motives of each of the female characters in the play, focusing on Anowa, as well as matrilineal kinship in Ghanaian society. Horne blames Kofi Ako for the situation at the end of the play. Horne writes,

Through *Anowa*, Aidoo pays tribute to the industry and ingenuity of our foremothers. In fact, the story of Anowa, symbolically, mirrors patriarchy's maneuvers to erode women's effective participation in the global economy ... Even though Anowa is the brains behind the business, Kofi Ako eventually runs her out, vetoing her participation so that he can freely exploit slave labor to build an economic empire.¹³

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In *The Art of Ama Ata Aidoo*, Odamtten makes a similar point in Aidoo's works. He argues that what comes through and transmitted in Aidoo's play is that the issues of gender oppression are materially based, that the dominant social relations that arise and are part of the economic production relations of a given society, at a particular historical moment, produce specific modes of behavior or cultural practices. "These practices may not be the result of deliberate or malicious intent but finds abhorrent or counterproductive"¹⁴

3. Issue and Working Hypotheses:

The aim of this research paper is to compare Wole Soyinka's *The Lion and the Jewel*, and Ama Ata Aidoo's *Anowa*, in terms of similarities and differences in the theme of tradition's resilience, and how tradition success at the end over progress. The two works have received a great deal of criticism. To our best knowledge, this comparison has been carried out in relation to our topic which was firstly motivated us to conduct this study. Our first hypothesis is that the two works have a lot of things in common, but our discussion will focus on marriage and gender as themes in both Nigeria and Ghana. Our second hypothesis focused to undertake the task of the examination of both works in relation to their contexts from a postcolonial perspective.

Our intention in this research is to deal with how Soyinka's and Aidoo's dramatize the resilience in theme of marriage and its rites. It is important to show how Soyinka portrayed Baroka as embodiment and traditionalist character. Likewise Aidoo shows how Badua is a traditionalist character, whose values of achievement are strongly anti modern influence and thought.

Therefore, *the Lion and the Jewel* and *Anowa* play lead themselves to a comparative study in the aim to developpe and clarifie the theme of marriage and gender, and how this theme bears to both comic and tragic genre in both plays, and their respective contexts linked

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to this theme is one of women's role and status which confer either happy or tragic ending to both plots. To deal with those issues, we intend to link our analysis in postcolonial concepts borrowd from Homi K. Bhabha's *The Location of Culture* (1994).

4. Methodological Outline:

At the methodological level, we intend to undertake our research by following the IMRAD method. Our dissertation is composed of five parts. It contains a general introduction that states our main purpose. It includes a review of some critical study written on both works. Besides, it raised our issue and working hypothesis. In methods and materials section, we explained and discussed briefly the concept of "tradition" with reference to some scholars such as Bhabha. After that, we summarize the two plays *the Lion and the Jewel* of Wole Soyinka and *Anowa* by Ama Ata Aidoo respectively in a brief way relaying to our theme than deal with the biography of both authors. The results section contains the findings of our research. Concerning the discussions section, it will be divided into two chapters. The first is related to marriage and its rites in African society relying on both plays. The second part deals with another common subject in both plays which are gender issue and the role of woman in Africa. Our dissertation will end with a general conclusion that summarizes the main ideas that we treated in this piece of research.

Endnotes:

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Methods and Materials:

A. Method:

Post-colonial theory comes from Britain's former colonies in the Caribbean, Africa and India. Many post-colonial writers write in English and focus on common themes such as the struggle for independence, emigration, national identity, allegiance and childhood. Postcolonial theory is a literary theory or critical approach that deals with literature produced in countries that were once, or are now, colonies of other countries¹. It may also deal with literature written by citizens of colonizing countries that takes colonies or their peoples as its subject matter.

The theory is based around concepts of otherness and resistance. Postcolonial theory became part of the critical toolbox in the 1970s, and many practitioners credit Edward Said's book *Orientalism* as being the founding work². Typically, the proponents of the theory examine the ways in which writers from colonized countries attempt to articulate and even celebrate their cultural identities and reclaim them from the colonizers. They also examine ways in which the literature of the colonial powers is used to justify colonialism through the perpetuation of images of the colonized as inferior. However, attempts at coming up with a single definition of postcolonial theory have proved controversial, and some writers have strongly criticised the whole concept.

Post-colonial theory deals with the reading and writing of literature which focuses on colonization or colonized peoples. It focuses particularly on the way in which literature by the colonizing culture distorts the experience and realities, and inscribes the inferiority, of colonize people on literature by authors who attempts to articulate their identity and reclaim their past in the face of that past's inevitable otherness. It can also deal with the way in which

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literature in colonizing countries appropriates the language, images, scenes, traditions and so forth of colonized countries. This page addresses some of the complexities of the post-colonial situation, in terms of the writing and reading situation of the colonized people, and of the colonizing people.

Hybridity means mixing of cultures; ex. double consciousness one goes to an American University and gets educated then returns to native land only to find that he/she cannot identify with the culture anymore. The cultural hybridity emerge in the moments of historical transformation, which means that it needs the encounter of two different or opposite sides such as colonizer and colonized, past and present, tradition and modernity. In addition to that Bhabha said:

The borderline works of culture demands an encounter with 'newness' that is not part of the continuum of past and present. It creates a sense of the new as insurgent act of cultural translation, such as art does not merely recall the past as social cause or aesthetic precedent; it renews the past, refiguring it as a contingent 'in-between' space, that innovates and interrupts the performance of the present. 'The past-present' become part of the necessity, not the nostalgia of living³

The term 'hybrid' used above refers to the concept of hybridity, an important concept in post-colonial theory, referring to the integration (or, mingling) of cultural signs and practices from the colonizing and the colonized cultures ("integration" may be too orderly a word to represent the variety of stratagems, desperate or cunning or good-willed, by which people adapt themselves to the necessities and the opportunities of more or less oppressive or invasive cultural impositions, live into alien cultural patterns through their own structures of understanding, thus producing something familiar but new)⁴.

Hybridity is the sign of the productivity of postcolonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the pure and original identity of authority). Hybridity is the revolution of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination. It unsettles the mimetic or narcissistic demands of colonial power but reimplicates its identifications

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in strategies of subversion that turn the gaze of the discriminated back upon the eye of power. For the colonial hybrid is the articulation of the ambivalent space where the rite of power is enacted on the site of desire, making its objects at once disciplinary and disseminatory or in my mixed metaphor, a negative transparency⁵.

The assimilation and adaptation of cultural practices, the cross-fertilization of cultures, can be seen as positive, enriching, and dynamic, as well as oppressive. "Hybridity" is also a useful concept for helping to break down the false sense that colonized cultures or colonizing cultures for that matter are monolithic, or have essential, unchanging features.

B. Materials :

B. 1. Biographical Background of Wole Soyinka :

Wole Soyinka was born on 13 July 1934 at Abeokuta, near Ibadan in western Nigeria. After preparatory university studies in 1954 at Government College in Ibadan, he continued at the University of Leeds, where, later, in 1973, he took his doctorate. During the six years spent in England, he was dramaturges at the Royal Court Theatre in London 1958-1959. In 1960, he was awarded a Rockefeller bursary and returned to Nigeria to study African drama. At the same time, he taught drama and literature at various universities in Ibadan, Lagos, and Ife, where, since 1975, he has been professor of comparative literature. In 1960, he founded the theatre group, "The 1960 Masks" and in 1964, the "Orisun Theatre Company", in which he has produced his own plays and taken part as actor.

He has periodically been visiting professor at the universities of Cambridge, Sheffield, and Yale. During the civil war in Nigeria, Soyinka appealed in an article for cease-fire. For this he was arrested in 1967, accused of conspiring with the Biafra rebels, and was held as a political prisoner for 22 months until 1969. Soyinka has published about 20 works: drama, novels and poetry. He writes in English and his literary language is marked by great scope and richness of words. As dramatist, Soyinka has been influenced by, among others, the Irish

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writer, J.M. Synge, but links up with the traditional popular African theatre with its combination of dance, music, and action

2. Biographical Background of Ama Ata Aidoo:

Christina Ama Aidoo Saltpond was born in Ghana in 1942. Her childhood took place in a mixed atmosphere between Western education and a strong awareness of African traditions. The director of her school (Wesley Girls High School) in Cope Coast bought Aidoo her first typewriter. After completing her secondary education, she enrolled in English at the University of Ghana, in Legon, when her first work titled *The Dilemma of a Ghost* (1964) came to light. After graduating, Aidoo earned several scholarships, such as that of Creative Writing from Stanford University (California). In her native country, Aidoo worked as an English teacher in 1969. She received the Nelson Mandela Poetry Award for *Someone Talking to Sometime*; and in 1992, she was awarded the Commonwealth Writers' Prize for Africa for her book *Changes: A love story* (1991). In 1992, she was the first recipient of UNESCO's International PEN Women's Committee Travel Fellowship, and in 1998, she was elected President of the African Visions Literature Tour. One year later, she received Ghana's highest civil honour: Companion of the Star of Volta. All of her works display a theme focused on women and their role in society.

B.3. Summary of *The Lion and The Jewel*:

The Lion and the Jewel was written and first performed the year before Nigeria was granted its independence from Great Britain, and the script was published two years after independence. As such, one of the primary conflicts of the play pits traditional Yoruba customs against a western conception of progress and modernity, as represented by the conflict between Baroka and Lakunle for Sidi's hand in marriage.

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Lakunle represents the modern Nigerian man. He wears western clothing, has been educated in a presumably British school, and wants to turn his village into a modern paradise like the city of Lagos. Lakunle doesn't just admire and idolize western society; he actively and loudly despises the traditional customs of his village and the people who support them. This is best illustrated by Lakunle's refusal to pay Sidi's bride price. Sidi indicates that she'd marry Lakunle any time if he'd only pay the price and observe local custom. Lakunle's refusal shows that it's more important to him to convert Sidi to his way of thinking and turn her into a "modern wife" than it is for him to marry her in the first place.

For much of the play, other characters describe Baroka as being directly opposed to modernity and extremely concerned with preserving his village's traditional way of life. Lakunle, in particular, finds Baroka's lifestyle abhorrent. He describes how Baroka paid off a surveyor to not route train tracks through the outskirts of Ilujinle, thereby robbing the village of a link to the modern world that would modernize the village. However, when Baroka himself speaks, it becomes apparent that he doesn't actually hate modernity or progress. While he obviously delights in the joys and customs of village life, when it comes to modernity he simply hates having it forced upon him. He sees more value in bringing modern customs to the village on his own terms. For example, he argues that creating a postal system for the village will begin to bring it into the modern world without entirely upending the village's way of life. Further, when he does talk about modern ideas that were forced upon him, such as his servants forming a union and taking Sundays off, his tone is resigned rather than angry—he sees it as inevitable and annoying, but not bad.

The competition between Baroka and Lakunle for Sidi's hand in marriage brings the conflict between tradition and modernity to life. Baroka wishes to add Sidi to his harem of wives, while Lakunle dreams of having one wife who, in theory at least, is his equal. Both men promise Sidi a different version of power and fulfillment. When Baroka dies, Sidi will become the head wife of the new Bale, a position that would make her one of the most powerful women in the village. Lakunle, on the other hand, offers Sidi the possibility of an equal partnership in which she's not required to serve her husband as is traditional. However, the way Lakunle talks to and about Sidi indicates that agreeing to marry Lakunle and embracing modernity won't necessarily be better for her, as modern science provides Lakunle specious evidence that women are weaker and less intelligent than men. Sidi recognizes that

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Lakunle's idea of modernity might not improve her life; in fact, it might mean that she would have less power and fewer rights than she would have in a traditional marriage.

Baroka's actions (and the fact that he triumphs in the fight for Sidi's hand) suggest that while Lakunle may be right that Ilujinle will indeed need to join the modern world, modernization and the outright rejection of local custom simply for the sake of doing so are foolish goals that benefit nobody. Instead, Baroka's triumph suggests that progress must be made when and where it truly benefits the village and its inhabitants

B.4. Summary of *Anowa*:

Anowa is a three phase's play written by Ghanaian playwright Ama Ata Aidoo. Ama Ata Aidoo in this second play borrows heavily from the heritage of oral literature for the structure, the language, the themes and the characters of the play. She consciously uses these art forms and effectively shows the merits and intricacies of these traditional art forms while adapting them to deal with modern issues in Ghanaian society such as the effects slavery and capitalism have had on the Ghanaian people. This play, set in the late 1800's at an important moment in the history of Ghana, describes some of the earlier encounters of African societies with Western traders. Drawing on the tradition of oral literature, through the means of which many societies passed on their histories from one generation to the next, Aidoo portrays a crucial historical moment in Ghanaian history through the personal tragedy of Anowa and Kofi Ako.

Anowa is not solely a historical tale; by using oral literary techniques, Aidoo portrays a sort of symbolic history of events which forces her audience to reflect on contemporary social issues. The history of the colonization of what is now Ghana is in a sense told through the personal tragedy of Anowa and Kofi Ako. Kofi Ako and Anowa leave and start their own business, trading with the white foreigners. With Anowa's help, Kofi Ako begins to accumulate much wealth and slaves; their relationship, however, begins to break down. The greatest blight on their marriage is that Anowa has been unable to conceive and bear a child. Anowa also greatly resents being told that she no longer needs to work as they have slaves to do it. She also cannot bear the idea of possessing slaves as she deems it morally wrong. As Kofi Ako becomes richer and richer, Anowa becomes weaker and more and more unhappy.

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But Kofi Ako, too, seems to have sacrificed a great deal for his wealth; he has sacrificed his manhood and as a result Anowa learns that he is impotent. After this final confrontation, the play ends with Kofi Ako killing himself and Anowa going mad, regressing to a child-like state.

Endnotes

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RESULTS AND DISCUSSIONS

Result and Discussions:

Results:

In this part of research, we will clarify and analyse the results through our comparison and through the comparative study of Wole Soyinka's *the Lion and the Jewel* (1963) and Ama Ata Aidoo's *Anowa* (1970). The comparison has shows that there are many common points between the two authors even if they were from different places of Africa. We have relied this work to the chronological period of both plays (postcolonial period the period since 1945) or to the period of the British colonizer in Aferica, also we have relied this analyses on Homi Bhabha's *the Location of Culture* (1994). The choice of this theoretical method is motivated by the fact that Bhabha has covered many aspects of postcolonial era and go also to the geographical limitations. Both authors use their experiences throughout their way of living to shape the plays and give sensual arguments.

Our study shows that Soyinka and Aidoo portray the African traditional life during the postcolonial era and how African leed their traditions to have the capacity to organize their system of living and re-equilibrate due to the crisis and consequences made by the British colonizer. The notion of hybridity developed by Bhabha to remove the consequences of post colonialism which is used to maintain the tradition of both Nigerian and Ghanaian. By comparing the themes presented by both authors, we find that they estimate the same point of view, both authors present marriage and gender as themes by using drama genre (comic and tragic) by expressing the lifestyle and the position of the main characters in both plays. Also, both plays are showing the same time period which is the post-colonial.

In addition to these similarities, we have also cited-out the divergences and convergences in the play's main themes. The play dramatizes the conflict between

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modernization and tradition through the characters, part of people who embrace all things progressive and new, and the other who defend traditional values through oftentimes underhanded means. Each character work to assert their superiority over others. Category views his modern sensibilities as a mark of superiority. However, it becomes apparent that the true power.

1. Chapter one : Marriage in Wole Soyinka's *The Lion and The Jewel*(1963) and Ama Ata Aidoo's *Anowa*(1970)

In African traditional societies, marriage is considered as a sacred union between a man and one or more than one women. This notion is extended to “the union of two families, two communities or even two nations in the broader sense. With this union, certain comes well to define roles and responsibilities which has its foundation on communal sharing, respect and the promotion of obedience, selflessness, consideration”¹.

The fruit and the aim of this combination are children who become the responsibility of both families. As they grow children have the responsibility to show their respect to these family members. As the extended family works together to raise the children, this put less strain on the mother who quickly regains her strength and energy to begin pregnant again shortly after.

In the past, mothers sole power was to stay home, have children and care for them. This made them dependent on their husbands for household or personal allowances, since even when she worked outside of the home, she generally engaged in small trade or elementary teaching, with very limited income. As a result, this established father figure dominance which tended to put mothers in submissive positions. Hence, she could not challenge his authority as doing this might put her in critical situations. “It is important to point out that in some traditional societies a man could decide to end a marriage and send the girl back to her parents for her disobedience or challenging his authority.”²

We must therefore note that “women submissiveness was important because, it benefits not only her spouse but in some cases her family who needed their in-law's support to survive in some cases.”³ Hence, as domestic partners, women main goal in marriage was to care for

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family and make her husband happy by bowing down to his demands amidst their frustrations. Mothers accepted this role because they are illiterate, then they modeled their marriage as that of their own parents and other relatives.

Today however, with modern changes in lifestyles in African societies, come back new challenges. Men and women begin to question things and seek other solutions for issues that would otherwise go unnoticed in the past. This has brought so much stress and challenges to traditional African families as we struggle between abiding to the old traditional values and adapting to the demands of modern societies. With more women becoming active participants in their homes; more women are getting a higher education which means better job opportunities and even the ability to earn more than their husbands; women having limited number of children which means more time to engage in other business opportunities; they are marrying at a late age which means, they have time to get educated and protect their own wealth; and have found the freedom to express their needs which makes them more informed and demanding.

Also, increasing migration and immigration, exposes families to new ways of lives and cultures which affects our abilities to strictly abide to our requirements to be domesticated partners. It therefore becomes pertinent to re-evaluate the role and responsibilities of spouses in traditional African marriages to establish the balance needed for a contented and happy marriage. Time is changing and it is time to follow the signs of time.

The notion of dominance and submissiveness work well for our parents because families supported each other in marriage. Even when this didn't work, we cannot know since the culture reprimanded women from sharing personal marriage issues outside immediately family. They could remain in marriage for fear of the unknown, for their children. Regardless of why they stayed, the longevity of their marriage cannot be interpreted as success as we

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don't know for sure what they endured and why they stayed. Today's newly married couples received less important or secondary support from their families, hence raising their children by themselves. This can be very stressful situation especially if one tries to dominate the other. Hence with so much responsibility endowed upon women in traditional African marriage, lack of spousal support leaves them overwhelmed with household chores especially since they both work long hours away from home.

This often triggers disputes that may loom and become more visible a crisis sparking the human desire to fight back to regain independence. For marriage to be successful therefore, each spouse must be willing to allow the other make their own choices rather than dominate. Doing so eliminates patterns of dominance and submissiveness which tends to destroy many homes. I believe the spouses must constantly remain in mutual agreement. Communication is ultimate as it enables the spouses to re-evaluate their needs and make necessary adjustments for the proper functioning of their homes.

1.1 Marriage in *The Lion and The Jewel*:

Soyinka discussed in the play the debate on whether Lakunle the schoolteacher or Baroka the traditionalist one should marry Sidi. She compares between the two, and sees the value and capacities in both Baroka and Lakunle. It is hard for her to choose one of them over another. This conflict in Sidi's mind reveals the confrontation between their ways of life and made a clash between two classes that are traditional and modern. Marriage is an institution common to all cultures. Very often it's accompanied by transformation and exchanging in most cases in the form of payments between the families of the groom and the bride.

These payments can be categorized into two: dowry and bride price. The dowry, more common in Asian countries, involves payments made by the bride to the groom and his

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family. Bride price, on the other hand, refers to the payments that a prospective groom and his family make to a prospective bride and her family. It is a very common cultural practice in Africa. Bride price is to take gratitude from which the boy's family pays to the girl's family in exchange for marriage. Bride price can be given in material things like cows, goats, clothes, money and many others.

Historically, bride price payment served to validate customary marriages in most African societies. It strengthened new family bonds created by marriage and legitimized children born to marriages. Ghanaian society has undergone major changes to its cultural practices over the past years one major them is bride price. In the past, payment was a family affair. A woman's bride price was paid by her groom and his family. Bride price was not negotiated: the groom and his family usually decided on what and how much to pay. This would be voluntarily and willingly paid to the family of the bride.

Before, Ghana was colonized by the British in 1867; bride price did not involve cash as cash had not yet been introduced into the Ghanaian economy. "Instead, it included items such as bottles of schnapps, ornaments, clothes and cowries for the bride's mother, father and brothers."⁴ But times have changed. On the demand list have also taken on a modern look. Some families demand electronic devices such as mobile phones, laptops and iPods as bride price. Bride price payment has become a more individual practice. A groom mainly funds the expenses of his marriage, though some families still provide financial support to their sons during marriage. An even more drastic evolution is the involvement of cash and bargaining. The amount to be paid is rigorously negotiated by the families of the groom and the bride.

The current practice is that the groom usually asks for a list from the bride's family. Several factors, such as the groom's wealth and status, and the bride's level of education,

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determine how much a groom pays as bride price. Although bride price custom has significant cultural and social functions, there are latent, unrecognized and unintended consequences of the practice. Sidi insists on dowries, because she is not exposed to the foreign ideas and cultures, she tells Lakunle:

I have told you, and i say it again I shall marry you today, next week or any day you name. But, my bride price must first be paid, but I tell you, Lakunle, I must have the full bride price. Will you make me a laughing-stock? Well, do as you please. But Sidi will not make herself cheap bowl for then village spit ⁵

Ideally, bride price is a sign of respect and regard for the bride and her family who otherwise would become “a cheap bowl for the village spit”⁶ object of scorn and shame. It also portrays bride’s purity, virginity and undefiled status. Lakunle sees it as buying a heifer or young cow of the stall, while Sidi sees it as a mark of honor and respect identity and dignity to womanhood in Africa. In the play, the merit of the bride price is that it is used as a proof that a woman has not been touched by any stranger. Sidi insists on Lakunle that she will accept to marry him at that moment or any other time as long as he pays her bride price.

On the other hand, for Lakunle, the bride price is not important for a successful marriage. He calls this system as “savage, barbaric, out-dated, rejected, denounced, excommunicated, archaic, degrading, humiliating, and unspeakable and unpalatable...”⁷. Lakunle considers the bride price as an uncivilized and outrageous custom. He wants to live with Sidi in a civilized way. His ideas of the role of women and the duty of wife are completely different from Ilunjinle society. He stands to represents progress and cultured romance which refers that Lakune needs Sidi as a wife not an object as many African men. He wishes to marry Sidi for a moral companionship than for traditional purpose of procreation, because he wants a life companion, a friend in need; a person who helped at a difficult times, and equal partner in life.

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This last explication emerged when Lakunle said “Sidi, I do not seek a wife. To fetch and carry, to cook and scrub, to bring forth children by the gross... oh Sidi, I want to wed because I love I seek a life-companionship”⁸. lakunle wants to live with Sidi a romantic life like the civilized people. He wants to mimic and imitate the modern people in the way of life. Lakunle adds, “I don't want to eat with fingers, but with knives and forks, and breakfast plates, I want to walk beside you in the street, side by side and arm in arm”⁹. Even if Lakunle loves Sidi, but he does not accept to pay her bride price as a prerequisite to marry her.

The reason that paying the bride price translates to having bought her since her parents would exchange her for money and items. Lakunle said: “Ignorant girl, can you not understand. To pay the price would be to buy a heifer off the market stall. You'd be my chattel, my mere property”¹⁰. In this regard, Sidi does not pay attention because he believes in modern marriage. To her, a girl for whom dowry is not paid will be hiding her shame for she will not be known as a virgin. Her beauty has captured many souls besides Lakunle. The scientists would fully argue that Sidi's traditional viewpoints have been shown in her rejection of Lakunle's many modern advances towards her.

In the first scene, she denies Lakunle's request to carry the pail for her because she is aware of his motives for doing it. Thus, she will not allow him to put aside her values, she makes it clear to Lakunle that her declination of his marriage proposal is based on his refusal to pay the price, because she would not be a “cheap bowl for the village to spit”¹¹. Sidi is uncomfortable by Lakunl's ideas and beliefs especially, his ideas about the role of women and the duty of wife. She hates his miserliness and the quality of being small that she considers “a cheating way, mean and miserly”¹²

As a conclusion to this part, we may say that the debate on whether bride price should be banned is a contentious issue in African and non-African countries that are still practicing

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it. Lankule, the young African man who has embraced western culture, considers the traditional customs in his village as barbaric and savage. As a modernist, he is on a mission to streamline and graceful the village by doing away with every aspect of Yoruba tradition in his village, and usher in the elements of modernity.

Even though he loves Sidi, he does not want to pay her bride price as a prerequisite to marrying her. In the Yoruba village, a bride price acts as a stamp a woman hasn't been touched by a man. Sidi stresses to Lakunle and she will accept to marry him at that moment or any day as long as he pays her bride price. She tells him that if he marries her without paying her bride wealth, she will become a laughingstock in the village. Word will spread in the village she is married without a bride price because she is not a virgin.

1.1 Marriage in Anowa :

In *Anowa*, Aidoo shows us the perception of marriage in their cultural and psychological backgrounds. She presents a conflict between the old and the new view of marriage. In the play, for instance, Anowa defiantly rejects her parents' idea of betrothal, an out-dated practice that cannot bring her the true happiness she desires, she argues "one can belong to oneself without belonging to a place."¹³

But African society give the importance of decisions for parents and for family because, the family is the nucleus of any marriage arrangement in Africa which involves the husband and the wife as well as the community. The family is fundamentally the centre where basic inquiries and support are generated for the sustenance of the marriage. Apart from the couples, the next in the hierarchy of relevance are the parents and the other members of the family who serve as facilitators to ensure the success of the marriage. The parents are usually involved in the initial decision making process of choosing the wife or the husband. This is to

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ensure that the right choice is made to maximize the benefits and reduce the chances of failures as well as project the family lineage.

In African traditional society, a man or woman does not simply choose a wife or husband without the consent of the parents and even in some cases, the other members of the extended family are involved. It is this unusual manner with which Anowa chose Kofi as her husband without the consent of the family that brought her into quarrel with the parents who felt neglected and disconnected in her action. Therefore, her non-conformity with the marriage tradition of Yebi, of her father and mother, is, for her, a journey into freedom. This is no doubt a popular African practice where a woman is required to marry a particular man from a particular family. Among the Yorubas, there is a popular saying that “ilesanmi dun joye lo”¹⁴ in Africa means “Good family is better than a rich one.” This implies that it is better to give one’s daughter’s hand in marriage to a poor family than to a family with a bad name and a bad history.

However, this seems a different story when we consider the reason Anowa’s parents, especially her mother, Badua, was against her daughter’s wish to marry Kofi Ako. Obviously, she is not worried whether the man is from a good home or not; rather, she is so concerned that her daughter might end up perpetually in poverty also this situation prompts the mother to lament her daughter’s inability to choose the right man as husband and queries the rational, she cries: “Why should it be my daughter who would want to marry that good-for-nothing cassava-man?”¹⁵ Her reaction, quite interestingly, provides another hint over how some parents, mostly mothers; since it is conventionally their responsibility to do so, not without the approval of the father though in Africa, blatantly engage in what should be called the commercialization of marriage. She goes further to express her frustration and laments Anowa’s choice. Badua; “I am in disgrace so suit your teeth at me. Other women certainly have happier tales to tell about motherhood. I think I am just unlucky woman.”¹⁶

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This shows the level of disappointment experienced by Anowa's parents based on her choice of husband without consulting them. Additionally, parental and community involvement in the marriage could also be seen from the concern expressed by Badua when she aptly expressed her anger on Anowa's refusal to marry one of the men they consider worthy husband for her. Badua highlights the fact that:

“Any mother would be concerned if her daughter refused to get married six years after her puberty. If I do not worry about this, what shall I worry about? Besides, a woman is not a stone but a human being; she grows.”¹⁷

The above indicates Badua's concern for her daughter and the need for her to get married on time within the expected period. This concern shared by the family and the community prompted the Oldman and Oldwoman to observe that;

“Oldman: Anowa is something else...she has refused to marry any of the sturdy men who have asked for her hand in marriage. No one knows what is wrong with her!
Oldwoman: A child of several incantations. She listens to her own tales, laughs at her own jokes and follows her own advice.”¹⁸

Even the Oldman and the Oldwoman are quick to make the above observation about Anowa's behavior in relation to her choice of husband which they consider unusual in her rejection of many sturdy men. As they pointed out Anowa sees her marriage as personal and wants to be allowed the right to choose her husband. However, Anowa's penchant to personalize her marriage by taking decisions alone goes contrary to the established order which involves the parents, other members of the family and even the community.

Anowa has contrary view about her marriage which she wants done in her own way by choosing the man that suits her fancy. This prompted her to declare to the astonishment of her parents that she has found the man she wants to marry. Anowa: “Mother, Father, I have met the man I want to marry...I say I have found the man I would like to marry.”¹⁹ She states the fact that the parents have been putting pressure on her to get married. So, now that she has

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found the man she expects them to allow her to marry him. Anowa: "Mother, you have been at me for a long time to get married. And now that I found someone I like very much..."²⁰

From every indication, Anowa wants to please herself with the marriage to Kofi Ako without considering her family and other factors. She simply wants to feel happy and fulfilled and satisfy her marriage curiosity without hindrance from anyone especially the parents. However, the mother rejects Anowa's choice of Kofi Ako on the basis that he does not have a recognized means of sustaining their livelihood and the marriage as she observes that:

Badua: "...If all that is to a young man is that his family has an unspoiled name, and then what kind of a man is he? Are he and his wife going to feed on stones when he will not put a blow into a thicket or at least learn a trade?"²¹

From the discussion, it is clear that Badua expresses genuine concern for the well being of the daughter and the sustenance of her marriage which parents are usually mindful in the choice of husband and wife for their children. The need for a man getting married to be prepared by having stable means of income to sustain the family is reiterated to Anowa to enable her reconsider her choice which the mother sees as unfortunate and disgraceful. Kofi Ako looks a stranger in his African environment and in the marriage relationship.

On the other hand, Anowa struggles to assert herself as she wants to change the misconception that a young girl cannot freely choose her husband and succeed through hard work. It is this determination to succeed and make something great out of her marriage that prompted them to relocate to Oguaa from Yebi. Anowa has personal conviction that she made the right choice of husband and that given a suitable environment which she hopes exists in Oguaa, they will succeed.

Simply put, it is a situation in which the parents see childbirth as a path to overnight fortune and affluence, a case in which the said property, in case of female child who also can be described as a marital investment, because through marrying her off her family take a fat-pocket by the family of her husband, she might rescue them from their penury-stricken

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condition. Marriage is the first cultural practice to be discussed by Ama Ata Aidoo. Marriage has been defined by Nukunya (1992) in *Tradition and Change in Ghana* as:

Any union in which the couple has gone through all procedures recognized in the society for the purpose of sexual intercourse, rising of a family, or companionship. To be legal, marriage must pass through the laid-down customary stages for the society.²²

This is a very important institution in the African society. In view of this, society looks down on people who have attained marriageable age but are still single. On the part of woman, the belief is that she can pass her age of puberty. This is the main reason why Badua, Anowa's mother, is worried about Anowa not accepting the numerous suitors who come to ask her for marriage.

Badua: Any mother would be concerned if her daughter refuses to get married six years after her puberty. If I do not worry about this, what shall I worry about? Besides, a woman is not a stone but a human being; she grows.²³

Though marriage is defined as a union between two lovers who have accepted to live harmoniously, Africans in general and Ghanaians in particular believe that marriage involves the families of both partners and the community as a whole. Gyekye, comments on the communal nature of marriage by stating that:

Marriage is not merely an affair between two individuals who have fallen in love and plan to spend the rest of their lives together. It is a matter in which the lineage groups of both the man and the woman are deeply interested.²⁴

In the light of this, when Anowa accepts to marry Kofi Ako, her father Osam proposes that Anowa's uncle should be informed. By this Osam demonstrates the matrilineal system of inheritance which shows that children belong to the families of their mothers.

Osam: My wife, do remember I am a man, the son of a woman who also has five sisters. It is a long time since I gave up trying to understand the human female. Beside if you think well of it, I am not the one to decide finally whom Anowa can marry. Her uncle, your brother is there, is he not? You'd better consult him.²⁵

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This also shows that marriage is not a private affair but involves the extended members of the family and the country as a whole. If Anowa's parents had given out their daughter's hand in marriage that would have contravened the norms of the society in which they lived. Peggy Appiah, Kwame Anthony Appiah and Ivor Duah Agyemang state in one of their articles that:

Unlike many African societies and most of those in contemporary Europe and north America, akin societies are matrilineal: children belong to the families of their mothers...the head of the family is typically a child's maternal uncle- his or her mother's brother or wofa.²⁶

In the study of kinship and matrilineal versus patrilineal system, a basic normative assumption is that the essential family unit consists of father, mother, and children. A closely linked assumption has been that one sex is dominant and other is weaker. According to scholar David M. Scheider, in classic kinship theory, it was assumed that men had authority over their wives and offspring; thus, that authority was considered a constant. These points lead us to discuss the next point which will be polygamy.

1.2 Polygamy in both Plays :

Polygamy is a phenomenon often associated with African people. In almost all African societies, polygamy is an acceptable and valid form of marriage - in fact, monogamy has been associated with people of lower social status. Proponents of polygamy have claimed that the more wives a man has, the more children he is likely to have, and the more children, the greater the chances that the family will enjoy. This is indicative of the high regard in which the tradition is held by some African people (men in particular). The theological thinking of various Christian denominations is divided on the subject of polygamy.

In Africa, "tradition and religion are synonymous; and the cultural values of the people are tied to their belief system"²⁷. In this point therefore, polygamy is as an African institution, becomes an acceptable institution. The practice of polygamy in Nigeria is associated with

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economic and social values. In most indigenous African societies, a man believes that having male children enhances his position and prominence in the community, and his name in addition remains immortalized. Thus, "if the first wife bears only female children, the tendency will be to contract another marriage for the expressed purpose of raising male children."²⁸

Polygamy is customary all over Africa but in less degree in some societies. This has some bearing on the social structures of the traditional society. However, there exists another school of thought who sees nothing wrong in being polygamous. The general argument of the progenitors is narrowed down to the belief that neither monogamy nor polygamy is essential to Christian salvation since it is not easy to prove from the Holy Scripture that polygamy is a sin. So, this study intends to highlight the socio-cultural significance of polygamy in Africa. Schneider also noted that men's authority would be based only on their position in the matriline. The salient roles of male, therefore, would be that of brother and uncle instead of husband and father.

Similar to bride wealth, the debate on prohibition of the continuation of polygamy hasn't been warmly received by the majority of men, and a fewer percentage of women, in Africa. A traditionalist, Baroka is happy with continuing his village's tradition of marrying as many wives as he could. Not only has he immersed himself with wives, but also has concubines to boast about. The Yoruba tradition on polygamy hasn't limited to men the number of women they should marry. Despite having many wives and mistresses, Baroka's thirst for more women hasn't been satisfied the reason he's eyeing and look to Sidi with interest.

A study of the play shows that Baroka is benefitting in three ways from amassing himself with many women as either his wives or concubines. Firstly, to gratify his sexual pleasure, and secondly, the luxury of being served as he wishes. An instant of his appetite for more women to gratify his sexual desires is when he eyes Sidi; a young girl who has risen to

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prominence because of her beauty. Looking at the copy of a magazine containing Sidi's images, he reflects that it has been long since he last married his latest wife, Ailatu five months ago. Sidi, having the knowledge of Baroka's thirst for young female blood seeks Sadiku's permission to let her go and ridicule Baroka. Once in his palace, she will act as if she doesn't know of Baroka's failing of his manhood. She tells Sadiku, "...*Oh Sadiku let me go. I long to see him thwarted*, to watch his longing, his twitching hands which this time cannot rush to loosen his trouser cords."²⁹ Baroka uses Sadiku to convince young women to become his wives. Lakunle criticizes Sadiku for spending her days looking for women to be Baroka's wives. In reality, Baroka, know his slyness, uses Sadiku to convince women to be his wives. He lies to Sidi that his senior wife always mistakes his good gesture e.g. asking for a lady's health or how she's doing as a sign he wants that girl to be his wife. Another instance showing Baroka's enjoyment of using women for his own comfort is the case of his youngest wife, Ailatu, whom he assigns the task of plucking out hairs from his armpit. Outside the play, the major reason given for men's thirst for polygamous lifestyle is to satisfy their sexual thirst. Nonetheless, the Afropolitan disagrees with this view. They state,

The truth is that polygamy was to do with status and wealth. The more wives a man had the more his wealth grew. Why? Because it was women and their children who worked the land. That is also why, contrary to popular belief, monogamy was equally common in pre-colonial Africa if not by choice.³⁰

For a moment, Lakunle desires the polygamous lifestyle of Baroka. When he comes to his senses, he vows to himself he will stand by the modern value of having only one wife.

The competition between Baroka and Lakunle for Sidi's hand in marriage brings the conflict between tradition and modernity to life. Baroka wishes to add Sidi to his harem of wives, while Lakunle dreams of having one wife who, in theory at least, is his equal. Both men promise Sidi a different version of power and fulfillment. When Baroka dies, Sidi will

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become the head wife of the new Bale, a position that would make her one of the most powerful women in the village. Lakunle, on the other hand, offers Sidi the possibility of an equal partnership in which she's not required to serve her husband as is traditional. However, the way Lakunle talks to Sidi and about her indicates that agreeing to marry Lakunle and embracing modernity would not necessarily be better for her, as modern science provides Lakunle specious evidence that women are weaker and less intelligent than men. Sidi recognizes that Lakunle's idea of modernity might not improve her life; in fact, it might mean that she would have less power and fewer rights than she would have in a traditional marriage.

Baroka's actions suggest that while Lakunle may be right that Ilujinle will indeed need to join the modern world, modernization and the outright rejection of local custom simply for the sake of doing so are foolish goals that benefit nobody. Instead, Baroka's triumph suggests that progress must be made when and where it truly benefits the village and its inhabitants.

On the other hand, Aidoo shows also in *Anowa* the theme of polygamy as it is mentioned by Soyinka too. Polygamy for Aidoo is a practice in which a person is married to more than one person at the same time, most commonly a man to several wives. Polygamy is often based on traditional cultural practices or religious beliefs. Despite that *Anowa* the protagonist character was a modern woman in the play and influenced by Western mind and thoughts, at the end and when facing the problem of childlessness; *Anowa* wants and accepts the idea that man needs to have several women in his life to fulfill his masculinity and pleasure. This idea put *Anowa* in the same level with the other women of her society and plays the role of a traditional wife. She convinces her husband and asks him several times to marry another woman because of her inability to give him babies. She says:

Mm... children. It would be good to have them. But it seems i'm not woman enough. And this is another reason why you ought to marry another woman. So she can bear you children. Mm, I am only a wayfarer, with no belonging either here or there.³¹

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Kofi Ako refuses to marry other women because he does not accept the idea of having many women and being a polygamist man, despite the knowing that he will lose his manhood, and when he knows that Anowa understands that the problem is on him and not on her, he decides to make an end to his life. Minna Salamani, MS Afropolitan asserts on her article that

The original purpose of polygamy; was to do with status and wealth. The more wives a man had the more his wealth grew. Why? Because it was women and their children who worked the land.³²

This quotation argued that the more wives man can have is the more authoritative and power he will have in his society.

African society encourages and supports the idea of polygamy because it has many benefits. Polygamy is widely practiced in West Africa as well as other parts of Africa. However, the rules guiding it are strict and as such it was not regarded as a form of licentiousness or evil. Many things make people become polygamous. Many people have their reasons for it; some may be circumstantial, others are willful and premeditated. It was not only in the pre-modern days that the issue of male child pushed one to polygamy, Hitherto, it is a factor that compels and support people to take a second wife either publicly or secretly. Calista Ofoma in her personal interview tells the reader the story about who got married at 15 and gave birth to nine female children by 'the time he was 29, married a second wife for her husband, She did this because her husband wanted a male child, When she was asked why she did that she said:

At forty-one today, I can still add more children but I am not interested, I love my husband because of the love that I have for my husband that made me to marry a second wife for him, You see, all the nine children that I got for my husband were females, his people wanted a male child, The pressure from his family to marry a second wife was too much on him but he refused to their whims.³³

There are two things that led to this polygamous marriage: first the woman was tired of bearing children; second, the pressure from her husband's family was too much. These are

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some of the factors that usually led Africans to resort to polygamy. Even today, pressures from outside the family usually lead people to contract a second wife. Trobisch (1978:26) was right when he remarked:

The disciplinary approach deal with polygamy as an object arid tries to find a general approach. Therefore it has failed. The counseling approach deals with the polygamist. It is personal. It tries to match the answer to the motive.³⁴

It stands out to reason that a general and disciplinary attitude to polygamy among the people cannot help in solving the problem since reasons differ for taking up additional wife.

1.3 Child Bearing in both Plays:

Getting children after one's marriage is one of the biggest purposes of marriage. That it is the only way to make the world exist and keep on going. Also motherhood in African societies either Nigeria or Ghana made basic differences between African and Western culture. Marriage is a social custom that mostly revolves around the idea of child bearing in most of the societies round the world. In case of Nigeria, it is not a different case. Lakunle, an ardent follower of western values, somehow challenges the custom. He says that he does not seek wife "To fetch and carry, To cook and scrub, To bring forth children by the gross..."³⁵ But Sidi was not convinced by his adamant ideas and utters fearfully, "Heaven forgive you!"³⁶ to save him from the wrath of Gods.

The custom seals means a device or substance that is used to join two things together so as to prevent them from coming apart or to prevent anything from passing between them or the bond between the married couple in a society like that of Ilujinle. Laretta Ngcobo wrote. As elsewhere, marriage amongst Africans is mainly an institution for the control of procreation. Every woman is encouraged to marry and get children in order to express her womanhood to the full. The basis of marriage among Africans implies the transfer of a woman's fertility to the husband's family group. Yoruba society treats child bearing as a

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necessary part of life and gives meaning to married couples. Lauretta Ngcobo a South African novelist and essayist argues this question and said,

As elsewhere, marriage amongst Africans is mainly an institution for the control of procreation. Every woman is encouraged to marry and get children in order to express her motherhood to the full. The basis of marriage among Africans implies the transfer of woman's fertility to husband's family group.³⁷

Child bearing is also shown in *Anowa*, when she fails on making all and deferent efforts to bear children for her husband Kofi Ako. This leaves her troubled and pushed her to make suicide and to dead. According to tradition, and in many African societies, woman was valued according to her productive efficiency. Her status in family and community depends on her ability to bear children maybe many children in different sex male and female. Anowa knows and understands the predicament of motherless women and for this reason such mothers should try any way and any length or any way to have children.

Aidoo discussed motherhood in the play and according to her; it is an important path to social status and personal achievement. As Elizabeth R. Tettey argues that, "Motherhood is often regarded as moral natural roles but there are differences in the meaning of it from one society to the other"³⁸. Tettey try to clarify that there are differences in the meaning of motherhood from one society to another, and radical variations in ideas about conception, birth, child bearing and relationships between parents and children. In Ghanaian societies, traditionally, motherhood and woman's place and status are intricately bound. There is a strong pro-natalist tendency; mothers of many children are highly regarded, whilst infertile women are stigmatized.

Equally, having a child in the wrong circumstances adversely affects a woman's social profile. In this play Kofi Ako observed that since Anowa has no child, the future life to make no meaning to her, she said "this is because you have no children. Women who have children

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cann't always see themselves in the future.”³⁹ Anowa and Kofi Ako despite their decision to live in a civilized way, they found themselves following traditions especially in the term of child bearing, because each one of them understand the value of children in the life of the ther and in society generally , it is a matter of natural consequence after one's marriage.

From the common point between Wole Soyinka's *The Lion and the Jewel* and Ama Ata Aidoo's *Anowa* the traditional marriage is examined in relation to the involvement of family and community. The experience taken from the drama show that the family and the community play a fundamental role in the success and stabilization of marriage. It is observed in Lakunle failure of having Sidi's hand for marriage and in Kofi Ako and Anowa's marriage, it is a result of disobedience to good counsel of parents and elders of the community, and following the traditions of each society and a play marriage rites. It is important to state that child bearing is fundamental in any marriage as it is the major crisis that brought Anowa and Kofi Ako to failure. It is therefore recommend that before any marriage engagement, the man and woman should consider their suitability to the fulfillment of fundamental obligation of marriage rites and child bearing as concerns the family substance. At the end we distinguish that victory is always for tradition in both plays.

2. Chapter two: Gender Issue and Patriarchal in Wole Soyinka's the Lion and the Jewel (1963) and Ama Ata Aidoo's Anowa (1970)

Gender as another common socio cultural theme in both plays *The Lion and The Jewel* and *Anowa* include all aspects and concerns related to women's and men's lives and situation in society, to the way they interrelate, their differences in access to and use of resources, their activities, and how they react to changes, interventions and policies. Postcolonial literature represents a new chapter in the emerging dialogues on the issues of race, class, gender and subalternity offering new perspectives on the ramification of liberation, diasporas, emigration and assimilation.

Postcolonial era seeks to reinstate the marginalized in the face of dominant, voicing the position of the subalternity in society in a reaction to male paradigms of female experience. This pattern is possibly related to the perceived fixity of the gender binary. White or Western people and black who are African people classifications are quickly broken down by racial hybridity; indeed the threat of miscegenation is precisely that it produces visible signs of the permeability of racial boundaries. For instance, the Ghanaian author Dick Masterson in his article argues that, men are better than women in all ramifications and domains. He says:

I don't hate women. I am just aware of the mountain of evidence through history and science which concludes that Men are better than Women. Who invented the engine, a man who discovered the teaching of Jesus Men is better than Women.⁴⁰

Gender classification, in contrast, most often admit androgyny; the term 'androgyny' has its roots in classical mythology and literature. Androgyny' comes from the Greek word andros meaning 'man' and *gyne* meaning 'woman'. An androgynous person is, therefore, one who

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has both masculine and feminine characteristics. Androgyny refers to sex-role flexibility and adaptability, as merely a hypothetical category which can be dissolved into male or female when biological markers of sex are known. There are in the literature a number of studies which make no reference to sex roles, sex-types, masculinity or femininity, but have recorded a number of trait and behavioral difference existent between the sexes. Gender is less likely to function alone as a category of discrimination in post-colonial plays than in combination with other factors such as race, class, or cultural background.

An additional factor complicating the delineation between woman and the land, a powerful trope in imperial discourse and one which is reinforced, consciously or not, in much post-colonial drama, particularly by male writers. In some instances, women's body are not only exploited by the colonizers but also reappropriated by the colonized patriarchy as part of political agenda which may not fully serve the interests of the women question.

This second chapter explores female suppression in both Wole Soyinka's *The Lion and the Jewel* and Ama Ata Aidoo's *Anowa* in the context of post-colonial Nigerian and Ghanaian societies. This exploration shows how feminist resistance to colonial principles overlooks different kinds of injustice and harassment women undergo in their reassertion of the pre-colonial culture purity. The formation of the category of the Third World Women, making the female body as a cultural repository.

In *the Lion and the Jewel* Baroka's cultural reassertion overrides contemporary reality and with his patriarchal power he takes over Lakunle's colonizing power and overcomes Sidi's feminist revolt which posits him above the law and morality. In the other hand, in *Anowa* Kofi, Osam and Badua insist that woman should only have babies and being a man's property But Anowa as a character that is teaching audience about gender equality because she is not a woman who wants to be kept at home in order to make babies and cook food for her

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husband. Anowa wants to work, and she wants to work beside her husband. She is viewed as odd because of how hard she works.

1.1 Gender Issue in *the Lion and the Jewel*:

Firstly, in the *Lion and the Jewel* it seems that Soyinka consciously or unconsciously tries to make a statement about gender such as creates two female characters that are Sidi and Sadiku, opinionated, manipulative and independent but; both of them are ultimately pawns in the games of men. Soyinka portrays that women are as man's property, an instrument of man's sexual gratification, a servitude to man's biddings, and inferior to men. we can consider that the participant roles are played by Lakunle, Baroka, Sidi and Sadikou in which the first two are represented as principal actors, doing something tangible and Sidi and Sadikou, most of the time as characters who are the goals or the beneficiaries of those actions performed by the male characters.

Wole Soyinka presents women in the play *The Lion and The Jewel* as being caught up in the battle between tradition and modernity. There's no sense in which women, in the shape of Sidi, get to decide how they should live their lives. This is because they are denied independence by both of these opposing worldviews.

In the opening scene entitled morning, the analysis has shown how each character Lakunle and Sidi, has used material processes, processes of tangible actions to express their representation of the world. It can be seen that men are presented as more active and dynamic than women. All men's actions are directed to women who are the goals and the beneficiaries. After a great political change and freedom of Nigeria from colonial power, women of Nigeria have more pathetic situation about their sexuality and other social rights.

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The culture of domination shifts from the hand of colonialism to patriarchy. It shows that the official announcement of independence of Nigeria does not completely end at colonial principles. Since there is no direct presence of colonial agent after decolonization, the culture to oppress women remains patriarchal. Lakunle insults Sidi by saying that women are weaker sex with a small brain or either without brain at all than he added "... because a women, you have a small brain than mine"⁴¹ and he approved his speech by saying that scientists too approved that women are less intelligent than men by saying "... women are smaller brain than men this why called weaker sex"⁴¹. Although Lakunle attempts to display chivalry toward Sidi in the village square, he insults her intelligence, showing that no matter how modern he pretends to be, he still clings to the belief that women are inferior to men than he said "You are as stubborn / As an illiterate goat"⁴²

In this part Lakunle made such comparison between man and women, so those women still nothing without man, the women in the village are treated as a weaker sex and inferior to men, having smaller brains than men. Lakunle would have treated women as equal to men, he impresses on Sidi what a modern civilized marriage entails (eating together, walking together) which is new things to Ilujinle's people, and that he may probably faulted or misinterpreted the western texts he read.

He assumes that she is incapable to comprehend and she cannot engage him in arguments, because, in African community the sensible talk reserved to men. Women have no right to make decisions in their homes, and making laws or rules to guide the community. Women are also portrayed as submissive and lesser beings in society who are not supposed to make decisions. Lakunle is planning to "civilize" Sidi by marrying her, without considering her desires and feelings. Lakunle's remark to Sidi, "as a woman, you have a smaller brain than mine,"⁴³ presents women as unintelligent.

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Throughout the play women are treated as objects and as subordinate to men. Lakunle, for instance, assumes the unquestioning right early in the play to tell Sidi she should not show so much cleavage or carry a pail on her head. He also asserts dominance by informing her that she has a smaller brain than that of a man. After that less than endearing beginning, he tells her he loves her.

Western scientists consider women as a weaker sex because in western society there is a gender inequality, for example in work men are preferred to many fields and their pay is higher than women's one. On Gina Rippon notes article *the Female Brain: Why Damaging Myths about Women and Science Keep Coming Back in New Forms* affirms;

The view that women are inferior to men has taken many different forms over the years. In the 19th century, a patriarchal anxiety emerged that exposure to the demands of scientific education would damage women's vulnerable biology. In 1886, William Withers Moore, then president of the British Medical Association, warned of the dangers of overeducating women as they could develop disorder he called 'anorexia scholastica', which made women immoral, insane and asexual.⁴⁴

This quotation means that women in many societies especially in African and from her birth was under a male authority starting by her father and brother than to her husband family, women are an immoral mental damages and nonsexual human. Many other critical writers such as C. Akogbeto and Albert O.Koukposi affirm this idea by saying that:

The result of the investigation in the light of transitivity and Critical Discourse analysis shows that Soyinka, consciously or unconsciously has presented male characters as strong, powerful and metaphorically as a lion, a symbol of irresistible power. They are also portrayed as initiator, doer of something, and commander in chief, the king while their female counterparts (Sidi, Sadiku) are represented as goals or beneficiaries of men's actions and associated with processes of sensing and of emotions.⁴⁵

In addition, in *The Lion and the Jewel*, women are considered the second sex, inherently meant for serving men. Unlike other men in his society, Lakunle seeks a woman to be his life partner, and not because of her abilities to cook, clean, and fetch water. Sidi is firmly rooted

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in tradition and asserts that any marriage is possible provided the dowry is paid. She rejects Lakunle's advances even though he is well-educated and civilized. Wole Soyinka, through the character of Sidi, portrays women as ignorant and old-fashioned. Lakunle said; "Ignorant girl, can you not understand?"⁴⁶

In another hand, Lakunle insults Sadiku for spending her days collecting brides for Baroka which means that she is his property. This is a result of women who are not educated and that have no knowledge. However, it is not that Sadiku is happy in engaging in the matchmaking activity as Baroka told Sidi but the reality is that her tradition and costumes force and dominate her to do what she is told by her husband without either ask or give any reaction or disagreements because she has no right. This highlights the nature of marriage in traditional Nigerian culture. In Lorelly Cicoms journal articles *Social Picture in the Lion and the Jewel* says;

... Another custom of Yoruba is a signification one. Sadiku, the veteran representative of the tradition, woos young girls to marry her husband and it is her responsibility to persuade girls to marry Baroka. The Yoruba society emphasizes the 'the wives have to obey and do furnish all sorts of his desire'. It settled in the minds of women in the society.⁴⁷

Lorelly in this situation wants to clarify that women in Yoruba as in all African countries to whatever their husbands want and need and work only for men pleasure because they dominated by tradition which make a big inferiority between the two genders. Thus indicate that Soyinka consciously or unconsciously makes a kind of comparison between man and women and that the place of men is always higher than women in Africa specifically in Yoruba.

Baroka also is sexually starved for woman, despite of his old age 63 but he still unsatisfied in the women he is accumulated to himself (wives and concubines). When Sidi's

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beauty presented to the world in magazines, and unconsciously she pleased the Bale eyes (Baroka), and as studying above, Baroka also wants Sidi as his wife to boost his status in the village (masculinity). This attitude can be seen even in the modern world, a man will be praised by fellow men for seducing or marrying a very beautiful woman puts him in a high position in the society.

In addition, media too or Sidi's pictures put in magazine has play role to impress certain ideology on what constitutes men and women in young people's minds which they will carry as a true representation of the respective genders. Consequently, in their adulthood period, the impression that was implanted in their young mind will guide their reflection of themselves, and the opposite sex. This idea was confirmed by Common Sense Media, found out that;

... Media reinforce the idea that masculine traits and behaviors are more valued than feminine traits and behaviors, and boys who consume these media messages are more likely to exhibit masculine behaviors and beliefs.⁴⁸

This quote improves that magazine brought by the stranger to Ilujinle also plays an important role as to inform us of the real position of women in Yoruba. Sidi was just a simple village girl long before the magazine arrived, but the arrival of the magazine featuring photographs of the village and its residents, including three full pages showing images of Sidi gives her a sense of power. It gradually becomes the source of her power over the course of the play, especially because of the way it depicts her beauty. It makes a sharp contrast between Sidi and Baroka insulting the latter by including only a small picture of him next to a latrine. Here we must note that Sidi is only more powerful than Baroka in terms of her beauty which will finally be enjoyed by Baroka himself.

Thus, even though the magazine seems to suggest that Sidi is more powerful, it also lowers Sidi's status to a mere object that can be consumed, accumulated, used, and even

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distributed by others. Thus the magazine becomes a symbol of women's existence and their real value in Ilujinle; even when they believe they are gaining power, they still become just objects which can be consumed and controlled by others.

The *Lion and the Jewel* also shows the failure of feminist to counter colonial principles. The play depicts the picture of the postcolonial Nigeria where women even after their political independence suffer from similar harassment and sexual abuses. It also presents the problems and impacts of colonialism in African countries like Nigeria. The present study has revealed that the exploitation of patriarchy is continuing in the postcolonial phase of Nigeria.

Women at the post-colonial period put their self at the level of object and they worked only to satisfy the colonizer or man in general and they are thinking that their bodies are objects by what they could satisfy the other sex.

Girls are taught that their bodies exist to be objectified, sexualized, and consumed by other. Teens who are heavier media users are more likely to believe that women are partially responsible for their own sexual assaults.⁴⁹

Surbhi Malhotra is another critical writer who argued that women on Africa was only an object states in her journal article titled *Resisting Patriarchy and Reformulating Matriarchy: an Analysis of Wole Soyinka's the Lion and the Jewel*

A fairly prevalent perception of the women across cultures has framed them as matter and as such subordinate. Their physical beauty, role in the procreative process and use as objects of pleasure and sexual satisfaction have thrown their other faculties into the background. Culture role models, as they have percolated down the ages, have emphasized this, depriving the women of agency.⁵⁰

In term of gender both Lakunle and Baroka are men than both of them place women under their authority or as a second sex. Man is stronger than women in term of physics and intelligence. At this level, Soyinka use this comparison or this inequality consciously because

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he is a man too so he had that kind of inferiority to women and unconsciously because his environment push him to make this inferiority because African society was and still the society of man and no right for women. At the end of this analysis we distinguish that both Sidi and Sadiku are portrayed as unintelligent females who are at the mercy of men and viewed as possessions throughout the play.

1.2 Gender Issue in *Anowa*:

Generally African women are represented as mere mothers, sisters, aunts, or even prostitutes, who play secondary roles in pre-independence and even post-independence literature. Gender in *Anowa* seems to represent the social structures of traditional matrilineal societies. African women are responsible for ensuring the continuation of the community both literally and symbolically, in terms of values and customs of the community. There is a similar opposition between Badua and Osam, as well as between *Anowa* and Kofi Ako.

Aidoo in this play characterize *Anowa* to represent the traditional and colonial culture within the Akan community. It seems to the Western influence upon Ghanaian identity. *Anowa* represents the modern woman, who wishes to make her own decisions and live life as per her choice. An additional conflict is that, although a tribal woman, she has the traits of a city-bred. Her attitude leads to her destruction.

KetuKatrak in his essay "Decolonizing culture: Towards a theory for postcolonial women's texts" notes in the quotation how women writers have used oral techniques as a form of commentary:

The use of oral traditions itself is a practical strategy in the decolonization process. Women writers have played a significant role in the use of traditional forms and in radically revising literary forms such as novel, the short story and drama that assume new

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forms in the postcolonial historical time and space_ the basis, for instance, of oral testimony, for a modern, written drama, the use of proverbs, riddles, historical facts for a modern, written novel.⁵¹

In the play, Aidoo comments upon the imposition of oral forms upon the African social character, specifically in relation to African women. Aidoo writes this play to expose the fallacy of progress in the life of modern African women. The theme in this folktale is that girls should not be strong willed in matters of a spouse or marriage. The tale speaks about the disobedient daughter, it most often involves an independent young woman who will not marry any of the suitors brought forth by the community or her family, she meets a young stranger man and she want to marry him despite refuses of her parents and she leaves so far away that she loses contact with her family.

On this case Anowa rejects the traditional roles assigned to women in that society. On this sense, the gendering of these binary couples serves to put Anowa in stark contrast with the other women who represent the constraining roles for women within the social structures of traditional matrilineal society.

Anowa's father (Osam) expresses his opinion that Anowa should be a priestess. Anowa's mother (Badua) is dissatisfied with her daughter and how she acts. Women played a specific role, and they were expected to stay home, clean, and be quiet. Badua desires for Anowa to be normal, marry, have children, and tend to the farm than she said

I want my child to be a human women marry a man tend a farm and be happy to see her peppers and hr onions grow a women like her should bear children so she can afford to have one or two die should she not takes her place at meetings among the men and women of the clan? And sit on my chair when I am gone? And a captainship in the army should not be beyond her when the time is ripe.⁵²

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This quotation explains the place or the role of women in Akaan society in particular and Ghanaian in general. Women in this society considered as a second sex, always it becomes after man because it is weaker and inferior to man.

In this play there are many quotation show the gender issue and the inequality in Yebi society for couple Kofi Ako when he said to Anowa “do you compare yourself to me? See how big I am”⁵¹. In this way Kofi thinks in a traditionalist way by thinking that there is a great difference between him and her and that always woman are under men. Also he said “who are you to tell me what I must do or not to do?”⁵³

This quotation also explain that Anowa not able to speak neither to tell her opinion to her husband. He added too “I know I could not have started without you, but after all, we all know you are a woman and I am a man.”⁵⁴

Feminist writings as part of the corpus of gender literary canons have, in no small measures, contributed to the expansion of humanistic studies. This is primarily because they examine social relations between the male and female sexes. This chapter attempts an evaluation of feminist imagery and masculine energy in Ama Ata Aidoo's *Anowa*.

This is with a view to gaining a better and more profound Knowledge of its thematic, ideological and aesthetic thrusts. Also, the task of this critical analysis of Aidoo's selected play is intended to promote women's work and also state that women too have a voice and they have meaningful contribution to make to the world. The framework of this chapter is based on feminism and psychoanalysis.

A feminist approach here becomes more challenging because the chapter deals with a play on female protagonist, written by female author. Through the ambience of the various events in the play, the chapter establishes that although Anowa, the heroine is, on the façade, portrayed as a series of repulsions, she is, nonetheless, an attractive character. There is a sense

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in which it can be argued that in the genetic, feminist matrix, the author and the heroine embrace, and that Aidoo's feminist imagery, is in reality, a mask for her Masculine energy.

In the main, the two major characters: Anowa and Kofi are x-rayed to make a case for the need for re-orientation in the society particularly following the discovery that the feminist Assertive Will underlies Aidoo's play. While applauding the indomitable personality of the heroine, the chapter highlights various means by which Anowa's defiance of phallogocentric edifice captures her feminist ideology. Thus, the chapter concludes that should any value judgment be pronounced on Anowa's behaviour, the parameter of evaluation has to be based on an even male- female morality.

At the end, and in the term of gender, both writers Soyinka and Aidoo make consciously or unconsciously use such comparison between man and women, women are under the authority of man and they were a second sex, than man is stronger than women in term of physics and intelligence. At this level, Soyinka uses this comparison or this inequality consciously because he is a man at first so he may has that kind of inferiority to women and unconsciously for both Soyinka and Aidoo because of the environment that pouch theme to make this comparison because African society was and still the society of man and no right for women.

Anowa's attitude of being a modern independent woman angers Kofi Ako. He requests her to be like other "normal" women. Anowa lives in a hallucinated world, and the sorrow of not bearing a child depresses her. Her rich husband, now frustrated with his wife, asks her to leave him. Anowa argues with him and finds out that he had lost his ability to bear children and the fault accounting for being childless was in him and not in her. This disclosure of the truth drives Kofi Ako to shoot himself and Anowa drowns herself.

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Ama Ata Aidoo is quite different in her explanation from her contemporaries. Her protagonists serve her repressed desire. Aidoo wants the woman of her nation to be bold, independent enough to survive in the society with respect and put forward their own opinions in the matters. Through these three strong characters, Aidoo wants to set before her native women an example regarding how they can overcome their depressions, tensions, difficulties.

Anowa's decision to marry the boy of her own choice and continuing her married life despite facing several ups and down in the life; these literary work basically concentrate on the concept of new Ghana where woman will enjoy equal facility along with man by keeping balance with their tradition.

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CONCLUSION

Conclusion:

This piece of research is a comparative study between Wole Soyinka's *The Lion and the Jewel* (1963) and Ama Ata Aidoo's *Anowa* (1970) as a conflict between traditional and modern life in Africa. We have relied this research on Homi Bhabha's theoretical approach, in his book *the Location of Culture*. Therefore, the two cited plays are good examples on which Bhabha's theory can be applied. This theory allowed us to study and show how to keep traditions alive for having a happy ending.

Through our research, we have demonstrated how Soyinka and Aidoo portrayed the daily life of African people in the postcolonial period and how colonialism affects African minds and how peoples combat to keep their traditions alive. They portrayed also the difference between the modern and the traditional man and woman in both plays and how they depict traditional life experiences whether in Nigeria or in Ghana, where whose people give importance to traditional way of living as show in plays.

At the end, we have evoked the social dominance or how society influences its people over the characters (men/ women) of the plays in theme of marriage. In addition, we have studied women and their role in African societies and how men are always the authoritative. Then we have analyzed how women are the inferior and under men or in other words women after the colonialism are considered as men's property. We have come to the conclusion that society and traditions push the individual to have certain beliefs. Our research sheds light on Africa exactly Nigeria and Ghana. In their plays Soyinka and Aidoo share the same representation of tradition, both plays themes struggle for the victory of tradition and to gain the right place in society.

The scope of this research did not allow us to deal with all the issues, through both the *Lion and the Jewel* and *Anowa* are still rich grounds for new perspective research. Coming

CONCLUSION

students can for example deal with the representation or the differences between the characters such as Sidi and Anowa or Lakunle and Kofi Ako in the play.

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